

AMERICA'S RICHEST ACTORS AND ACTRESSES

JOSEPH JEFFERSON, LOTTA CRABTREE AND MAUDE ADAMS LEAD THE LIST



VIOLA ALLEN—WHOSE BANK ACCOUNT HAS GROWN THROUGH THREE POPULAR SUCCESSSES: "THE CHRISTIAN," "THE PALACE OF THE KING" AND "THE ETERNAL CITY."

In the matter of uncertainty, the Rialto and Wall street stand on a common plane. Up today and down tomorrow! Money to squander on Monday, the price of a meal at a quick-lunch counter on Friday!

The young broker who is on the "cure" in the Spring may have his office suite in the Fall. The manager, ambitious, shrewd but poor, who at the opening of the season pushes the interests of some promising but unheralded actor with a play up his sleeve by some equally unknown dramatist, may be truthfully said that the fortune of the manager is here today and gone tomorrow. Often as he just gets beyond a mere bowing acquaintance with prosperity a capricious public disapproves of his latest offering—and he begins over again.

According to popular belief, managers roll in wealth. This, because the uninitiated never dream how often the impresario skates on thin financial ice, taking tremendous chances and making the bluff which is the manager's best ally. On the other hand, actors are generally supposed to be reckless spendthrifts, destined to end their days in a charity ward. And this is because the general public does not know that the actor or actress who plays season in and season out keeps up appearances with one hand and sails down money with the other.

Operatic Stars Good Savers.
The star who plays 40 weeks or more each season at a weekly salary ranging from \$300 to \$500 can amass a comfortable fortune in a few years. One elaborate set of stage frocks will last a woman star the entire season. Of the stage she may live as simply as she likes, provided, of course, that she always makes a striking figure when in the public eye.

The popular dramatic star has a more uniform income than those who shine in opera. A Calve may draw \$3000 a night during her American season, but that season is short. And she receives no such price in Europe. The dramatic star may play every night, 30 months in the year or more, if it prove a cool summer. The operatic life of singers is short. A fickle public is quick to turn signs of age in the voice, and as no new opera is brought forth, the impresario must offer new favorites. On the other hand, the theatrical favorite may make his while the sunshine of youth and middle age shines, and then, like Mrs. Gilbert, settle down to a high-salaried old age.

But from these statements it is not to be inferred that the dramatic star amasses more wealth than her operatic sister. As a rule, the singer is of foreign extraction and has the instinct of thrift strong within her. She lives as simply as her manager will permit and wastes little of her annual earnings on purple and fine linen, high living and society. And when the public will hear none of her she retires to an estate in her native province and lives happily ever after.

Richest Actor and Actress.
The richest members of the theatrical profession in America are Joseph Jefferson and Lotta Crabtree. Lotta retired from the stage years ago, but still draws money from this source through her ownership of playhouses. Joseph Jefferson owns apartment houses that yield enormous rentals in almost every large city of the Union, and a plantation in Louisiana whose estimated value is half a million. So extensive are his business interests off the stage that he now employs a confidential man to look after them.

Apartment-houses are favorite investments with theatrical folk. May Irwin has recently erected a fine edifice of this sort in the residence district of New York and its rentals will prove sufficient to keep this fun-maker very comfortably while she never returns to the stage. At present she is recovering from a sudden and serious illness.

The Rogers Brothers, from the laughter of the public, have made enough money to plunge heavily in real estate, and will have a bona fide interest in the new theater which is being built for them. Gus, the elder of the two and who began his business career as errand boy to a haberdasher, recently paid \$250,000 for an apartment-house.

William H. Crane is a shrewd investor in real estate, and Francis Wilson never touches anything in the way of investment, on or off the stage, which is not a "sure thing." Wilson is what New Englanders would call "near," for he wastes none of his income on riotous living.

Corse Payton is one of the richest men in the business, and every dollar has been made in the popular-drama houses. "Twenty-third" has been his tool, and thanks to unique advertising and indomitable energy, he is now owner of two Brooklyn theaters, a Boston house and numerous stock companies. When

he wants to please his wife, who has worked faithfully at his side, he just tosses her the deed to a bit of metropolitan real estate.

Mr. Payton, while not exactly on a plane with Mr. Mansfield, nurses his secret ambitions. Last year, while in London, he was chatting with some English actors conversant with his dramatic methods, and he mentioned his ambition to play the role of "Hamlet." A jest that was not devoid of sarcasm was launched at this statement, to which the gentleman from Brooklyn replied quietly:

"No, I may not be in Sir Henry Irving's class, but if I put on 'Hamlet' I can do something he cannot do—play it in my own theater."

Maude Adams Very Wealthy.
Maude Adams is undoubtedly the richest American woman on the stage today.

Her contract with her manager calls for a liberal salary and a percentage of the receipts. In view of the fact that Miss Adams and the "standing-room-only" sign have long walked hand in hand, it goes without saying that her annual profits have been enormous. She leads a very simple life with her mother, Mrs. Annie Adams, also an actress and of frugal habits. They own both town and country property, and were Miss Adams to retire today, young as she is, she would be "fixed" for life.

Julia Marlowe, it is said, cleared between \$20,000 and \$25,000 last season on "When Knighthood Was in Flower," and that is one reason why the knowing ones claim that she preferred a convenient attack of nervous prostration to sinking hard-earned funds in a production which promised no better than "Queen Flaminetta," and which is presumably shelved after a short life.

Viola Allen laid the foundation of her wealth in "The Christian," and followed this up with another money-maker, "The Palace of the King." From these two it is said that Miss Allen talked down for the proverbial rainy day the sum of \$100,000. As her new play, "The Eternal City," is also scoring, she will be pushed into the front rank of money-makers this season.

Virginia Harned, now in her second season as a Frohman star, has found a money-maker in "Tris," and is raising her weekly earnings close to the thousand-mark.

Thanks to her success in "Mistress

Neil," Henrietta Crossman is also laying up golden treasure.

The popular star takes no chances in the theatrical game. Manager and playwright do this for her. In other words, if she has established herself in public favor and a new play fails, the public simply shrugs its shoulders and remarks: "Such bad judgment on the part of her manager! Why didn't he select a more suitable vehicle?"

And then the manager and the playwright charge it up to profit and loss and try, try again.

Clyde Fitch's Big Royalties.
The playwright not only makes money for himself, but puts money into the pockets of both manager and star. They both need him, and if he fills the bill, they are quite willing that he should draw expanding royalties. The percentage varies according to the value of the playwright's name on the bills and advertising matter. A man who has scored one tremendous success is in a position to ask his own price—and get it.

Clyde Fitch today draws the heaviest royalties of any American playwright, and it is said that when his new plays are in full swing his weekly income will pass the \$2000-mark.

To give some idea of what a success is worth to a dramatist, Clyde Fitch already has drawn in royalties from "Lover's Lane" \$28,000, and the play is drawing well again this season. One of his earliest successes, "The Moth and the Flame," has now reached the point where it is let out to stock companies at a weekly royalty. "The Climbers" is being toured under Amelia Bingham's direction, and a Clyde Fitch success is now considered good for three straight seasons on the road.

Among the new plays Mr. Fitch will offer this season are "The Flirt," written for Amelia Bingham; "The Girl With the Green Eyes," for Clara Bloodgood; "A Girl in a Cage," with Sander Mullen in the leading role; and "Marry Manning" is already scoring well in the Fitch comedy.

Mr. Fitch is a single man and his palatial marble home in the metropolis is presided over by his mother. He is fond and artistic to a degree. His enemies say that he is effeminate; his friends that he is perfection, a model of manners.

Glittie's Big Income.

William Glittie comes second in point of income among American dramatists. His latest success, "Sherlock Holmes," is being presented in six different languages, and "The Professor," "The Private Secretary," "Held by the Enemy," and "Secret Service" still yield him a princely income.

A good play never loses its usefulness. Bronson Howard still draws royalties from one of his successes, "Aristocracy," written 25 years ago, and which is regularly revived by stock companies.

General Lew Wallace's royalties on



JULIA MARLOWE—WHO IS SAID TO HAVE CLEARED BETWEEN SEVENTY AND SEVENTY-FIVE THOUSAND DOLLARS ON "WHEN KNIGHTHOOD WAS IN FLOWER."

"Ben Hur" are the largest ever drawn on a single production and have passed the half-million mark.

J. J. McNally, who writes the frothiest of vaudeville farces, draws royalties bigger than a campolitan bank president's salary.

Harry B. Smith is a librettist whose royalties hold the wolf at a safe distance

from his door, and keep him on the crest of New York's luxurious life. Mr. Smith practically lives at the theaters evenings, but his wife is prominent in New York society, where her husband would also be welcomed if he were not so busy fitting out musical comedy stars with plays.

—N. S. RICHARDSON.
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QUESTIONS AND ANSWERS

Priests and the Latin Language.

The statement has been made to me that the priests of the Catholic church are taught to speak the Latin language, and that generally among themselves they speak it, and are able to do so fluently. Is this correct?

A. F.

The Latin language has always been the language of the Church of Rome, and is used by the delegates of the church to countries where such delegates are maintained. Ecclesiastical questions are discussed in Latin in the colleges by the candidates for the priesthood, and all the examinations are in the Latin language. They do not speak it in general conversation among themselves, though they are able to do so fluently. They usually have a modern language that is more convenient for them to use.

Early Governors.
I saw in The Oregonian that John Whitaker was the first Governor of Oregon. When was Peter H. Burnett Governor of Oregon? Was not Joseph Lane the first Governor after Oregon was admitted into the Union?

John Whitaker was the first Governor of Oregon after the state was admitted into the Union. Peter H. Burnett was never Governor of Oregon, but he was the first Governor of California. General Lane was the first Governor of Oregon Territory.

Marconi's Debt.
Would you kindly give me some information on this subject: "Marconi's Debt to His Predecessors?"

This is a pretty large subject. Large books have been written without begin-

ning to traverse so great a field. In one view of the case he owes everything to his predecessors. What information do you want?

Vaccination of School Children.
Will you kindly inform me through your Sunday paper if there is a law to enforce the vaccination of children old enough to go to school.

WOODLAWN.

The law on the subject reads as follows:

Any board of directors may, on account of the prevalence of any contagious disease or to prevent the spread of any such contagious disease, prohibit the attendance of any teacher or scholar upon any school under their control, and may specify the time during which such teacher or scholar shall remain away from such school, and may prevent the attendance of any unvaccinated child who has not had the smallpox upon the schools under their control, and shall also have power to decide how far revaccination shall be required, if a case or cases of smallpox have occurred in the city or district.

This law was passed in 1899, and it has not yet been before the courts for interpretation.

Rebate on Tin.
Does the Standard Oil Company get a rebate on the tin in which it exports its oil? That is, does it import the tin in plates and export it in cans filled with oil, and get use of it and rebate just the same?

IGNORANCE.

The Standard Oil Company may do so, and probably does. The same is true of our salmon-canneries and grain-shippers and others—they receive a rebate equal to 25 per cent of the duty paid on the sheet tin or jute cloth or other imported material used in the packages containing commodities exported.

Examining Homesteads.
(1) Can a person get information about the quality and location of Government and State land subject to homestead entry by applying to the respective land offices?

(2) Is it more advisable to look up a location personally first and then make application?

(3) You may get the information desired from a United States Land Office or the State Land Office at Salem. State land, however, is not subject to homestead entry.

(4) If one can do it, it is always best to look up his own location. There are men

in the business of finding public land for those who may desire to settle upon or buy it, and they demand a fee for their services. The opportunities for deception are so great, however, that much care should be exercised if the service of a location is taken, and only men of known honesty should be employed.

Legally an Infant Till Twenty-one.
If a man give his son his time and advice according to law when the son is 18 or 19 years of age, can said son transact business such as buying or selling land, etc. in his own name, the same as he could if he were 21 years old?

J. F. L.

No. It is not the parent's permission that qualifies the boy legally to do business of that nature. In the eyes of the law he is an infant until he becomes 21 years of age.

Franchise in Rhode Island.
Does the State of Rhode Island require from its foreign-born citizens that they own real estate before they can exercise the right to vote?

No. Any full citizen of the United States (except paupers, lunatics, and soldiers, sailors and marines in the service of the Government) can vote in Rhode Island upon two years' residence in the state and six months' residence in the town.

Mail-carriers' Duty.
We have a daily mail. The carrier brings our mail out and puts it in our box, but refuses to take our mail out on his return. B. says he is compelled to take it, while C. says not. Now, who is right?

If the inquirer refers to rural mail-carriers, B. is right. The carrier is required to take out of the boxes and deliver at the postoffice mail matter deposited in the boxes for that purpose.

Only One Meridian.
(1) Has Oregon two meridians?

(2) Can a man take up land so the division line of two states divides it? F. S.

O. L.

(1) Oregon has not two prime meridians.

(2) Yes.

August 4, 1857.

When was the first cablegram sent from Europe to America.

C. C. B.

WHEN FIRST PLAYED IN PORTLAND

CONTINUED FROM PAGE 25

and it was not until November 6 that the first game was played. On that date the Multnomah team defeated the Newberg College eleven. A week later the clubmen defeated the Chemawa Indians.

Portland vs. Multnomah.
Thanksgiving day opened the contest for the championship between the Portland team and the Multnomah Club. The Portland team won the game by a score of 4 to 0. Both teams put up poor games, and lack of team work lost the contest for Multnomah. Steps were immediately taken to arrange another game between the same teams for Christmas day.

In that game the Portland players were over-confident, while the Multnomah men played with snap and ginger, and outclassed their opponents at every point, winning the game by a score of 10 to 6.

The championship still remained unsettled, so the final game was set for New Year's, 1898. That is a game that will long be remembered. It was the closest exhibition of football ever seen here. The Portland players went into the game with the boast that they would lay out the Multnomah players as fast as possible. The contest developed into a slugging match never before equaled, and fights were numerous about the side lines. Neither side was able to score, and the dirty contest resulted in naught.

In 1888 the Y. M. C. A. put a team in the field. This eleven was composed of most of the old Portland Club players, and played two games with Multnomah—Thanksgiving and New Year. Multnomah

won both games by the same score, 5 to 0. The Multnomah team again defeated the University of Oregon that year, and on Christmas the clubmen fell easy prey to the Portland eleven. The Y. M. C. A. eleven won games from Chemawa, Portland University and the California Volunteers.

George McMullan coached the Multnomah team in 1899, and James McKinnon was captain. This was a very successful year for the club team. Out of seven games played, the club boys were not defeated in any. The most important games were the two with Eugene. Multnomah won the first after a hard battle, and in the second neither side scored. Multnomah also defeated Oregon Agricultural College, Willamette University, Chemawa and Stanford. The Thanksgiving game with Olympic resulted in neither side being able to score.

The "No-Score" Year.
Martin Pratt captained the team in 1900, the "no-score" year. Owing to the muddy condition of the Multnomah field, in most of the games, neither side was able to score. The opening game was with Eugene. The Multnomah boys were beaten, score 5 to 0. Chemawa was beaten a few weeks later, and from then until the game on New Year's day no score was made. The Eugene game on Thanksgiving was a 0-to-0 game. Then Salem entered the field with an eleven and played a similar game with Multnomah. The game with Stanford on Christmas resulted in no score. On New Year's day Salem came down for another game. The contest was played in the snow, and the crippled Multnomah team won out by a single touchdown and goal.

The season of 1901 is still fresh in the minds of the enthusiasts, and but brief mention will be made of it. The season opened October 28, when Multnomah de-

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HENRIETTA CROSSMAN—WHO IS BUILDING A FORTUNE LARGELY ON THE CHASING MARKET IN WHICH SHE DOES