



# The Stage

JOHN C. RICE AND THOMAS A. WISE IN "ARE YOU A MASCOT?" AT THE MARQUAM GRAND



MRS. PATRICK CAMPBELL, AT THE MARQUAM GRAND



MISS VIRGINIA BRISSAC, RALPH STUART CO., BAKER THEATER

**WILLIAM H. CRANE** in "David Harum," drew interested society audiences at the Marquam Theater, and standing room was at a premium. Mr. Crane was as effective as ever, with that dry, matter-of-fact humor which is distinctly American. There is no uproarious mirth in his acting, and the audience exhibited the same quiet temperament. Nothing new, in the way of scenery or costumes, was shown, but there was a good representation of a rain and thunder storm at the end of the second act. The homely heartiness of "David Harum" is very enjoyable. Mr. Crane's support was good.

There was a good deal of curiosity to see Mrs. Minnie Tittel Brune in the Oriental romance, "Urnora," dramatized from Crawford's novel, "The Witch of Prague" by Espy Willams. Mrs. Brune scored a magnificent success. Her play is new and daring in conception. Its artistic merit is great, but the play is about five years in advance of its time, and is not yet an offering that will be yearned after by the multitude. It is too poetic, too pure. Some people frankly admitted that they did not understand "Urnora," and that they were more at home with problem plays. Mrs. Brune has made tremendous advances in her art, and today she is one of the great American actresses. She received able assistance from Eroll Dunbar, who played the part of Dr. Key-son, the magician. He is an able and gifted actor. The play was superbly mounted.

Weston & Herbert's vaudeville was a welcome innovation at the Marquam for two nights, and Hugh J. Emmett's work as ventriloquist was marvelous. Mrs. Walter Reed was the soloist, and she was in good voice.

Miss Hettie Bernard-Chase, in a dramatization of Tolstol's "Resurrection" drew large audiences to Cordray's Theater, and was well received. This is one of the most modern of the problem plays, and the dramatist did his work very skillfully. The scenery was splendid. Miss Bernard-Chase gave a striking, clearly cut picture of realism. Guy Durrell, as Prince Dmitri, and John H. Nicholson as Tikhon, a Russian peasant, were admirable.

J. Rusb-Bronson's problem play, "California," is an instance where the actors were better than the play. The scenery was surprisingly good. "California" tells about a worn-out theme—a bogus father who first plays father and then lover to the same girl, and another girl who is wronged by the bogus father and who seeks revenge through the medium of a dagger. Then there is a duel with knives, in which both fighters die. The action is faulty in construction. Miss Rae Bronson is fitted for better work.

Harry Corson Clarke began the latter week of his short season at Baker's Theater with his great, laughing success, "What Happened to Jones." He has been seen in this part on four or five different occasions in this city, and always made a hit. As the bishop-drummer who deals in hymn books and playing cards, and makes love artistically to Clara, a part well played by Margaret Dale Owen, Mr. Clarke was able to provoke roars of laughter. Verdi Enrie, as a Swedish servant, was a welcome surprise, her work being of the high order of goodness. She has only been on the stage two weeks. Part of Mr. Clarke's company belonged originally to "Reaping the Harvest" aggregation, the members of which were forced to disband for want of financial support, after they had acted at Cordray's Theater. They had a bad season. They are grateful to Mr. Clarke for his kindness of heart in giving them a chance.

**RALPH STUART AS PRINCE OTTO.**  
Popular Actor Opens His Portland Engagement Today at the Baker.  
This afternoon, at the Baker Theater, Portland will have more than the opportunity of meeting the popular young actor Mr. Ralph Stuart, who during his eminently successful season here last year endeared himself to every patron of the theater.  
He comes this year enveloped in an atmosphere of romance, and his opportunity of meeting the popular young actor Mr. Ralph Stuart, who during his eminently successful season here last year endeared himself to every patron of the theater.



BEN HENDRICKS, AS OLE OLESON, AT CORDRAY'S THEATER

dictates of his tastes he allows the care of his personality to devolve upon his beautiful wife, the Princess Seraphina.  
An arch-conspirator, in the person of Baron Von Goudernark, the Prime Minister, plots to overthrow the government, win Seraphina and rule over Kronfeld himself. He is favored in this by the coldness and aloofness between Otto and Seraphina, who is often the outcome of royal marriages.  
But Otto really loved his wife, and in a farmer's cottage, whether he had gone for shelter from a storm while hunting, he meets Seraphina, who was delayed here by an accident to her coach as she was on a tour of inspection of frontier fortifications in company with Goudernark. In the simplicity of this farmer's cottage work Otto feels the strength of his love for Seraphina and allowing his heart to go out to her he whispers words of love.  
How Otto, fired with a determination to prove himself a true ruler, returns to Kronfeld, unmasks Goudernark, and finally wins the love of his wife, is a thrilling story as told by Stevenson and equally thrilling as enacted on the stage.  
Seraphina, thinking he is mocking her, laughs at him and bids him go back to his hunting. Thus they separate, she to continue the career of state, he to seek enjoyment with his horses and dogs.  
While supping with the farmer and his family, Otto learns from a peasant lad that the Princess is disliked by his subjects, who are on the eve of revolt. In proof of his assertions, the peasant, unwary of the identity of the princely visitor, proudly displays a revolutionary medal bearing the image of Goudernark as their leader.  
Mr. Stuart comes supported by an excellent company, including Frank Camp, leading man; Helen MacGregor, leading woman; Edward Poland, Charles Ingle, Peletoy Morrison, Virginia Brissac, Mary Home and others. All have been especially selected for their respective line of parts and thus a good, evenly balanced support is given the star.

Mr. Stuart carries his own scenic artist, Mr. Alf Tischbaur, who is acknowledged to be in the first rank of artists.  
All the settings and costumes are correct and elaborate, the whole play having

an atmosphere that charms and a dash of the exotic.  
Not being a stranger to Portland it is hardly necessary to say that Ralph Stuart has by his delightful personality, his thorough and artistic work won place among the foremost of American stars.  
He comes here fresh from his triumphs in Los Angeles, where he broke all records for big business at the Burbank Theater.  
Starting in New York, Mr. Stuart and his company include but five cities in his itinerary—New Orleans, Los Angeles, San Francisco, Portland and Seattle.  
"OLE OLESON" TODAY.  
Ben Hendricks at Cordray's in Swedish Dialect Comedy Drama.  
"Ole Olson," the Swedish dialect comedy-drama, which bears not only the test of time, but the proof of popularity as expressed by the favor shown it in patronage and approving critical notices, will be the closing attraction of the combination season at Cordray's Theater. Ben Hendricks and his company presenting it there this afternoon and evening, and during the week. A retrospect of the development and growth of this country will show that Gus Hege wrote the only Swedish dialect plays that have attained lasting favor, and that Mr. Hendricks' work in the leading role of every play written by Hege added in bringing popularity and success. In "Ole Olson" the analyst does not have far to go to find the reason for its long-continued success and popularity.  
Heart interest and the natural picturing of every-day scenes and emotions have been potent factors in popularizing many plays that the extremists in dramatic criticism would declare impossible; plays that do not attain a high point in literary excellence, and that offer no thrills, suspense, and that offer no reason for their long-continued success and popularity.  
But there is still that "touch of nature that makes the whole world kin," and any play that strikes the true note in that one touch may be relied upon to gain favor.  
That for 18 years Ole has greeted his patrons and been welcomed by them is proof that the author deftly struck that note. Mr. Hendricks has grown familiar in the role, but it is the familiarity that

bring a cordial greeting and a hearty slap on the shoulder. He has a rare fund of the fun-awakening spirit and can bring comedy and pathos into such close juxtaposition that they merge, and no law is operative against this style of "merger." By way of giving a touch of added interest to the comedy, much new material has been introduced, including three new songs by Mr. Hendricks.  
The Swedish Ladies' Quartet is still a feature, and the acting company includes Belle Francis, Mattie Lockette, Mabel Gray, Royal Thayer, Charles Clay, George Ruskridge, Tom Mansfield, and others.  
At the Saturday matinee, souvenir photographs of Mr. Hendricks as Ole will be given to ladies.



MR. RALPH STUART, AS PRINCE OTTO, AT BAKER THEATER

same as that of "Magda"—that sin, no matter how deeply buried, or how nearly forgotten, is certain to be resurrected and full reparation demanded.  
"Such things are avenged," says the hero of the play, Baron Richard. In discussing his youthful affair with the Countess Beata, the wife of his dearest friend and political sponsor, Count Michael Kellinghausen. He speaks in a prophetic spirit, developed later when discovery brings imminent his own sin made, unwittingly, to pronounce sentence upon him. But the Countess Beata, tossing "The Joy of Living" in a bumper of poisoned wine, elects to make atonement for her sin in order that the Baron may live to serve his country.  
The play is in five acts, and is produced under Mrs. Campbell's personal direction. She has given it an exceedingly beautiful and elaborate investiture. Mrs. Campbell will be supported by her London company. The advance sale of seats is unusually large, and already assures a brilliant engagement for Mrs. Patrick Campbell and a most distinguished audience for her opening night.

**MRS. PATRICK CAMPBELL.**  
Famous English Actress to Appear at the Marquam.  
The most important and noteworthy event of the coming theatrical week is the engagement of the famous English actress, Mrs. Patrick Campbell, under the direction of Charles Frohman, at the Marquam Grand, on Monday and Tuesday nights and Tuesday matinee, when she will appear for the first time in Portland presenting Herman Sudermann's great play, "Es Lebe das Leben," renamed in English, "The Joy of Living," by the translator, Edith Wharton, as her opening attraction. At the Tuesday matinee she will appear in her great role of Paula, in "The Second Mrs. Tanqueray," and on Tuesday night she will present the new comedy, "Aunt Jeannie," by E. F. Benson, author of "Dodo."  
The visit of the famous English actress will be a very welcome event, for she is unquestionably one of the most striking individualities on the stage at the present time. As Countess Beata in "The Joy of Living," she has achieved one of the most distinctive triumphs of her career. It is a role admirably suited for her personality and gives full play to her finest intellectual and artistic qualities as an actress.  
The play is regarded by many as the greatest accomplishment of the famous German author's career, and there seems to be but little question that it is one of the most distinct literary dramatic triumphs of recent times. Few plays of the present generation have excited such a profound impression and such widespread discussion. It is written on a high and dignified plane, and shows the author's powerful grasp of modern socialistic and psychological subjects. It is a realistic transcript of German social and political life, and the principal character is a woman who, like Magda, scorns convention in pursuit of what she feels to be the best interests in her life. But while Sudermann depicted in "Magda" the manners of the German middle class, in "The Joy of Living" he treats of the nobility and highest official circles in a similar spirit of grave and impressive philosophy. The moral he presents through a crescendo of climaxes that reaches the very highest pitch of dramatic intensity just before the fall of the final curtain, is practically the

**"ARE YOU A MASON?"**  
Great Laughmaker Comes to the Marquam This Week.  
"Are You a Mason?" heralded as one of the greatest laughmakers of recent years, comes to the Marquam Grand Theater next Thursday, Friday, Saturday matinee and night, April 29, May 1-2, and if its powers as a comic play have not been exaggerated, it bids fair to make in this city as emphatic a hit as it has made elsewhere. The piece, which was originally produced with remarkable success at Wallack's Theater, New York, is an adaptation from the German of "Lulu and Frats," by Leo Dittrichstein. It will be given by a company thoroughly first class in every respect, and headed by John C. Rice and Thomas A. Wise, two of the cleverest comedians in their line on the American stage. The story of "Are You a Mason?" briefly told, runs as follows:  
Frank Perry, a New Yorker, in order to please his wife, affects to be a Free Mason. His father-in-law, Amos Bloodgood of Rockford, Ill., has the reputation of being a high-degree Mason, and the first serious train of embarrassments is precipitated by the unexpected arrival of Bloodgood to visit his son-in-law. Bloodgood, however, has been deceiving his family for 29 years. In reality, he knows nothing about the secrets of the order, and is as much embarrassed as his son-in-law when the two meet, each supposing the other to be deep in the mysteries of the craft, and each resort to every imaginable stratagem to prevent the other from discovering his imposture. With this as a basis, the German authors and the American adapter have strung together a series of incidents extraordinarily funny and never for a moment lagging in interest. The piece, in fact, is one of those bold, uproarious farces of which the German stage has furnished numerous examples in the past, and which seldom fail to

strike sparks. The advance sale of seats will open next Tuesday morning at 10 o'clock.  
**MINNIE TITTEL BRUNE.**  
Success Came When She Changed Her Leading Man.  
Attractive personality, much native ability, that kind of genius which a wise man says is made up of the capacity to master details and work hard, and charming, far-reaching voice, are some of the elements which have contributed to the remarkable success of Mrs. Minnie Tittel Brune, the accomplished actress who last week at the Marquam Theater presented the Oriental romance, "Urnora," written by F. Marion Crawford and prepared for the stage by Espy Willams. Mrs. Brune is the wife of Clarence M. Brune, who is now managing the Princess Theater, London, England. She is a California girl, and with her mother and sister, Essie and Charlotte, came to live in this city about ten years ago, when she accepted a position in Cordray's Stock Company.  
For two years she worked hard learning the duties of her profession, and when the engagement closed she was a decided favorite. She married Clarence M. Brune, an Idaho mining man, and she had left the stage for good. But in the financial turmoil of 1894 Mr. Brune suffered considerable loss of money, and she accepted of the stage, this time to make a National

reliable man as director of amusements. Mr. Jim McGrath, who made his last appearance in our city as conductor with the Fyfe Opera Company, and he will proceed to present to the public sketches, songs and dances, musical acts, acrobats, monologues, novelty acts, and so on, to make up a vaudeville entertainment. The bill for the opening is headed by the great French actress, Les Incroyables, grotesque dancers, pantomimists and high kickers; America's greatest song illustrators, the Gaultiers; the genuine entertainers, Smith and Ellis; the three Rockincocks, introducing their trick cottage; Herb Brew comedian, Barney Barnard; Australia's brightest artist, Aida Sweeney; the smart little man from Ireland, Jim McGrath, and entertainment extraordinary, the wonderful Bartheleme, the upside-down man.

**"By Rights of Sword."**  
The second week of Ralph Stuart's engagement at the Baker Theater will be devoted to the production of his favorite play, "By Rights of Sword." At his instigation the beautiful story of the eminent novelist, Marchmont, was dramatized by Miss Emily Stone, who is well known through her work in this direction, notably her adaptation for Richard Mansfield of J. M. Barrie's charming story of the "First Violin." Mr. Stuart enacts the hero, Richard Hamilton, with his accessories not able to give an ensemble born of his peculiar fitness to portray the heroic lover.

latter have been put on the stage for a day. A deep characteristic cannot be changed by a spasmodic newspaper discussion, no matter how able or just. As all things move, and as the law—so lucidly stated by Hobson last Sunday—the self-complacent airs of Rachel have given place to the holler that those gibes of Leah. But it won't last long. Rachel is not saying much, she is too busy with her own pleasures. In the meantime the seal of the big family advocates will have again been placed in herself again.  
There is one element in the situation not emphasized. Hence these lines. Quantity has ignored quality. All things being equal, four good children are better than two, and two healthy, well-bred, educated children are better than four indifferently bred children, yes, better than a dozen. All families are not able to present society with many children worthy of a high civilization. Some are financially incapable of managing the business end of the proposition. Others are physically, vitally inferior, yes, many are so deficient that "would be a blessing for society were they to remain children."  
By these are the degenerates, the vicious, the deficient and the diseased. We may want big families, but it's a question of how good, rather than how many. The breeders of horses, cattle, sheep, swine and dogs will buy and sell single animals, well bred and up to the top notch of perfection, for figures that would represent dozens of individuals of the same breed. Mr. Roosevelt knows well enough that the weakly cannot present society with many children fitted for the strenuous life of a man.  
Some parents boast of their virtue in having many children—for they have not hindered the course of nature. Let them not be too boastful in their scorn of their artful and resourceful neighbors. Let them not delude themselves that any sensible, experienced person will take them too seriously. Were it known how many members or how few of this multitudinous family were expected—voluntarily, deliberately invited into the happy circle—then the other side could talk about morals, too. The artful parents living in squalid surroundings, who thank God for his multitudinous blessings in having a family of ten-teen human beings brought into this world by the virtuous obedience of God-fearing parents, to the supposed will of him who is said to do all things well.  
The well-bred horse is well cared for and gives pleasure to others while enjoying life himself; the scrub from the range goes to Lincoln, Parents, which do you want, a herd of bunchgrass or a blue ribbon tandem team? M. D.

**SHIELDS' GREAT ACTS.**  
To Open Vaudeville Season at Cordray's Theater, May 2.  
It seems at times that there is nothing new under the sun. We are told that Anthony was only a press agent for Caesar; that Diogenes used a flashlight in his search for an honest man; that a Hindu was the nectar of the gods; that Venus produced the first living picture, and that Adam was the first man who lost his happy home.  
Nevertheless, Edward Shields insists that nothing in the great vaudeville bill of eight acts which he opens at Cordray's May 2, has ever been seen looking as stiff as a cigar-store Indian. The operatic duo, Pierce and Roelzy, in point of merit, are never equalled outside of the great aggregations of grand opera singers which can unfortunately never be induced to come to the Coast. The rest of the bill, including the minstrel comedian, Sam Hood, Lynn and Wrenn, stands to the world of joy as the assassins of sorrow; the trio which made Chauncey Dewey go to Coney Island, the South and Dixie, Norwood, here, the men who make horizontal bars dance ragtime; Edward Jerome, the picture singer, and the polysex, cannot adequately be described in less space than an entire book.

**TALKS ON WAGNER.**  
Mrs. Raymond Brown to Discuss Ring of the Nibelung.  
An unusual opportunity to enjoy a charming interpretation of the music-dramas of Wagner will be presented by the Musical Club, Monday and Wednesday evenings and Tuesday afternoon of this week, at the Unitarian Chapel, when Mrs. Raymond Brown, of New York, will give a series of musical talks on the "Ring of the Nibelung."  
Mrs. Brown is indorsed by the prominent educators and musicians of the land. Course tickets, \$1; single admission, 75 cents.

**COMING ATTRACTIONS.**  
Outdoor Vaudeville.  
Central Park, corner of Grand avenue and East Taylor street, East Portland, will open its doors to the amusement-loving people of Portland Saturday evening, Sunday, Monday and Wednesday, and it will always be the aim of the management to give its patrons a strictly moral entertainment, and to conduct Central Park in a highly respectable manner, and to present to the people of Portland each week an up-to-date company of vaudeville stars, making Central Park one of the best places of outdoor amusement in the United States. The park has been fitted up in an elegant manner, and for the benefit of those wishing reserved seats the management has placed beneath the shade of the large fir trees 800 hard-finished chairs, as it is the management's desire to make it as comfortable as possible for those who visit their entertainments in the park. The Brothers Leonard, managers, who have been top-liners in their branch of the vaudeville profession for a number of years, know what it requires to satisfy the public. They have secured a very

Fast.  
Susan Marr Spaulding.  
Two shall be bound to the world apart, And speak in different tongues, and have no thought of the other's being, and no need. And these o'er unknown seas to unknown lands Shall cross, each seeking wreck, death, death, And all unconsciously shape every act And find each wandering step in this one end. That one day, out of darkness they shall meet And read life's meaning in each other's eyes.  
Two shall walk some narrow way of life So rarely side by side, should cross one time. Ever so little space to left or right Their lessons must stand acknowledged face to face.  
And yet, with wistful eyes that never meet, With groaning heads that never meet, We call in vain on stars that never meet, And find each wandering step in this one end. And all unconsciously shape every act And find each wandering step in this one end. And all unconsciously shape every act And find each wandering step in this one end.