

THE STAGE WEEK

ONE of the leading attractions this season at the Marquam Grand Theater was the appearance of the one and only Anna Held and her "Belle" girls, Friday night and yesterday afternoon and evening. Of course, the theater was crowded on each occasion. Anna Held, with her pretty French accent, languishing eyes and silvery voice, was as fetching as ever. The costumes were of a beauty and value rarely ever seen in Portland. Musically, "The Little Duchess" is not a beacon light, but it is delightful and laughable.

Daniel Kelly, in "The Old Mill Stream," was a welcome visitor. His new play is of the usual Kelly order, amusing, pathetic, and dealing with the lights and shadows of Irish-American home life. His support was fair. The scenery was good.

Knute Erickson, in "The Man From Sweden," played to crowded houses at Cordray's last week. He is never so happy as when he romps about the stage, with a laughing little child perched on his broad shoulders, and he reminds one of Emmet in the latter's palmy days. His musical numbers were well sung. The blizzard scene was one of the best of its kind presented in Portland. Cordray's Theater has been the Mecca of our Swedish fellow-citizens all week.

It is not often that such vigorous melodrama as "The Great Diamond Robbery" is presented at Baker's Theater. The presentation was successful, and the scenery artistically painted. One of the surprises was Lillian Rhoads as the tough girl. Usually in plays at the Baker she is a demure maiden, sheltered under the wing of some stage mother or aunt. But last week she danced breakdowns, munched apples and threw herself, heart and soul, into the typical character of the tough New York girl, and many of her friends failed to recognize her in her disguise. Some confused her with Hazel Kilday. Miss Rhoads' work is improving every week. Catharine Courtine made an impressive Mrs. Maria Bulford, and her sensational death fall on the stairway, where she swallows poison, was superb. George Allison did strong work as a detective. Mina Gleason was artistic and clever as Mother Rosenbaum, and her conception of her part was excellent. William Lamp was freer than usual from mannerisms, and his wrestling match with Robert Siddle brought down the house.

"BECAUSE SHE LOVED HIM SO," Gillette's Amusing Comedy at the Baker, Beginning Today. One of the most strikingly funny productions ever seen in Portland will be that at the Baker Theater this week. "Because She Loved Him So," a comedy in three acts by William Gillette, is one of the best that playwright ever produced. This play has been seen on the Coast but once, when it was played by the original Frohman company. It deals with the domestic life of a newly married couple, who are very much in love with each other, the only rift in the valley of happiness being the young wife's jealousy of her artist husband. The servants in the house of this young couple, with the intention of causing a row so that they may get away from their duties early in order to attend some function, sprinkle perfume on the young husband's overcoat and place long blonde hairs on his shoulders, believing that "the master's row is the menial's rest."

The young people have a terrible quarrel, and a divorce is in order. They both start for the home of the wife's parents to lay the case before them. In the meantime, the older couple, hearing of the discussion of their daughter and her husband, in sheer desperation resolve to show them the error of their ways by themselves having the most fearful mock quarrel in the presence of their children. The idea works capital until Tom, the elder couple's son, brings his affianced wife and her father to call upon his parents. On the arrival of this group the older couple are having a most disgraceful quarrel, the younger couple trying to pacify them. The father of Tom's affianced breaks the engagement on the ground that the family is disreputable, and so the quarrel continues until they all end happily in that peace is restored all round. This laughable comedy is on the boards commencing with matinee this afternoon.

"THE PEDDLER'S CLAIM," Sam Morris Opens at Cordray's Today in Clever Character Drama.

Artistically, "The Peddler's Claim," which opens a four nights' engagement at Cordray's Theater, starting with a matinee today, Sunday, March 1, is said to develop some notably good acting. The principal character in the play is Moses Levi, a Hebrew peddler, and Mr. Morris' conception of the part has been awarded highest praise. The peddler is a type of his race, with his little short cuts, his enterprise and thrift, and his determination in all things of moment to be right. Levi is a man whom everybody has met and marveled at, and who has learned the finest qualities of his character. Mr. Morris appeals to lovers of the artistic in character delineation. The company supporting him is strong.

"LOVER'S LANE," Clyde Fitch's Clever Comedy Opens at the Marquam Grand. "Lover's Lane," a play of great reputation, based upon the elements and famous city runs, comes to the Marquam Grand Theater, tomorrow (Monday), Tuesday and Wednesday nights, with a popular matinee Wednesday at 2:15 o'clock. It is the offering of William A. Brady, one of the few really artistic producers in this country, and it is from the pen of Clyde Fitch, who has written more plays, and profited more from them, than any other American dramatist.

"Lover's Lane" will be presented by the original company, and upon the same scale of perfection that made it so popular for months in Philadelphia, New York and Chicago. How promptly the play appeals to all ages and classes is apparent from the fact that it filled an entire year between these three large cities. It is a comedy of many smiles, sprinkled with a few tears, and goes straight to the heart, while it teaches the lesson of broad humanity and kindness to our fellows.

A great feature is the school recess scene of the second act, with its fat boy and fighting lads, the boyish little "Simplicity Johnson," the village tomboy, and a bevy of merry children at their schoolroom games, games and recreations. Among the many beauties of scenery is the apple orchard of real trees in autumn leafage, and again in the fragrant blossom of Springtime. Seats are now selling.

NANCE O'NEIL THIS WEEK. Brilliant Young Tragedienne Will Appear at the Marquam.

Miss Nance O'Neil, the young American tragedienne, is a living example of the efficacy of hard work, persistent effort and untiring enthusiasm, which Daniel Web-



SCENE FROM "LOVER'S LANE" MARQUAM GRAND.



SCENE FROM "BECAUSE SHE LOVED HIM SO" BAKER THEATRE

ster once defined as the elements of true genius. It is barely seven years since Miss O'Neil first stepped upon the stage in San Francisco, a crude and undeveloped girl of 18. And yet today she is recognized everywhere as a classic star of equal magnitude and brilliance with Bernhardt and Duse, her only rivals. Miss O'Neil, too, attained this great distinction at a time of life when the French and Italian tragedy queens were still comparatively unknown to fame.

With her extreme youth and beauty, coupled with her ripened genius and power, the future holds many possibilities of greatness for the fair Californian. Miss O'Neil will make her first appearance in Portland, since her recent tour of the world, at the Marquam Grand, March 2, 6 and 7. The engagement includes a matinee on Saturday.

A repertoire of four famous plays will be presented, "Magda," "The Jewess," "Camille" and "Elizabeth." The opening bill, "Magda," will be given on Thursday evening, "The Jewess" on Friday evening, and "Elizabeth" for the closing performance Saturday night. "Camille" is reserved for the Saturday matinee.

Miss O'Neil's extraordinary success is attributed to her power of identifying herself completely with the woman whose joys and sorrows, wrongs and weaknesses she undertakes to portray. Her conceptions of these roles are all her own. She imitates no one and frequently violates every known stage tradition, yet these same violations are proof of her genius, for they have the effect of concealing art and revealing nature.

The advance sale of seats will be placed on sale next Tuesday morning at 10 o'clock.

COMING ATTRACTIONS.

"Much Ado About Nothing." That Shakespearean comedy is as popular as ever with the masses is demonstrated by the uniformly excellent business done by Charles B. Hanford, who is announced to appear at the Marquam Grand Theater in the very near future, presenting "Much Ado About Nothing."

Mr. Hanford gave nearly 200 performances

of "The Taming of the Shrew" last season and the tour netted him handsome profits. The demand for "Much Ado About Nothing," of which Mr. Hanford is making a feature this year, indicated an equal interest. Certainly no announcement of the local season has met with wider or greater interest than Mr. Hanford's coming to this city.

"The Man From Mexico."

The fact that Leslie Morogio is coming to Cordray's for three nights, opening with a matinee Sunday March 5, in H. A. DeSouchet's effervescent comedy, "The Man From Mexico," is a complete guarantee that intending visitors will more than be repaid for their investment of time and money. It is one of the brightest comedies before the public today, and will be presented here by a company of legitimate actors who are usually scarce in farce.

"The Cowboy and the Lady."

S. Miller Kent, the handsome young star that has taken Nat C. Goodwin's place in "The Cowboy and the Lady," is a protégé of James O'Neill, who has not inaptly been styled the prince of romances. Mr. Kent was the Albert of the O'Neill production of "Monte Cristo" of Booth's Theater in New York some years ago. "The Cowboy and the Lady" will be the attraction at the Marquam in the very near future.

"The Game Keeper."

The new Irish comedy-drama "The Game Keeper," with its handsome scenery and novel effects, headed by the young Irish singing comedian, Thos. J. Smith, will be at Cordray's for four nights, starting Wednesday, March 11.

BLACK-FACE MEN FIGHT.

George Primrose and His Manager Very Much at Odds.

Trouble has arisen between the forces controlling and directing the minstrel aggregation of Primrose & Dockstadter, primarily caused by the dislike entertained

by George Primrose for the manager of the show, J. H. Decker. The end is not yet. A warrant was recently issued at Chattanooga, Tenn., for the arrest of George Primrose, who was held in contempt of court for interfering with Decker in the management of the show, an injunction having been issued at Memphis, restraining Primrose from interfering with Decker in the management of the affairs of the big minstrel combination. When Primrose failed to appear with the show at Chattanooga there were rumors about that more trouble was brewing. This telegram was afterward received from him, dated at Memphis:

Will remain here balance of week to dissolve injunctions. Pay no money to anybody but our treasurer. Mr. Wilson Decker has been discharged. G. H. PRIMROSE.

Nor was this all. The famous Lew Dockstadter was also missing when the curtain arose at Chattanooga, and he sent this telegraphic message of explanation:

Memphis.—(Special.)—Please say that I could have been in Chattanooga to fill my engagement, if my physician had not positively forbidden it. I am more disappointed than the people could possibly be.

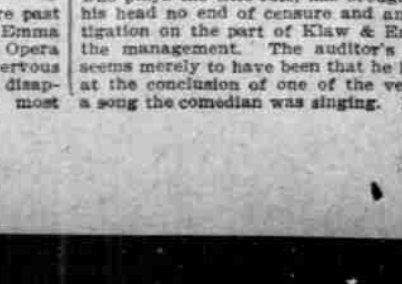
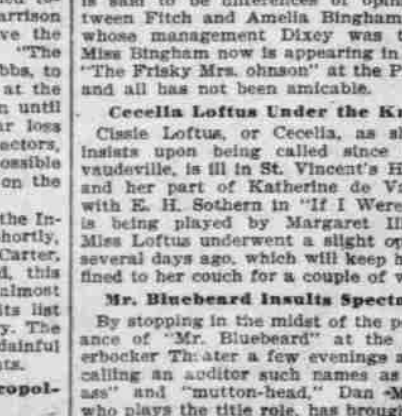
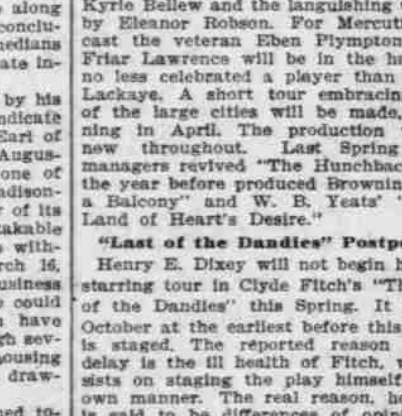
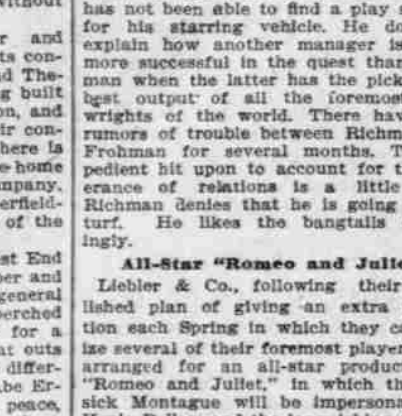
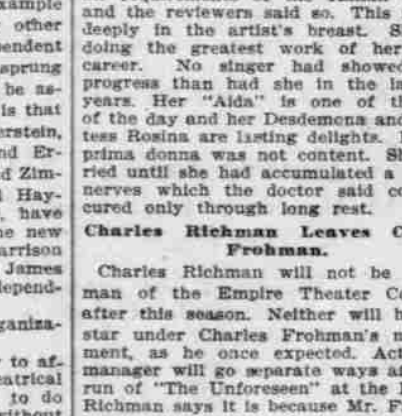
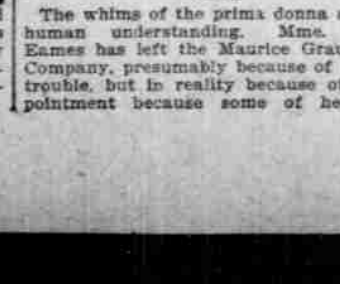
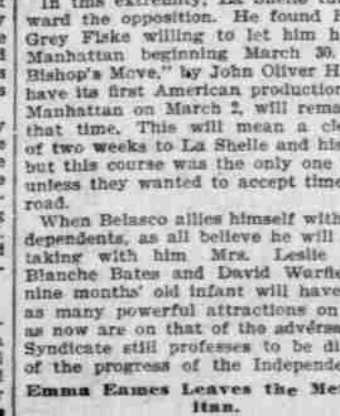
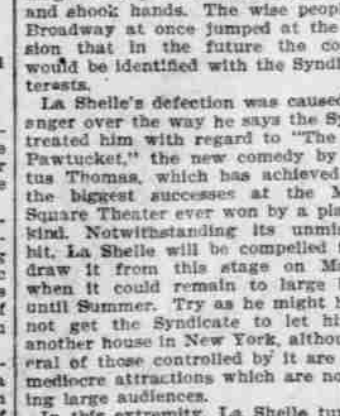
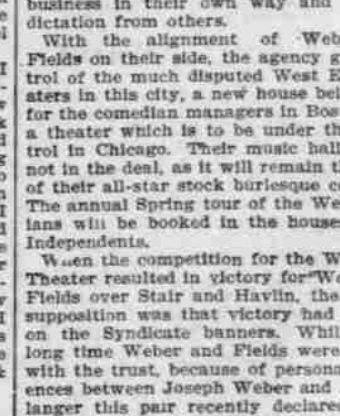
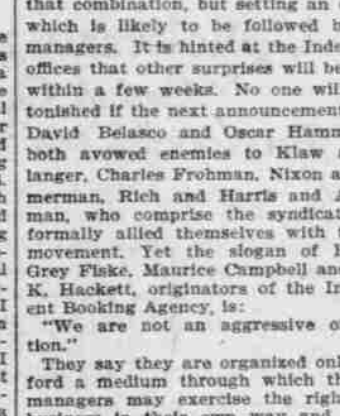
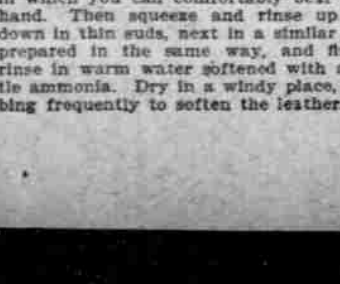
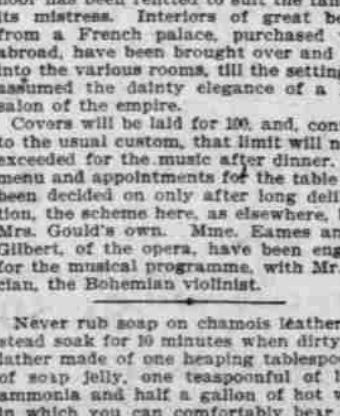
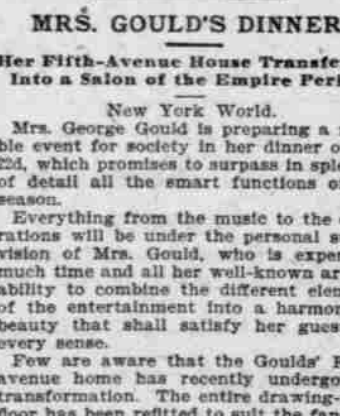
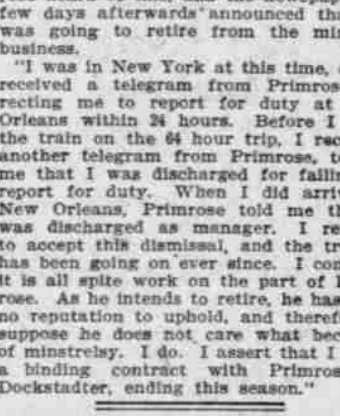
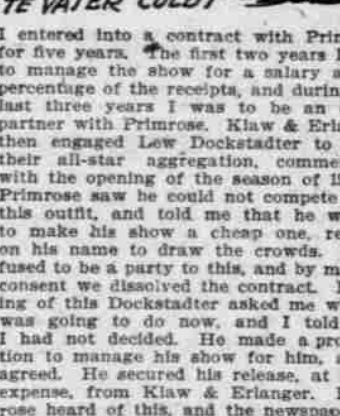
LEW DOCKSTADTER.

Disagreement on the part of owners and manager took place in New Orleans last January, and since that time injunctions and counter injunctions have been granted by courts in different states in which the Primrose & Dockstadter minstrel show has appeared. All the while, the show has continued under the management of Decker, as it has done during the past five years.

So far Primrose's side of the story has not been learned. Here is Decker's explanation, in part: "Five years ago I made a contract with George Primrose by which a new minstrel show was to be formed with Lew Dockstadter as an equal partner, and myself manager. This contract will not expire until the end of the present season. In September, 1928,



SAM MORRIS IN THE PEDDLER'S CLAIM AT CORDRAY'S THEATRE



NANCE O'NEIL MARQUAM GRAND

THEATRICAL WAR GROWS FIERCE

WEBER & FIELDS AND KIRK LA SHELLE DESERT THE TRUST

NEW YORK, Feb. 23.—(Special Correspondence.)—Merry and stubborn grows the war between the Theatrical Syndicate and the Independent Booking Agency. The latter took a leap forward last week, which was as unexpected as it must have been dismaying. Weber and Fields and Kirk La Suelle went over into the new camp, not only strengthening that combination, but setting an example which is likely to be followed by other managers. It is hinted at the Independent offices that other surprises will be sprung within a few weeks. No one will be astonished if the next announcement is that David Belasco and Oscar Hammerstein, both avowed enemies to Klaw and Erlanger, Charles Frohman, Nixon and Zimmerman, Rich and Harris and Al Hayman, who comprise the syndicate, have formally allied themselves with the new movement. Yet the slogan of Harrison Grey Fluke, Maurice Campbell and James K. Hackett, originators of the Independent Booking Agency, is:

"We are not an aggressive organization."

They say they are organized only to afford a medium through which theatrical managers may exercise the right to do business in their own way and without dictation from others. With the alignment of Weber and Fields on their side, the agency gets control of the much disputed West End Theater in this city, a new house being built for the comedian managers in Boston, and a theater which is to be under their control in Chicago. Their music hall here is not in the deal, as it will remain the home of their all-star stock burlesque company. The annual Spring tour of the Weberfeldians will be booked in the houses of the Independents.

When the competition for the West End Theater resulted in victory for Weber and Fields over Stair and Havlin, the general supposition was that victory had perched on the Syndicate banners. While for a long time Weber and Fields were at odds with the trust, because of personal differences between Joseph Weber and Abe Erlanger this pair recently declared peace, and shook hands. The wise people along Broadway at once jumped at the conclusion that in the future the comedians would be identified with the Syndicate interests.

La Suelle's defection was caused by his anger over the way he says the Syndicate treated him with regard to "The Earl of Pawtucket," the new comedy by Augustus Thomas, which has achieved one of the biggest successes at the Madison Square Theater ever won by a play of its kind. Notwithstanding its unmitigated hit, La Suelle will be compelled to withdraw it from this stage on March 15, when it could remain to large business until Summer. Try as he might he could not get the Syndicate to let him have another house in New York, although several of those controlled by it are housing mediocre attractions which are not drawing large audiences.

In this extremity, La Suelle turned toward the opposition. He found Harrison Grey Fluke willing to let him have the Manhattan beginning March 30. "The Bishop's Move," by John Oliver Hobbs, to have its first American production at the Manhattan on March 2, will remain until that time. This will mean a clear loss of two weeks to La Suelle and his actors, but this course was the only one possible unless they wanted to accept time on the road.

When Belasco allies himself with the Independents, as all believe he will shortly, taking with him Mrs. Leslie Carter, Blanche Bates and David Warfield, this nine months' old infant will have almost as many powerful attractions on its list as now are on that of the adversary. The Syndicate still professes to be disdainful of the progress of the Independents.

Emma Eames Leaves the Metropolitan.

The whims of the prima donna are past human understanding. Miss Emma Eames has left the Maurice Grau Opera Company, presumably because of nervous trouble, but in reality because of disappointment because some of her most

ambitious efforts were not accepted by the critics at the value she set upon them. Always noted for a glacial temperament, she decided to surprise us with something fervent and chose the title role in Puccini's "Tosca" as that with which to do it. Now, she did not fail. She exhibited an emotional scope and a passion none had ever imagined she possessed. Yet her temper was not torrid enough to fit all requirements of the Italian heroine and the reviewers said so. This ranked deeply in the artist's breast. She was doing the greatest work of her entire career. No singer had showed more progress than had she in the last two years. Her "Aida" is one of the best of the day and her Dendemonia and Countess Rosina are lasting delights. But the prima donna was not content. She worried until she had accumulated a case of nerves which the doctor said could be cured only through long rest.

Charles Richman Leaves Charles Frohman.

Charles Richman will not be leading man of the Empire Theater Company after this season. Neither will he be a star under Charles Frohman's management, as he once expected. Actor and manager will go separate ways after the run of "The Unforeseen" at the Empire. Richman says it is because Mr. Frohman has not been able to find a play suitable for his starring vehicle. He does not explain how another manager is to be more successful in the quest than Frohman when the latter has the pick of the best output of all the foremost playwrights of the world. There have been rumors of trouble between Richman and Frohman for several months. The expedient hit upon to account for the severance of relations is a little weak. Richman denies that he is going on the turf. He likes the banquets exceedingly.

All-Star "Romeo and Juliet."

Lieber & Co., following their established plan of giving an extra production each Spring in which they can utilize several of their foremost players, have arranged for an all-star production of "Romeo and Juliet," in which the lowly Montague will be impersonated by Kyrie Bellew and the languishing Capulet by Eleanor Robson. For Mercutio they cast the veteran Eben Plympton, while Friar Lawrence will be in the hands of no less celebrated a player than Wilton Lackaye. A short tour embracing most of the large cities will be made, beginning in April. The production will be new throughout. Last Spring these managers revived "The Hunchback" and the year before produced Browning's "In Balcony" and W. B. Yeats' "In the Land of Heart's Desire."

"Last of the Dandies" Postponed.

Henry E. Dixey will not begin his next starring tour in Clyde Fitch's "The Last of the Dandies" this Spring. It will be October at the earliest before this drama is staged. The reported reason of the delay is the ill health of Fitch, who insists on staging the play himself in his own manner. The real reason, however, is said to be differences of opinion between Fitch and Amelia Bingham, under whose management Dixey was to star. Miss Bingham now is appearing in Fitch's "The Frisky Mrs. O'Shaughnessy" at the Princess, and all has not been amicable.

Cecilia Loftus Under the Knife.

Cecilia Loftus, or Cecilia, as she now insists upon being called since leaving vaudeville, is ill in St. Vincent's Hospital, and her part of Katherine de Vaucluse with E. H. Sothern in "If I Were King" is being played by Margaret Illington. Miss Loftus underwent a slight operation several days ago, which will keep her confined to her couch for a couple of weeks.

Mr. Bluebeard Insults Spectator.

By stopping in the midst of the performance of "Mr. Bluebeard" at the Knickerbocker Theater a few evenings ago and calling an auditor such names as "jackass" and "mutton-head," Dan McAvoy, who plays the title role, has brought upon his head no end of censure and an investigation on the part of Klaw & Erlanger, the management. The auditor's offense seems merely to have been that he laughed at the conclusion of one of the verses of a song the comedian was singing. Instead