

Attractions for New Year's Week at the Theaters

DEPART OLD YEAR GROWN GREY AND HOARY,
THE NEW YEAR COMETH BRIGHT WITH YOUTHFUL GLORY.
NOT SO TO FAVORITE PLAYERS DO WE SAY;
WE GREET THE NEW, BUT BID THE OLD ONES STAY.



GRACE VAN STUEDFORD,
THE BOSTONIANS
PRIMA DONNA
AT THE MARQUAM GRAND



JAMES T. GALLOWAY
AS UNCLE NAT
IN
SHORE ACRES
MARQUAM GRAND



WITH THE ORIGINAL CAST
A TEMPERANCETOWN
BY NEILL STOCK CO.
AT BAKER THEATER

"A TEMPERANCE TOWN."

Charles Hoyt's Great Comedy Will Run This Week at the Baker.

The attraction at the Baker Theater all this week, starting with the matinee performance this afternoon, will be that well-known and splendid comedy by the late Charles Hoyt, "A Temperance Town." This comedy is considered the best ever written by the famous playwright, and this will be the first time it has ever been presented in Portland, so there is every reason to believe that the Baker Theater will have its capacity tested at every performance. The plot deals with the endeavors of the prohibition element to suppress the sale of liquor in a small town in Vermont. It tells of a man who was a soldier in the Union Army being arrested and tried on the charge of selling liquor, which is strictly against the laws of that state. Finally a raid is made on his "joint" and he is tried and convicted. He is about to be sent to prison, when an old friend, whose life he had saved during the war, appears on the scene and pays his fine. Incidental to the plot there is a pretty love story, the principal characters being Ruth Hardman and John Worth. Ruth is in sympathy with the "jointist" because of his family, and warns him of a raid that is to be made on his place, and for this she is turned out of her home by her father, a minister of the Gospel, and one of the leaders against the rum-sellers. Finally he sees his error and solicits his daughter to return to her home, which she does for her mother's sake. Two very important parts in the play are Mink Jones and Bingo Jones. Mink is popular as the shrewd character of the town, whose heart is in the right place despite the fact that he is against the temperance cause and a staunch friend of liquor. His arguments in his efforts to keep his son from signing the pledge are ridiculously funny, and, in fact, he contributes largely in the success of the play. Bingo is the town boy, whom everybody knows, and also assists in providing a large amount of fun for the spectators.

"A Temperance Town" has been accorded great success in the past, and was given a phenomenal run in New York. The Neill Stock Company will also present this comedy at the special New Year's matinee.

TODAY AT CORDRAY'S.

New Year's Week Commences at Cordray's This Afternoon at 2:15.

"The Irish Pawnbrokers," the third edition of which is presented by Joe W. Spears' farce-comedy star triumvirate, is the work of Edgar Selden, the prolific playwright who has contributed many successes to the American stage, his most recent hits, the plays "A Hot Old Time" being still warm in the affections of amusement lovers. This new edition of "The Irish Pawnbrokers" is said to be one of the brightest, cheekiest pieces of extravagant yet seen, abounding with comic situations and dialogue, the smartness of which is beyond dispute. Mr. Selden would seem to have kept this motto in view throughout—"Who would write three-act musical farce must not stop at three." The fun is of the rip-roaring, mirth-compelling order, yet never descends to buffoonery or caricature. The heart affairs of the amorous middle-aged Adonis have always played an important part in works of this description, and much of the trouble in "The Irish Pawnbrokers" is brought about in the same way. Levi Murphy, part owner of "The Soak Away Pawnshop," receives a communication addressed in affectionate terms and intended for his son of the same name. The letter is signed by a lady, presumably the wife of his bosom

friend and partner, one Marmaduke, rejoicing in the family appellation of Angelina O'Flarity. On this point hinges the hilarious construction.

Joseph W. Spears is said to have gotten together an unusually strong organization for this special production, first and foremost among whom may be mentioned Marie Trumbull, in her captivating interpretation of the star soubrette role of "Angelina." Of the male characters, Mr. Joe J. Sullivan is seen as Levi Murphy, Mr. William Kenney Mack as Marmaduke O'Flarity. Other of a large cast are Delmore & Wilson, Joe J. Conlan, Bobby Bryant, Joe Ward, W. H. Spencer, Eddie Brown, Mayme Taylor, the Warner sisters, the Lyric sisters and a chorus of pretty and shapely girls. All of the scenery is of spick and span newness, the last act being a remarkable production of an East Side pawnbroker's shop as seen in New York City. Those who would enjoy three hours of the heartiest laughter should exchange their cares for the chunks of enjoyment handed out by "The Irish Pawnbrokers." Special New Year's holiday matinee given with the usual ladies' and children's matinee Saturday.

BOSTONIANS IN "ROBIN HOOD."

Famous Light Opera Will Be Seen Tomorrow Night at the Marquam.

At the Marquam Grand Theater tomorrow (Monday), Tuesday nights and Wednesday afternoon, Mr. H. C. Barnabee, Mr. W. H. MacDonald, Miss Grace Van Stuedford and the other members of the Bostonians, will appear in the most famous of all light operas, "Robin Hood." This season the Bostonians have made special efforts with their organization with the view of a magnificent new production, and its recent revival at the New York Academy of Music was even a greater success than on its original presentation. There is no doubt that, from a musical standpoint, the legend that has witnessed this gem of comic opera will be able to discover new beauties in its delightful score. From all accounts the Bostonians will give equally as brilliant an account of themselves as they did when "Robin Hood" first made its bid for fame with its refreshing melodies. The staging of "Robin Hood" will be entirely new. The scenery was expressly painted for the great stage of the New York Academy, and the costumes newly designed for the revival. The ballet and original stage groupings will offer new pictures, of the reveals of Sherwood Forest, and the chorus will be much larger than on any previous presentation of "Robin Hood." The Bostonians produce a new Smith and De Koven opera on Wednesday night, which, from all accounts, is a worthy successor of the old-time favorite, "Robin Hood."

The Philadelphia Inquirer says of its appearance in that city: "The doubts and fears over this performance, it can be truthfully said that it is a successor to the thousands of times repeated 'Robin Hood.' There are reasons to believe that this work will rival in interest the opera that gave the Bostonians fame and fortune. The librettist has chosen to carry on the ancient and ever-delightful story on the same spirit as the original, preserving the same characters, but introducing new themes and new places. The composer has undertaken to make his music as tuneful and harmonious as the original great success, while the stage management has done its best to eclipse former achievements. . . . Mr. De Koven has certainly returned to his first love and has given us some delicious melodies. . . . The prime quality of the music is melody. It runs from beginning to end—the music is full of the old English madrigal style that has outlasted centuries, and can never be displaced. . . . This opera will take its place among the undoubted successes of the last few years, for the rea-

son that it is dominated by melody—that real melody that appeals to every lover of music.

NEW YEAR'S AT THE MARQUAM.

Fine Scenic Production of the Famous Comedy-Drama "Shore Acres."

Usually when a play has stood the test of 19 consecutive seasons, the public, or rather that portion of it which attends theaters, loses interest in it. This, however, is not the case with James A. Herne's famous comedy-drama, "Shore Acres," which seems to be constantly growing in popularity. The past season Mrs. Herne claims was the most profitable, financially, the present company has yet had, and that is a pretty fair gauge whereby to judge of the play's continued attractiveness.

"Shore Acres," which is to have a fine new scenic production at the Marquam Grand Theater, beginning with the New Year's matinee, and continuing the balance of the week, with a matinee Saturday, is generally accepted as the best pastoral comedy known to the English-speaking stage, and it has a peculiar interest to all lovers of the home and fireside. The story of the play is too well known to bear repetition. It deals with the fortunes of a young girl, Helen, whose father, Martin Berry, is opposed to her marriage to a rising but penniless doctor with advanced ideas; the kindness of her uncle, Nat Berry, who is the principal character in the story; the subsequent ruin of the old man and the return of his daughter and her husband in time to save the farm from foreclosure by the mortgagee, a land boomer, through whose attentions the girl has been obliged to leave home.

The plot of the play allows of many powerful scenes, the famous turkey dinner in course of baking, and the lighthouse being the best. The advance sale of seats will be placed on sale next Tuesday morning at 10 o'clock.

Coming Attractions.

"Captain Jinks of the Horse Marines," which will shortly be seen here at the Marquam Grand Theater, has taken the fancy of the theater-goers as no other attraction has done in many years. Everybody old enough may recall the fact that 30 years ago, this fantastic name was immensely popular as the title of a song, and an equal vogue has now come to the play of the same title. It is described as a deliciously funny comedy, embodying a pretty love story. The play ran for 300 nights at the Garrick Theater, New York, an unprecedented run at this house for any attraction. The play serves to introduce Miss Elizabeth Kennedy, in the chief female role, that of Mme. Trenton, an opera prima donna of American birth and European distinction.

Coming to Cordray's.

"Sandy Bottom," a beautiful play of love and honor and intrigue, follows "The Irish Pawnbrokers" at Cordray's Theater. The play is somewhat on the lines of "Shore Acres" and "The Homestead," with more of a Southern atmosphere. An excellent company of well-known people are in the cast, such as R. E. French, Colonel Jed Carter; Eva Earle French, Lorrette Babcock, Helen Ridgeway, Jacques Caldwell, J. E. Jackson and others.

Dramatic Notes.

Sam L. Studley is still the leader of the Bostonians' orchestra. He has been with the Bostonians over 15 years, and conducted the first performances of both "Robin Hood" and "Maid Marian."

every night from the New York Academy of Music during the engagement of the Bostonians there than would have crowded any average playhouse in that city. An average of 300 people nightly paid for admission to witness the big revival of "Robin Hood."

Grace Van Stuedford, the Bostonians' prima donna, has signed a contract for a European engagement to commence at the end of the regular season. She will make her first appearance abroad in Berlin at the end of next June, sailing immediately after the Bostonians close, about June 2.

IMITATION MAGDALENS.

New York Critic Analyzes Mrs. Fiske's New Drama.

Kate Carew, in the New York Evening World, has this to say of "Mary of Magdalen":

"We were connoisseurs in Imitation Magdalens before Mrs. Fiske came to the rescue with the real article. . . . We had surfeited of New Magdalens, Modern Magdalens, Tanqueray Magdalens, Irish Magdalens, Magda Magdalens, and all the weird magdelinations of Pinero, Suderman & Co. . . . Mrs. Fiske, at the Manhattan Theater last night, in one of the most beautiful, brassy, big, costly and artistic productions ever seen in New York, gave us the original Magdalen—the Bible Magdalen, whose association with the great drama of Christendom has condemned her, poor soul, to stand godmother to every pasty lady that swishes her speckled skirts across the stage."

"A good, gray poet of Germany, Paul Heyse, has taken some of the leading incidents of the New Testament story, and mixed them with others hatched in his own well-trained imagination, and compounded a powerful play, which Mrs. Fiske, after two years of deep archaeological research and preparation, has placed upon the stage with every thinkable circumstance of grandeur and solemnity."

"When you consider that such familiar biblical characters as Calaphotho, Judas and Mary Magdalen are important personages in the play, and that the greatest figure in the world's religious history is felt to be so near at hand that you momentarily expect to see him portrayed in person—when you consider this, it is something to say for the drama and its producers and actors that there is not a jarring moment in the performance, nor a lapse of irreverence, nor a single instant when the sheer human interest of the drama, apart from religion, loses its grip on you."

"The Suderman-Pinero-Netherlands-Campbell Magdalens have preached at us till we have yawned; the Heyse-Fiske Magdalens hasn't a yawn-producing moment. Which is another argument in favor of the plaintive advertising merchant who entreats you to 'Beware of Imitations.'"

"To those who hunger for biblical atmosphere," this Fiske production will be a boon and a blessing. Here is ancient Jerusalem, its life, its sunlight, its costumes and characters, its interiors and exteriors, reproduced as faithfully as learning and money and the stage manager could accomplish it. The result is wonderfully interesting. . . . There are four stage sets: A room in Mary Magdalen's house, Oriental, varicolored and mysterious; a room in the house of Anus Flavius, Roman effects, green marble pillars, open on two sides to a sunlit flower garden; a square in Jerusalem, perfect illusion of the crowded architecture in an Oriental city; a ravine near Jerusalem, a wild triumph of scene carpentry and painting. . . . These scenes are peopled, apart from the leading actors, with crowds picturesquely and accurately costumed, and, better yet, perfectly drilled in the crowding

art. It is terribly easy to be one of a crowd in real life, but to be one of a crowd on the stage is a triumph of humble skill.

"The greatest moment for this accomplished crowd, and to my mind the most moving, though it is not the most important incident in the play, was when it pursued Magdalen into the young Roman's house, clamoring for her blood until checked by old Simon, who hurled at them the words quoted from Him who was dramatically supposed to be in the adjoining garden, 'He that is without sin among you, let him cast the first stone.' 'To see the tribune strike home to each member of that Jerusalem mob, and to see them sink away, each with his or her private conscience-stab, was a pretty lesson in stage management, although the audience tried to spoil the scene by hastening to applaud the familiar quotation—how audiences do dote on familiar quotations!"

"Mrs. Fiske's Mary of Magdalen will rank with the best work she has done. With everything against her physically she conquered by sheer brains and temperament. In appearance she may not have been like your picture or mine of a luxurious lady of dubious reputation, who wins every male creature within reach, but Mrs. Fiske rises superior to appearance, and you believed the male creatures when they eyed her."

"Even words are not necessary to Mrs. Fiske. In the street scene she stands humbly motionless near the wings, while a long and violent scene is enacted in the center of the stage, holding in her hands the alabaster box of ointment. Motionless, and without change of expression, and with no friendly calcium shaft to single her out—and yet that silent, obscure figure holds a steady heart-to-heart talk with you that gives you an acute attack of the swallow complaint so dear to the matinee girl."

"All this, in spite of the fact that Mrs. Fiske's locution partakes of the nature of a matronly trot, as staccato as her speech, and that she has a housekeeperly way with her, as if the languorous luxury of the Magdalens were as nothing compared with the importance of the matter at hand. And you can't persuade me that the gifted Mrs. Fiske couldn't, if she tried very hard, manage to be just a wee little bit less uncompromising and business-like in some of her scenes."

"Having ventured to say which, one should make haste to hurl a large bouquet at her for the total extinction and annihilation of the usual calcium man. Whole scenes played in dimness, and even in darkness, when dimness and darkness are dramatically desired—think of it! No polite fiction of a darkened stage, with one sublimely starry illumine, but sure-enough darkness, such as we occasionally enjoy in real life!"

"One among the other performers was Tyrone Power, who, vastly improved in his acting, made a stunning impression by his portrayal of Judas. Of a wild and gloomy grandeur in appearance, he looked as if he had stepped from the frame of an old master in some monastery chapel. Powerful, passionate, haughty, and, in the end, driven with savage remorse, his performance would have made its mark deep even without the traditional horror that clings to the name of Judas."

"His thunderstorm scene in the last act is too long, however. Stage lightning and tea-tray thunder pail quickly. Last night's audience wondered if it would never clear up again. . . . Henry Woodruff plays an important part—that of a young Roman—with great spirit and feeling, but it is beyond his still boyish powers. Rose Eyrings, in the part of a devoted serving woman, shows the value of stage experience. . . . It is said that the Bible is less popular than it once was, but there is every rea-

son why the dramatized New Testament should drive the dramatized novel back to the shelves. KATE CAREW."

WHEN LONGFELLOW COOKED

Old Fireplace in Bowdoin College Hall Where Poet Prepared Meals.

New York Tribune. When the sons of Bowdoin gathered at the old college in Brunswick, Me., in June, on the occasion of the celebration of the completion of its first century of educational work, many a fading memory of school days was refreshed and many a good story brought again to mind by the sight of the ancient buildings that formed the college settlement in years long past, and that appear so ehobby now among their new and handsome neighbors.

First in interest among these old structures is Massachusetts Hall, the original building of Bowdoin, which, at the opening of the college in 1826 housed the faculty, the eight students of the first entering class, the library and all the other belongings of the institution. This little brick building has a peculiar attraction for those who admire the poet Longfellow, for here, as a student, he roomed, studied and prepared his own meals. In a room on the first floor is a capacious fireplace, which has remained unchanged since the day the first logs blazed upon its broad hearth, and it was at this yawning gap in the old hall's chimney that Longfellow did his cooking.

Whether or not the poet was a good cook does not appear in any of the records of Bowdoin, but he had the best facilities then afforded at the college, the fireplace with its turning spit, swinging crane to support the kettles and pots and its glowing beds of coals for broiling being considered superior to the stoves of those days. Strangely enough, no photograph was taken of the old fireplace until this Summer, although thousands of visitors have called to see it, and until recently few outside the college have been aware of the interesting fact that it was once utilized by Longfellow for the toasting of bread and the broiling of flapjacks.

Among the chief treasures of the college library is the copy of Horace that was used by Longfellow, concerning which the

son why the dramatized New Testament should drive the dramatized novel back to the shelves. KATE CAREW."

Rev. Dr. Egbert C. Smith narrates an interesting circumstance. Professor Smyth managed to get possession of the rare little volume, and presented it to the library. He heard the story from the Rev. John S. C. Abbott, who was one of Longfellow's classmates, as follows: "The poet became especially interested in one of the Horatian odes, and wrote out a translation of it, which he was by some chance called upon to recite at the public examination of his class. He had been hoping, as he sat there quaking in the presence of the members of the examining board, that the passage he should be called upon to construe would be this particular ode, and his wish was gratified. Benjamin Orr, trustee, was present, and being a lover of Horace, was much pleased with Longfellow's polished translation. Not long after this, the professorship of modern languages was established, and Mr. Orr promptly named Longfellow for the place. The young poet was chosen, and he owed his selection wholly to the impressive translation which he had given of the Horatian ode."

Poor Family Saved by Uncle's Will.

Pittsburg Dispatch. Eight fatherless children living in Beaver township, near Waco, Neb., have received a lift from their present poverty by the recent death at Pittsburg of an uncle. They are the children of James Campbell, formerly of Beaver precinct, who died some months ago, leaving nothing on which the widow and children could live.

The mother has just received word of the death of her husband's brother's estate at Pittsburg, amounting to \$30,000. Under the terms of the division James Campbell's children receive one-fifth of this, an aggregate of \$15,000, or \$3000 for each child.

To Honor Memory of a Boy Hero.

Chicago Record-Herald. Wesley Reynolds, the 15-year-old boy hero who gave up his life while defending treasures entrusted to his care, is likely to be honored with an enduring memorial. A movement started here to erect a monument in his honor at Westville has received cordial indorsement from banks in various parts of the country. The detectives at work on the case believe the murderers are hiding in Chicago.