



Miss Blanche Walsh is always a good actress, but her selection of plays of late has not been the best in the world. In fact, since she was seen in the Sirdard roles, Miss Walsh has hardly had an opportunity to show what she can do. "La Madeleine," which was given by her last week at the Marquam, affords opportunity for strong acting, yet the tone of the play is so intensely disagreeable that few people have the patience to take it seriously. Her work in "Janice Meredith" was more agreeable, if not so strong, but in neither play is she seen at her best. Miss Walsh is excellently supported this year, which shows that her manager, Ben Stern, has lost none of his old-time enterprise, and the plays are mounted as elaborately as any one could ask.

Because people cheered and applauded at "The White Slave," the lurid melodrama which held the boards at Cordray's during the week, it may be taken for granted that the words of the song still apply: "It is very inartistic, but the public like it best." There was certainly no merit either in the play or the players, but a steamboat explosion is mighty and will prevail with playgoers who are fond of excitement.

The increasing popularity of the vaudeville entertainment at the Baker shows that the public can be educated to like a thing for which they care little at first. Mr. Baker undertook an uphill job when he essayed the establishment of vaudeville in Portland, but he seems to have "got away with it." He deserves the success he has attained.

#### EVENTS THIS WEEK.

##### "Way Down East" at the Marquam Grand.

Commencing next Monday evening, March 11, the Marquam Grand will have the popular drama, "Way Down East." This is the play that for two years crowded the Manhattan Theater and the Academy of Music, New York, and is now taking the capacity of the theaters wherever it is seen. This play is by Lotie Blair Parker, and has been elaborated by Mr. J. R. Grier. It will be given in this city under the direction of Manager William A. Brady, with all the beautiful scenic effects, mechanical novelties, including the much talked-of snow storm, the village choir, and a company carefully selected with a view of the portrayal of the characters so peculiar to the rural districts of New England.

The story is plain and simply told. There is an old farmer who has a son designed by the father to marry his cousin; the young people do not care for each other; the girl falling in love with a butterfly-hunting professor, while the young man is desperately smitten with a mysterious girl who strays into the family as a servant, although it is quite obvious she is of a higher station in life. Later it appears she has been deceived by a mock marriage, her betrayer being a rich young fellow, who is now trying to marry the cousin. Just at the time when the son declared his love, the father goes away to follow up some rumors relative to the girl his son loves. Discovering their truthfulness, he returns and drives her from the house. This is the strong episode of the play. All the characters of the story are upon the scene, and when the stern old countryman orders the betrayed woman out into the snow, his son declares he will accompany her; then comes the old man's bitter denunciation of the girl, her admission of guilt and finally her statement that the man who is responsible for her betrayal is an honored guest in the house. As she points him out, his manner betraying guilt, all the other personages impulsively turn, beseeching her to remain. The girl's indignation is great and she dashes out into the snow, the sea following the wronged woman, the love of whom fills his heart.

Of course the heroine has been far more sinned against than sinning, and all the crinkles are so straightened out that there is a happy ending. There are many amusing scenes, in fact, the play is full of homely humor. All in all it is said to be a sterling drama of rustic life, bubbling with sensation and showing humor enough to stay sweet all the time.

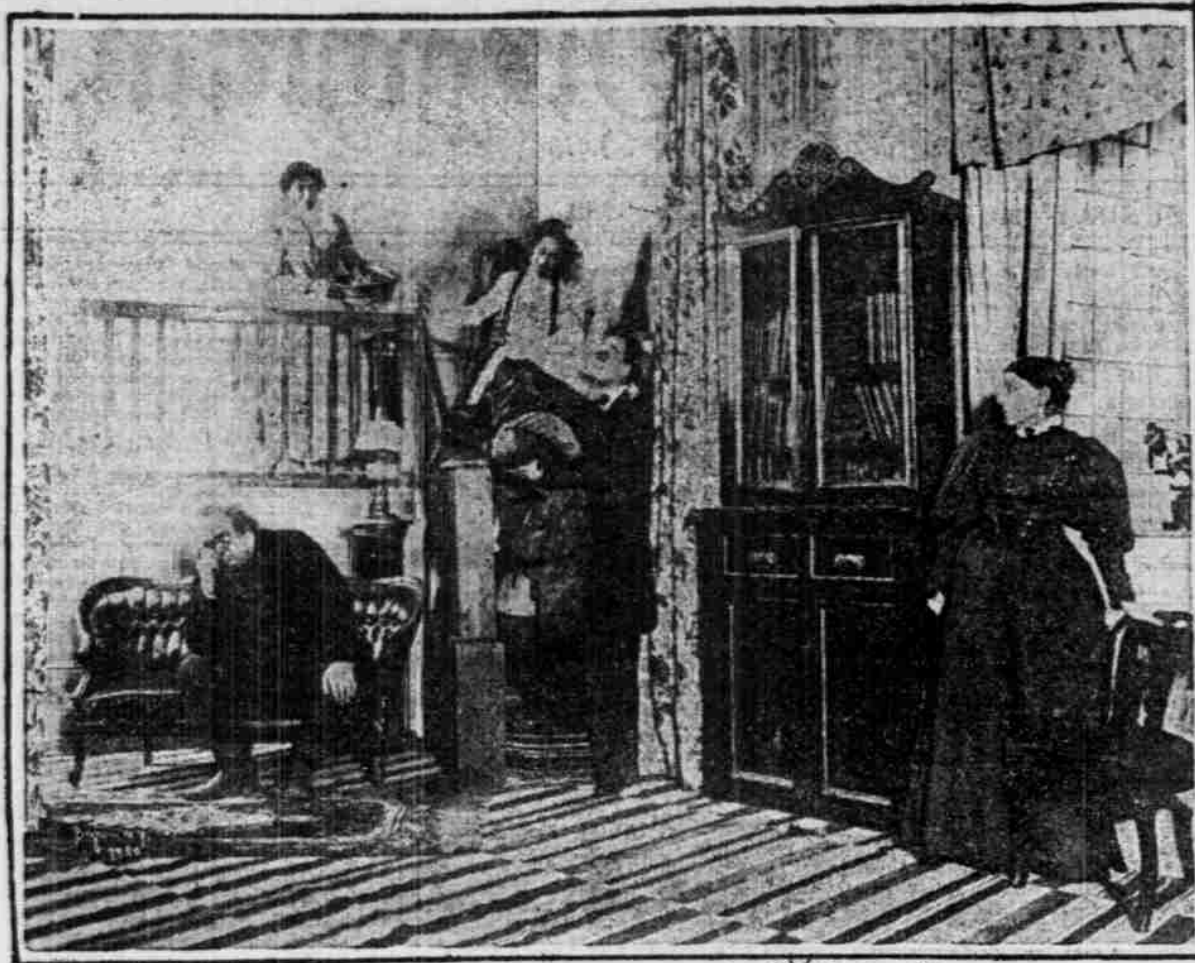
##### Vaudeville at The Baker.

The eighth week of vaudeville at The Baker Theater will begin with the matinee this afternoon. The programme to be given the coming week has been carefully selected, and gives promise of being even better than its immediate predecessor, which was by all odds the best that has yet been given at the theater. New features, all of which have been eminently successful in other cities, will be, of course, the chief attraction, but two numbers which were sensations last week, the cycle whirl and O'Brien, Jennings and O'Brien, the clever sketch trio, will be retained.

The stars today will be Harris and Walters, comedians, who come direct from Pastor's New York Theater, and who have a reputation wherever high-class vaudeville is known. Their work is said to be entirely new, and there seems little doubt that it will be as well received here as it has been in other cities. Rose and Jeanette, European novelty artists, form another team which is sure to be a feature of the programme. Albert Hawthorne, a basso, who is one of the very really fine singers of his class, will render some songs which are especially adapted to his deep, melodious voice. Moore and Burgess, English minstrels, from St. James's Hall, London, will show what modern minstrelsy means in England, where the minstrel is the lineal descendant of the tuncful singers of the days made immortal by Sir Walter Scott. Richard P. Wild, a slick-wire performer, who does only new tricks, will give an exhibition of his skill as an equilibrist. Dora Barton, the noted singer and dancer, will appear in up-to-date novelties in her line, and O'Brien, Jennings and O'Brien will give a new sketch. Added to these features will be the great cycle whirl, which delighted crowds all last week, and which no doubt will prove as much of a magnet as ever.

##### "Tribby" at Cordray's.

At Cordray's Theater the attraction to-night will be DuMaurier's play, "Tribby," with Miss Jessie Shirley in the title role. Probably the greatest dramatic sensation of the last century was the production of DuMaurier's masterpiece, "Tribby." Following so quickly the immense popularity of the novel, it put the dramatic and social world on the qui-vive, and long before its production thousands were eagerly awaiting the presentation and many were the applicants for the part of Tribby. Miss Virginia Harned was finally chosen as the actress best qualified to enact that peculiarly original and fascinating role, and it is safe to say that she was for many months the envy of actresses and society girls alike, for more than one fashionable New York girl had applied to Manager Palmer for the part. The dramatization was thoroughly satisfactory and has since enjoyed many a long run. It has proven not only a sensation



of the hour, to entertain for the moment, then die a natural death, as most sensations do, but it possessed such quality and lasting merit as to entitle it to a niche among the standard plays.

Miss Jessie Shirley was so fortunate as to secure this truly great piece for the Coast, and it has been in her repertoire for the past four years, during which time the Shirley Company has won the highest praise in all the Coast cities for its remarkably clever presentation.

Both Miss Shirley and Mr. McQuarrie, in the respective roles of Tribby and Svergel, have been most favorably compared to the originals in the New York cast, while the other members of the company fit excellently into their respective parts, making the entire performance a highly enjoyable one.

The repertoire for the week will be as follows: Sunday and Monday, "Tribby," Tuesday, Wednesday, Thursday and Friday, Dion Boucicault's great Southern play, "The Octoroon," the greatest play of Southern life ever written. Saturday matinee and night, the great emotional drama, "The Two Orphans."

#### COMING EVENTS.

The Los Angeles Daily Times of recent date has the following to say of Fields' minstrels, which appear at the Marquam Grand in the very near future:

"The 'Al G. Field greater minstrel' opened an engagement for three nights and a matinee at the Los Angeles Theater last evening, before a large audience. As minstrel organizations go, Mr. Field's present aggregation is an excellent one. It is especially strong in good singing voices. The musical first part contains a number of vocal selections which are gems (from the minstrel, not the operatic, point of view), and almost without exception they are rendered excellently."

With humor, pathos, a plot, a moral, special scenery, elegant costumes, superb electrical efforts, and an exceptional company of artists will be presented to the theatergoers of the Marquam Grand in the very near future, when the James B. Decher company present their sumptuous revival of Shakespeare's "The Taming of the Shrew" here. Critics in the leading cities where this favorite comedy has been seen have been unanimous in declaring it to be the best revival of "The Taming of the Shrew" seen in years. Mr. Charles B. Hanford, who is appearing in the part of Petruchio, and the beautiful actress, Miss Helen Grant as Katherine, have received glowing tributes from both press and public in every city in which they have played. The rest of the company including Marie Dronah, Emma Hayner, William J. Shea, Irving Knight, P. A. Nymery, Harold Pike, Paul Addison, R. O. Meach, L. W. Browning and John C. Davis, have also been very favorably mentioned, and taken all in all, a magnificent performance is promised.

Much of interest will attach to the engagement at the Marquam Grand Theater shortly of Augustus Thomas' new play, "Arizona," which comes fresh from its record-breaking run of 150 performances each at the Herald-Square Theater and the Academy of Music, New York, and its subsequent notable success at the Walnut-Street Theater, Philadelphia. When Augustus Thomas wrote "Alabama," the ablest critic in America said he had written the best American play. On the morning of September 11, three of the best newspaper critics in New York declared "Arizona" a greater play than "Alabama." The logical inference is evident. "Arizona," as the name would indicate, is a stage-told story of the lives and loves of men and women living in that picturesque section of our National domain, which is now knocking at the doors of Congress with the demand for the dignities of statehood.

#### NOTES OF THE STAGE.

Henry E. Dixey will have an important part in Amelia Bingham's "A Modern Magdalen."

Instead of presenting "Camille," Mary Manning and Kyrie Bellew will be seen in "The Lady of Lyons."

Viola Allen will play her annual visit to the Isle of Man this summer, the guest of Mr. and Mrs. Hall Calne.

Katherine Willard, Edward C. White's new star, is to succeed Mildred Holland in "The Power Behind the Throne."

Manager Rapley has bookings for the National that will keep it open until the middle of May and perhaps longer.

Rumor comes from London that Alice Nielson is about to return to this country and appear once more in light opera.

Corinne has been engaged by George W. Lederer for "The Wild Rose," the new musical farce soon to be produced in Baltimore.

The new Lyceum Theater, New York, may be opened next December by Annie Russell in Lucette Ryley's play, "Mice and Men."

There is said to be a movement on foot to bring the members of the vaudeville profession into the American Federation of Labor.

Word comes from San Francisco that Camille D'Arville will return to the stage, making her appearance in vaudeville at Detroit, April 1.

Kirke La Shelle will shortly produce a new play with the title "Comrades in Arms." Its author is Eugene Walters, a former cavalryman.

Louis Mason has been engaged by Kathryn Kidder as leading man in her new play, "The Country Girl," which she will produce next month.

"Gringore, the Street Singer," by Willard Holcombe, which has made a big hit in the vaudeville theaters, may be lengthened into a three-act opera.

Though he did not draw too well in some cities, the tour of Henry Irving which has just closed, is reported to be the most successful he ever played in this country.

Frank Worthing is no longer a member of the Amelia Bingham company. His part in "A Modern Magdalen" was not to Mr. Worthing's liking and he decided to quit. A London lawyer was recently sentenced to five years' penal servitude for defraud-



2nd Week  
The Sensational  
"CYCLE WHIRL"



HARRIS & WALTERS  
Vaudeville Comedians.  
Direct from TONY PASTORS.

8th Week of  
Polite Vaudeville at



ROSE & JEANETTE  
European Novelty Artists

BAKER'S.

ing Connie Gilchrist, late of the Gaiety Theater, and now the Countess of Orkney, out of 115,000.

Jan Kubelik, the violinist, has contributed £50 to the actors' fund matinee to be held in New York next week.

It is stated that Charles Frohman owns 224 plays and is the manager of 37 stars, besides owning the proprietary rights to 167 actors and actresses.

Brooklyn is to have a new theater for the opening of next season. Something like \$25,000 has been paid for the ground and the edifice will cost about \$100,000.

Wilson Barrett, who is playing in Sydney, Australia, will shortly leave for a trip to South Africa. He will not appear in London again before next September.

Reports from Pittsburgh and Cleveland, where James K. Hackett put on "The Crisis," say that the piece is a failure and will have to be rewritten before again produced.

Lord Cavendish, who at one time it was rumored was going to marry Edna May, has patched up his differences with Isabel Jay, another singer of London, and the pair will be married next month.

Mrs. Henry P. Lovell celebrated the 5th anniversary of her birthday at East Orange, N. J., last Tuesday. She is America's oldest actress, being Julius Brutus Booth's leading lady at one time.

Jessie Bateman, the English actress, does not care to leave London next season, and Frances Belmont, of the "Florodora" sextet, will be Charles Hawtry's leading lady next Fall, in "A Messenger From Mars."

Joseph Kilgour, the well-known actor, who is playing in London with the "Arizona" company, has been sued for divorce

by his wife, a prominent woman of Chicago being named as co-respondent. Mrs. Kilgour is in New York with friends.

It was under General Methuen that Sergeant Campbell, the husband of Mrs. Patrick Campbell, was killed in battle two years ago in the Transvaal, leaving her with two children.

Yvette Guilbert's novel, "La Vedette," which has just come out in Paris, draws a vivid picture of the life of the Parisian concert hall singers, their trials, hardships and temptations.

A prominent London manager locks the doors of his theater on the rise of the curtain and does not open them until the end of the act. He does it with a view to ending the late-comer nuisance.

Henry W. Savage will produce for the first time on any stage "The Prince of Pilsen," in Boston, May 12. Pilsen and Lids, the authors of "The Burgomaster," are responsible for the piece.

Notwithstanding the booming given Anthony Hope's "Pilkerton's Peerage" in London, the piece is said to have lost money ever since its first production and will soon be taken off the stage.

May Buckley, who has been playing leading roles with the Fawley Company on the Pacific Coast, will resign about the middle of next month and come East. A New York engagement is said to await her.

Hilda Thomas will desert vaudeville and be one of next season's stars, appearing in a play called "The Fisherman's Daughter," written by Milton Nobles and Stanley Wood. Lou Hall will be the leading man.

While in the retiring-room of a Boston photograph gallery last week, Mina Edwards, the understudy of Isadora Rush in "Florodora," had her hair set a-fire from a gas jet and was seriously burned. She will have to wear a wig for several months.

Denman Thompson tried to make Sydney Ellis "Rich and Poor" a go, but failed. When time came to return the play to Ellis, the actor-manager could not produce it, and now he is a defendant in a suit to recover \$2000, the value placed on

afternoon Mr. Sothern gave a special matinee so that his wife could witness his work in "If I Were a King" for the first time.

A new play from the pen of Fitzgerald Murphy, entitled "The Power of the Cross," received its initial production at Elizabeth, N. J., Monday night, and scored a big hit. It is a drama of the "Way Down East" order. Victory Bateman plays the leading role.

Mrs. James Brown Potter is to return to the part of "Calypso" in the London production of "Elysees," which she gave up a month ago. Boerholm Tree is presenting the play and his wife objected at that time to Mrs. Potter's impassioned acting. The piece has failed to create a sensation and Mrs. Tree's objections being overcome it is expected that Mrs. Potter's acting may put the play on the road to success.

Robert Edson made his first appearance in New York with "The Soldiers of Fortune," Monday night, and secured a substantial endorsement. The houses have been so large during the week that the chances are good that the piece will not go outside of New York for the remainder of the season. On the opening night speeches were made by Richard Harding Davis, Robert Edson and Augustus Thomas, who dramatized the story.

Arthur Law's new play, "A Country Mouse," which was recently produced in London, and is soon to be presented in this country, appears to be an occasionally amusing but wholly artificial, and not too scrupulous piece. The heroine is a pretty country girl, of simple manners, who actually is a very cunning and designing mix, with the sharpest of eyes for the main chance. She pretends to be a married woman, in order to attract a rake, who is about to elope with one of her friends, also married.

Maud Fealey closes her engagement of two years as leading woman with Mr. William Gillette on April 12. At the expiration of the London season she will not play the provincial tour with the company, as she will for America on April 16, having signed to appear as a stock star for an engagement of eight weeks



Jessie Shirley  
at  
Cordray's.

the piece by its author. A contract was signed by Thompson with Ellis, which makes the case look blue for the former.

The Weber & Fields burlesque on "Du Barry" called "Du Barry" has been scored quite freely by New York critics, but praise is given Fay Templeton for an unusually clever imitation of Mrs. Carter.

David Lythgoe, the tenor of the Frank Daniels Opera Company, has handed in his resignation and accepted a part with "The Wild Rose," which George W. Lederer is to present for the first time in Philadelphia.

George C. Tyler and W. F. Connor, of the Liebler Company, left New York last Tuesday for Chicago to arrange the final details of "The Hunchback" production to be made next month in the windy city by Viola Allen.

Maude Ruth, recently of Clifford and Huth, has given out the announcement that she will be married to Thomas J. Ryan, the comedian, on the 30th of this month. Miss Ruth was divorced from Billy Clifford last January.

During the trip from London to New York mice got into one of Corinne's trunks and destroyed about \$500 worth of silk tights. She has been engaged for a leading part in George W. Lederer's forthcoming production of "The Wild Rose."

Dan McAvoy, the Irish comedian, has filed suit at Lockport, N. Y., contesting the will of his wife, Jessie May, who recently died. The pair were man and wife, but estranged. Miss May's estate was valued at \$300, all of which was willed to her mother.

J. K. Murray and Clara Lane have scored many successes in opera in Boston and are essaying some rather more pretentious roles than they tried while in this city recently. This week they are putting on "La Traviata," and scored very creditable notices for their work.

When Henrietta Crossman makes her revival of Sordau's "A Scrap of Paper," Arthur Forrest will be her leading man. News also comes from New York that Forrest and Richard Mansfield have justified their little differences and that the former will be the latter's leading man next season.

Last Wednesday, in Philadelphia, Mr. Sothern saw his wife, Virginia Harned, for the first time in "Alice of Old Vincennes" at an afternoon performance. Thursday

in San Francisco, Miss Fealey's withdrawal from Mr. Gillette's company is permanent, as it is decided that Mr. Gillette plays "Sherlock Holmes" again next season, and she does not wish to play the same role three years.

#### Hungarian Partridges.

Shooting and Fishing.

The coveys of plumage red, like Hungarian partridges, a trifle larger in body than a quail, but with quail characteristics, recently imported by the Massachusetts Sportsmen's Association for the big exhibition in February, have become quite at home in their new quarters with the other foreign game birds, just outside the city, and are the subject of much interesting speculation among wing shots. The birds were taken in Hungary last summer, the capture being made in that part of the country where the climate corresponds with that of Massachusetts. The whole lot captured for the Sportsmen's Show stood up under the stress of the long sea voyage like little sailors, and when they had disposed of their sea legs in the temporary game preserve established by the directors of the show within easy flicks of the glided dome, they fell into their new surroundings like immigrants bent upon making themselves at home in a new country.

The birds were very well on arrival, but they are gradually becoming domesticated, and when a game bird shows such a tendency it is looked upon as a bright prospect for breeding. Game birds that refuse to become domesticated as do our ruffed grouse, will not breed in captivity.

Good reports concerning the Hungarian partridge were received by the directors of the association long before it was positively decided to broaden the scope of the Sportsmen's Show and include foreign game in the exhibit. European gunners who have put in days afield with the brightly lit little fellows pronounce the bird quite the equal of anything that can be flushed. It is gamy, cunning in ways of avoiding danger, swift in flight, and a delicious morsel. It is a trick of screening the precious little body behind the most convenient tree when it gets up to go, and an inbred knowledge seems to tell it to rely largely upon its legs, and not to be too quick about getting into the air.

TOUCH  
Let us speak of the Pianola "touch." It is so essentially like that of the human fingers, that eminent critics have not distinguished the difference. Paderewski says: "It is perfection."  
Catalogues and full information on application.  
THE AEOLIAN COMPANY  
M. B. WELLS, Sole Northwest Agt. 353-355 Washington St., cor. Park.