

# At Theaters This Week

## MINSTRELSY, MELODRAMA AND VAUDEVILLE WILL BE OFFERED

Murray and Mack brought rather a better company to Portland this year than they have heretofore, but their manner of entertaining is becoming tiresome. They bring the same old jokes, the same old horse play and the same old burlesque boxing match to the West year after year, and even the most easily pleased people become weary of that sort of thing after a while.

Every one who attended the performance of "The Senator's Wife," given at the Marquam Thursday night under the stage direction of Percy H. Levin, say that it was the best amateur production ever given in the city. It went with a smoothness and finish seldom seen in shows of that kind. As all the participants save Levin were amateurs, individual mention is unsafe, so let all be praised alike.

"At Valley Forge," the week's offering at Cordray's, given a very enjoyable colonial play, provided with considerable attention to historical accuracy in costumes and scenery. The company, although small, was equal to the demands of the play, and the production was altogether satisfactory.

All events are beginning to look alike to Portland playgoers, and as a consequence "The Queen of Hayti" at the Baker did not break any records.

### ATTRICTIONS THIS WEEK.

#### Wilson's Juvenile Minstrels at the Marquam.

Wilson's Juvenile Minstrels will be the attraction at the Marquam Grand Theater next Thursday, Friday, Saturday nights, with a ladies' and children's matinee Saturday. Mr. Wilson has selected a fine repertoire for his company for this season, consisting of a catchy burlesque, bright songs and specialties, the entertainment concluding with a grand extravaganza. The opera selected for the burlesque is the far-famed "Il Trovatore." Burlesque seems to appeal to children naturally. The specialties introduced throughout the entertainment are said to be of the highest class and entirely new and novel. Among the entertainers special mention must be made of the wonderful little songster, Baby Hawkins, who is the youngest member of the troupe, being only 5 years old. The interpretation she gives of all classes of songs is marvellous.

The chief comedian of the troupe is another very versatile youngster, 9-year-old Norman Margeson. It is as natural for him to be entertaining as it is for the average boy to enjoy his territory. His specialties are not the hackneyed kind that make people shun "Infant Marvels." Norman does not mount a chair and rattle off a string of tedious jokes in order to show his wonderful memory. He is a comedian and from start to finish has his audience in laughter at his up-to-date comicallies. As a comic entertainer he stands without a rival. Mr. Wilson is especially proud of this little fellow and predicts a great future for him.

"For Her Sake," at Cordray's. J. Carpenter's production of "For Her Sake," which will open a week's engagement at Cordray's tonight, is a shining example of the success that attends well-staged, well-acted productions from the East which visit this territory. Reports from the territory played recently by this company show not only large receipts, but unbounded satisfaction to the patrons of the theater. While other companies, cheaply equipped and carelessly managed, have found the road rough, and the returns meager, "For Her Sake" has sailed through on a wave of sound financial prosperity. Mr. Carpenter has secured a production in some respects out-classes anything of its kind to visit the city so far this season. "For Her Sake" is a Russian melodrama of more than ordinary heart interest. It plays combining the elements of the classes and masses, showing the eternal fitness of love to level all rank, whether Prince or pauper. Mr. Carpenter has secured a strong company to interpret this masterpiece of modern melodrama, each member being selected with an eye to their fitness of the role entrusted to them. The result is a perfect whole. There are no stars in the cast, but any member might easily grace the stage with his or her name in bold type on the programme.

#### Vaudeville at the Baker Today.

The season of polite vaudeville at the Baker Theater will begin with the matinee this afternoon. Manager Baker has made an especial effort to secure the best possible programme for the opening week. He has undertaken to provide vaudeville at the request of many of his patrons, and in response to a general demand for it among the theater-goers of the city, and he is naturally desirous to give the best entertainment that can be given in Portland. There has been already a heavy advance sale of seats, not only for the performance today, but for the rest of the week, and there seems to be every reason that the venture will be a success financially. Mr. Baker guarantees it from an amuseur point of view.

Among the people who will appear on the programme are a number who have played at the Orpheum Theater in San Francisco, and the others have been seen at the leading vaudeville theaters of the East—theaters whose patrons demand the best and only the best. Nothing will be seen that will give the least offense to any one in the audience. The programme does not aim to be productive of deep thought, but it does aim to create laughter and entertain and to give who like good singing, remarkable feats of cleverness in acrobatics, fancy shooting, psychic phenomena and other lines in which only long trained specialists can excel, are promised abundant enjoyment.

On the programme will be the following: Weston and Herbert, top liners in musical acts, who will give a comedy sketch and a musical "turn," both of which have been pronounced inimitable by all the critics who have seen them. Coleman and Mexis, who have twice won raffle and pistol acts, is the most wonderful ever seen on the stage. The Poloma Ladies Quartet, an organization of five singers who have chosen each other's society because of the adaptability of their voices to quartet singing. The Norwogs, acrobatic comiques in an act which promises to be nothing short of marvellous. Topping, whose psychic mysteries always surprise and astonish his audience, and Reboulet Sims, tramp cartoonist, who makes rapid fire pictures of all sorts of funny things.

There will be no waits between acts, one intermission having been arranged for to give the restlessness a chance to get a breath of fresh air. The orchestra will be augmented for the occasion.

### COMING ATTRACTIONS.

Mollys and James in "Henry VIII." Among the more important coming events at the Marquam Grand Theater is the joint appearance and up to a week ago 35 pantomimes and children's plays were on in many London theaters. A dramatization of Mark Twain's "Tom Sawyer" has been completed by Paul Kester, and is now in the hands of Charles Frohman.

Helen Redmond, prominent with Frank Daniels and other companies, will star in a new musical comedy, "Her Highness," next season.

Marie Dressler will try starring once again next season. George Hobart and A. B. Sloane are writing a musical comedy for her.

Otis Skinner is contemplating a production of "King Harlequin," a satirical play which created something of a sensation in Italy recently.

Beginning next Monday night, Pauline Hall will sing the part of Dolores in the new cast of "Florodora" at the Winter Garden, New York.

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MILlicent EVANS IN 'FOR HER SAKE' AT CORDRAY'S

# Polite Vaudeville at Baker's

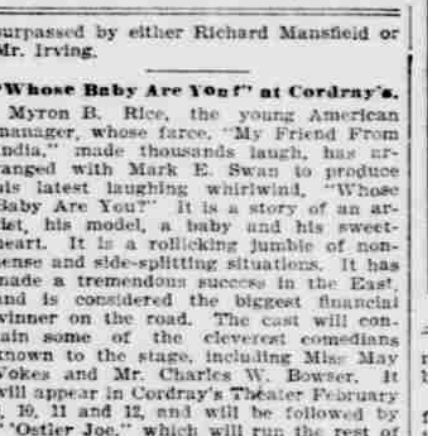
POLOMA LADIES QUARTETTE



MYRON B. RICE, "WHOSE BABY ARE YOU?" AT CORDRAY'S



REBOULET SIMS TRAMP CARTOONIST



COLEMAN & MEXIS RIFLE AND PISTOL SHOTS

suppressed by either Richard Mansfield or Mr. Irving.

"Whose Baby Are You?" at Cordray's. Myron B. Rice, the young American manager, whose farce, "My Friend from India," made thousands laugh, has arranged with Mark E. Swan to produce his latest laughing whirlwind, "Whose Baby Are You?" It is a story of an artist, his model, a baby and his sweet-sweet. It is a rollicking jumble of nonsense and side-splitting situations. It has made a tremendous success in the East, and is considered the biggest financial winner on the road. The cast will contain some of the cleverest comedians known to the stage, including Miss May Vokes and Mr. Charles W. Bowser. It will appear at Cordray's Theater February 3, 8, 11 and 12, and will be followed by "Ostler Joe," which will run the rest of the week.

### Notes of the Stage.

Weber and Fields have given up their proposed trip to Mexico. A son was born last week in New York to Mr. and Mrs. Wilton J. Lackaye.

"Gulliver's Travels" has been adapted to stage purposes by George Grosmith, jr. Minneapolis is the latest city to think of establishing a permanent stock company.

A "Way Down East" Company will shortly sail from San Francisco for Australia.

A three-act opera, entitled "The Gibson Girl," is among the possibilities for next season. A music hall patterned after Weber and Fields will be started in San Francisco March 1.

When Elsie De Wolfe reopens her engagement in New York it will be under her own management. William H. Crane was once a member of the now almost forgotten Alice Outas Comic Opera Company.

Alice Rehan is reported to have cleared \$21,000 in a real estate transaction in New York during the past week.

Charles Frohman estimates Clyde Fitch's income from his different plays this season will foot up fully \$250,000.

During the holidays and up to a week ago 35 pantomimes and children's plays were on in many London theaters. A dramatization of Mark Twain's "Tom Sawyer" has been completed by Paul Kester, and is now in the hands of Charles Frohman.

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by Clyde Fitch, while Mr. Goodwin will probably be taken care of by Augustus Thomas.

The Eastern circuit of burlesque managers have dropped two houses from their route, the Star, in Philadelphia, and Shea's in Springfield, with the result that several lawsuits have been started.

The municipality of Paris offers another prize of \$2000 for the best new symphony opera received by December 1, 1902. For the performance of the work the city will further give \$4000 to \$5000.

Approximate of the coming visit of Prince Henry of Germany to this country, a flip-sit Chicago playwright has named his latest work to be produced in that city, "A King and a Few Duks."

Anthony Hope has completed his latest comedy-drama and it will be produced in London by Arthur Boucher within a few weeks. Its title is "Pilkerton's Peacocks," and is based on a political theme.

Joseph Brooks sailed for London last Tuesday, and Ben Teal will go over about March 1. They will be away for two months, and the purpose of their visit is to supervise the production of "Ben Hur."

The Ellmore sisters have been so successful in vaudeville that their sketch, "The Adventures of Bridget Maguire," will be expanded into a three-act farce, and they will take it on the road next season.

Wilson Barrett's latest production, "The Christian King," is reported to have been very successful, and has been purchased for this country by the Liebler Company. James O'Neill will be the star of the piece.

The Supreme Court of New York last week granted Maud Huth's petition for a divorce from Billy Clifford. Both are well known in the vaudeville world. Miss Huth, it is reported, is to marry the comedian, Sam J. Ryan.

When Charles Hawtrej, the English actor, returns to London in April he will produce a new play called "The President," by a playwright named Seaton. It deals with the chief officer of a South American republic.

Isabelle Evesson won her suit against Florenz Ziegfeld, Jr., and the jury awarded her \$180. Miss Evesson claimed she was discharged from the Anna Held Company without cause, and judge and jury concurred with her belief.

"The Barbarians" is the title of the new opera by Pixley and Luhrs, to be produced in the Spring by the Castle Square Opera Company. "The Burgomaster" first gained public attention by the work of this clever pair, and then came "King Dodo."

Mr. Mansfield's benefit for the actors' fund, given in New York last Tuesday afternoon, netted that charity \$2653. Mr. Mansfield was seen in acts from "Beau Brummel" and "Dr. Jekyll and Mr. Hyde." The theater was packed to the doors.

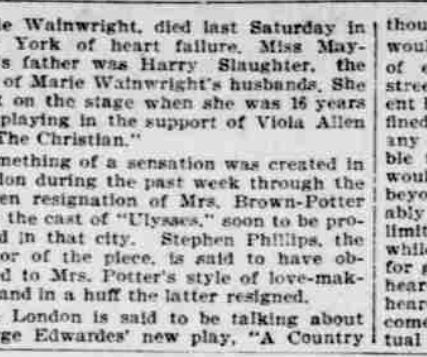
E. D. Stair, who directs the Ward & Vokes company, has beat the managerial minds of the profession who "present" their stars and productions, in this sea-

son's offering, "The Head Waiters." Mr. Stair announces Ward and Vokes as "the head waiters," championed by E. D. Stair, Elizabeth Mayhew, the daughter of

Marie Wainwright, died last Saturday in New York of heart failure. Miss Mayhew's father was Harry Slaughtier, the first of Marie Wainwright's husbands. She went on the stage when she was 15 years old, playing in the support of Viola Allen in "The Christian."

Something of a sensation was created in London during the past week through the sudden resignation of Mrs. Brown-Potter from the cast of "Elysias," soon to be produced in that city. Stephen Phillips, the author of the piece, is said to have objected to Mrs. Potter's style of love-making, and in a huff the latter resigned.

All London is said to be talking about George Edwardes' new play, "A Country thought of, for a moment. The plan would probably lead to abuses in the way of extensive improvements of outlying streets, as your last "Citizen" correspondent hints—but even if it were strictly confined to main and central thoroughfares, any one can see who will take the trouble to figure for a few minutes, that it would immediately swell the tax levy far beyond what the taxpayers could reasonably be asked to bear, under the current limitations of the taxing power. And while there is an "urgent public demand" for good streets, it is the kind of demand heard in political platforms, not the kind heard in the markets; it has never become what the economists call an "effective demand." In other words, we will



DESISS KNEIPFERLE AND PHYLLIS MANN, WITH WILSON'S JUVENILE MINSTRELS.



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Girl" which was produced at Daly's Theater last Saturday night for the first time. The book is by James Tanner; lyrics by Adrian Ross, and music by Lionel Monckton. The piece is believed to be a second "San Toy" as far as success goes.

W. H. Weber, who was to manage a burlesque combination in Buffalo, has sued the George W. Lederer Amusement Company for \$25,000. Mr. Weber claims that the company sold him rights to play over which he had no control, and later on he was enjoined by the authors, thereby losing valuable time, with players' contracts on his hands.

A commendable change has been made in "What We Were Twenty-one," as presented by the Goodwin-Ellipott Company. The Corinthian Supper Club scene has been eliminated, and in its place the boulevard "The Fidelity" is introduced. The supper scene has been harshly criticized in this country, and H. V. Esmond, the author of the play, decided to make the change.

The paid clique has a hard time of it in St. Petersburg, when royalty is present at the theater. Nobody must applaud before the signal is given. One night at the St. Petersburg opera, when the late czar and his consort attended, the Duke of Orleans ventured to applaud without the customary royal sign. He was quickly requested to leave the house, and was forced also to leave the city.

Justin Huntley McCarthy sailed for his London home last Saturday. Before leaving New York Mr. McCarthy said: "Altho, as announced, I have contracts to write plays for Mr. Sothern and some others, the first one I finish will be for William Faversham. I fully expect to complete this manuscript by the end of February, and it can be classed as a dress-coat romantic drama."

### HOW TO PAY FOR STREETS

The City as a Whole Cannot Stand It. Says This Correspondent.

PORTLAND, Feb. 1.—(To the Editor)—A few words more about street improvements and the new charter from another point of view. As a proposition of abstract justice, it is perfectly plain that the general public ought to pay a part of the cost of street improvements, because the public derives benefits from streets over and above the "special benefits" that accrue to the abutting property owner. And this is all the plainer when the public has a right to make the improvement against the will of a great part, at least, of the abutting owners. It may be remarked in passing that some of us were as much surprised as pleased to find this doctrine—that part of the expense of street improvements ought to be paid from the general fund—advocated in The Oregonian, just a year ago denounced as an "unjust and iniquitous scheme" even the very short step in that direction of keeping improved streets in repair at the public charge. For this growth in grace we give thanks.

But however just it may be in the abstract that the tax rate ought to bear part of the cost of street construction, it is equally plain in the concrete that it cannot. Even with the present slender resources of the city, the building of streets out of the general fund is flatteringly impossible. There is simply not money enough, and money enough cannot be raised by any tax levy which the taxpayers would endure, or even endure the

never have good streets till we want not only them but want them badly enough to be perfectly willing to pay for them. Then they will come, because people—poor people, at least—who are willing to pay the price necessary to secure good quality are pretty sure to have the intelligent interest which enables them to get it; and more and above all, are willing to go to the trouble to take care of it after they do get it. It is merely impolicy to think we can have good streets by improving them and then letting them alone till they wear out, and to my mind the best hope for respectable streets in the city and the other was Charles Albert of Holyoke, both Italians. Ohio may be on the point of adopting that method, but as yet I think that New York and Massachusetts are the only states who are progressive in that particular.

### Electrocution in Massachusetts.

PORTLAND, Feb. 1.—(To the Editor.)—You say editorially this morning that New York and Ohio have electrocution instead of hanging, and Massachusetts will adopt it before long, etc. In 1898 the General Court of Massachusetts passed a law making electrocution the legal penalty for murder in that state. The law went into effect in 1900, and at least two murderers were electrocuted at the state prison in the Charlestown district in Boston in 1901. One was Luigi Sorti, of Boston, and the other was Charles Albert of Holyoke, both Italians. Ohio may be on the point of adopting that method, but as yet I think that New York and Massachusetts are the only states who are progressive in that particular.

### Good Work for Little Girls.

KELSO, Wash., Jan. 31.—(To the Editor.)—In today's Oregonian was an article headed "Who Will Feed the Birds?" which very much interested me. We have had lots of snow in Kelso, and there are lots of pretty, hungry birds, so I got grandpa to sweep away the snow, and I put bread crumbs there two or three times each day, and there were lots of different kinds of birds come to eat, and they seemed to enjoy bread crumbs very much. I live with my grandpa, and I am only 8 years old.

### HELEN N. PACKARD.

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### MARQUAM GRAND THEATER

Calvin Heilig, Manager.

One Night Only, Monday, February 3

JOSEF Hofmann THE CELEBRATED PIANIST IN GRAND RECITAL

PRICES—Lower floor, except last three rows, \$2.00; last three rows, \$1.50; balcony, first six rows, \$1.50; last six rows, \$1.00. Entire gallery, 50c. Boxes and logs, \$12.50.

SEATS NOW SELLING.

### MARQUAM GRAND THEATER

Calvin Heilig, Manager.

Three Nights February 6-7-8

(Popular Matinee Saturday at 2:15 o'clock) EXTRAORDINARY ENGAGEMENT

Wilson's Big Juvenile Minstrels

SPECTACULAR EXTRAVAGANZA 40-CHILD ARTISTS--40 MINSTRELSY AND OPERA

CATCHY SONGS FANCY DANCES REFINED SPECIALTIES

There are three of them who are simply marvels—little "Baby Ethel," a wee tot about 6 years old; Linnie Love, a dainty and pretty little girl of great cleverness, and Norman Margeson, a small, round bunch of humor, simply irresistible in his quaintness. It is no exaggeration to say that Ethel sang that monstrosity that "Goo-Goo Eyes" in a much more clever manner than any one else who has ever appeared on a Seattle stage.—The Seattle Daily Times, Sat., Jan. 18, 1902.

EVENING PRICES—Entire Parquette, \$1.00; entire parquette circle, 75c; Balcony, first 6 rows, 75c; last 3 rows, 50c. Galleries, first 2 rows, 50c; all seats in rear, 25c. Boxes and logs, \$12.50.

LADIES' AND CHILDREN'S POPULAR MATINEE PRICES—Adults, for any part of theater, 50c; children, under 12 years of age, 25c; school children, 10c, to any part of the theater. ALL SEATS RESERVED.

SALE OF SEATS WILL OPEN TUESDAY MORNING AT 10 O'CLOCK.