

Her fine work will be remembered. Carlyle Moore had a part which suited him as Jack Hart, and William Bernard shone in one of those delicious creations in but comically so. One is Admiral Dark who portrays the aged benedict who he which disappointed love is the waking been on duty away from his wife, Lady Darby, six months. There is a Mrs. Quesnel, to whose charms the wise men-tor, Sir Richard Kato, succumbs. After dream. George Alison was sufficiently gorgeous as King Charles, and he was regal in his art as well. Gertrude Rivers made a fascinating Duchess. William many humorous complications, hearts are Dills was realistic as Strings, and played mended and peace and happiness are re-stored by reconciliations between all the There's a good deal of charm in the but one, and marriage between these two. title "One Night in June," and people were accordingly in a pleasant humor defore they even visited Cordray's Thea-

"DOWN BY THE SEA."

Romantic Comedy-Drama Opens at Turner had to enact a difficult role as Cordray's Today.

"Down by the Sea." a romantle con edy drama, opens at Cordray's Theater

life. Thy Mrs. Peavy remained the pawith a matinee today. tient saint told in the play is unexplained. There are few authors who por William J. Holmes worked hard in varithe faculty of blending the elements of ous channels to make the play go, and humor and pathos so happily together as Mr. Mortimer Murdoch, and few to

cceeded. James Willard ought to have been stronger and less ethereal as Rev. whom the art of expression comes so easily and spontaneously. His ro-mances of the sea have made his name The Japs at the Arcade proved to be winning cards all week and after reading a household word with the playgoers so much war news people looked at the of England. "Down by the Sea" is one clever performers with added interest.

Leslie and Langton presented an amusing been an immense success as a play over winning cards all week and after reading act in "A Country Cousin," and the Balsens are good trick bleyele riders. Jessie

The story of the play is interesting and strongly written, and is told in a pleasing manner. The characters are drawn from real life, and the language in which it is told is good idiomatic English, with here and there touches of poetic beauty. The love of a good man for a woman whom he believes is false to her marriage vows is strongly set

ertoire will be siven: Tuesday night, "Rebin Hood"; Wednesday night, "The Servande"; Thursday night, their new opera, "The Queen of Laughter"; Wednesday matthee, "Robin Hood." This is forth. The comedy element is quite pronounced, and the production has many good points about it that it is exaggeration to declare it one of the and it has been punctuated by magnificent revival of "Robin Hood," if the word re-vival may appropriately be applied to best comedy dramas recently pro-duced. The company comprises 14 players, all of whom were emgaged es-pecially for their respective characters. new performances of an opera that has never been out of public view more than a single season since it was first made known. In any event the people of this city are to be treated to a series of per-formances of that incomparable work at The play will be staged with entirely new and elaborate scenic effects, and

MURRAY AND MACK.

hasso, Howard Chambers; Robin himself is the well-known Canadian tenor, Douglass Ruthven; Campbell Donald, Guy of Gisborne; and Miss Adele Rafter, contraite, Alan-a-Date. binations for a cast of "Robin Hood" that the opera has ever known, and it should make the engagement in this city a rec-ord-breaker. Local musiclovers will feel a personal interest in assisting, as the French have it, at the celebration of the quarter-centennial of the Bostonians. Sents

The principals engaged are Broadway The principals engaged are Brondway favorites and singers and comedians of merit. The chorus is composed of some scores of pretty young women and young men with good voices. There is also a cotoric of "show girls," whose beauty and vocal talent are expected to work wonders in the heart-breaking line. The advance sale of seats will open next Wedneaday morning at 10 o'clook.

Imately conducted at the Antipodes."

The personnel of the new Neill-Merceno Company starting with Nat C. Goodwin's success, "When We Were Twenty-one," at the Burbank Theater, Los Angeles, February 28: Howard Gouid, leading-man; Amelia Gardner, leading-woran; Goorge Woodward, character comedian; Harry Mesrayer, Juventic; Eisle Exmond, ingenue; Therese Maxwelt, principal supporting roles; Phosa McAllister, Frank McVicara, Thomas Oberle, Robert Morris, Wilfred Rogers and H. J. Ginn. H. S. Duffield is slated as the acting manager. Mr. Gould starred last season in "The Prisoner of Zenda," and was also starred in the East under the management of Daniel Frohman. Miss Maxwell has just of Daniel Frohman. Miss Maxwell has ju-

CARLYLE MOORE

STAGE MANAGER

WITH THE BAKER

THEATER CO

of Daniel Prohman. Miss Maxwell has just concluded a season as leading woman for Lawrence Dformy in "The Barl of Pawtucket." Kelsn Lackaye, a sister of Wilton Lackaye, has been engaged for James Nelli's Company.

The fireproof ballet girl is next! This and similar subjects have been engaging the attention of the management of the San Francisco Athanbers, and they have determined that no inflammable material should be used in the new ballet called "The Fear Round" produced there. A number of interested guests were invited to the Athambra to witness the experiments. Even the contumes which come into contact with electric lighting effects were rendered uninflammable. In woodwork, every fiber was impregnated with a fire-resisting solution. A pregnated with a fire-resisting solution thock was split open and a shaving taken from the center. Even that was incapable of combustion when subjected either to the flames of a gas jet or the intense heat of an uncovered electric arc lamp. Experiments with canvas, gauze, cotton, wool, artificial flowers, was gauze, cotton, wool, artificial flowers.

paper, and all manner of filmsy fabrics prove

equally successful.

Nat Darling, well-known in vaudeville work throughput Pacific Coast cities, in a letter to a friend, says that he recently met his affinity in San Francisco, becoming engaged to bet two hours and 48 minutes after first meeting tom of a conlabaft, and an explosion of gas that reducees the mines to a wreck.

"Uncle Tom's Cabin."

Stetson's big production of "Uncle was nothing against me, and I said. Well, if was nothing against me, and I said. Well, if was nothing against me, and I said. Well, if was nothing against me, and I said. Well, if was nothing against me, and I said. Well, if was nothing against me, and I said. you'll take a chance with me, I will marry you.' She came right into my arms and I am engaged to her. It was 6:15 o'clock when I met her, and at 9:03 we were engaged.' Dar-ling has given up the stage, and will continue his old trade of plumber, in San Francisco.

To "protect the interests of the organiz To protect the interests or the organiza-tion," the Theatrioid Managers' Association of Los Angeles has been organized, with these members: President, H. C. Wyatt, of the Ma-son Theater; vice-president, Clarence Drown, of the Orrheum; secretary and treasurer, Oil-J. Holland, manager of the "Richards | ver Morosco, of the Burbank, and J. E. Wal been an immense success as a play over there for the past eight years. For its presentation in this country, the story has been slightly changed, and the action now takes place on the Long Island shore, instead of the English coast.

The story of the play is interesting mous Georgia Minstrels.

J. J. Holland, manager of the "Richards wer Morosco, of the Burbark, and J. E. Walder, of the Casho, and Winfield Horshoem, of the Grand. The association will principally a long time for one company to be on the road, and making nearly the same territory season after season, but this is the record of Richards & Pringle's Fathmous Georgia Minstrels. \$300 a year; in Scattle, \$100; and in Heston, \$25. The new association will make the fight

the first time in this city a new three-act society play entitled. The Chief Justice."

Therefore, the pen of that clever dramatist, Fitzgerald Murphy.

Olympia Opera Company.

An early attraction at Cordray's Theater will be the Olympia Opera Company. The company has played in New Orieans for 30 weeks every Summer for several years and has the largest repertoire of any opera company traveling.

Attractions inst week at San Francisco theaters: Columbia, Louis James and Frederick Warde, in "Julius Caesar," "Othelio," "Macheth" and "Alexander the Great"; Tivoli, "When Johnny Comes Marching Home"; Grand, Weber and Fields Company, in "Whool Parkering", Alexand. Grand, Weber and Freider Company, in worky De Boo" and "Catherine"; Alcazar, "The Charity Ball": Central, "The Men of Jim-town": California, "Devil's Auction"; Pisch-er's, "Roly Poly"; and Orpheum, Eight Vassar Girls, Werner-Amoroso Troupe; Ziska and King, Harry Thomson, Thorne and Carleton, Snyder and Buckley, Rice and Elmer, Orpheum motion pictures; and Billy B. Van, Rose Beagmont and company.

Richard Mansfield's statement that he produce a frama based upon Wagner's "! sifa!" next season and appear is the title-himself, is interesting. The name of the wif, is interesting. The name of the at who will adapt Wagner's libretto to the ther who will adapt Wagner's intrecto to the unsea of the dramatic stage is not given, but it is shrewelly guessed that the dramatist will be Mr. Mansfield himself. He announces that used for "inchiental music," but this will be a detriment to the ears of those that have heard it rendered in its integrity by the large orchestras of the Metropolitan, New York, and orchestras of the Metropolitan, New York, and the Festival Theater at Beyreuth,

Robert North, who has been one of the big hits of Murray & Mack's "A Night on Broad-way," and who has few equals in Hebrew characterizations, has left the company, open-

characterizations, has left the company, opening in Los Angeles at the Casino tomorrow in

Hotty Teity." Mr. North will succeed popular Burney Bernard, who has left to Join
Harry James' Company, that will east from
Ban Francisco for Australia.

Few suthors desire to produce a play in
Rome until it has received a baptism in some
other city in Italy. Romans prefer to make
failures, not successes. For instance, D'Annunzio's "Francesca da Rimini," which was
hooted in Bome on the first night of its performance. It has been chesred almost everywhere else.

Charence Mackay, son of the late John Mackay, lately transferred one-half of his in-ierest in the Grand Opera-House property, in San Pransisson, to Junges L. Flood, who, in turn, transferred it to James E. Walsh, his private secretary, who holds his power of at-ton, O. torney.

Charles A.

FANNIE CURITS.

WITH DOWN BY THE SEA

AT GORDRAYS

DOWN BY THESSEA

Julia Marlowe has returned from Italy to New York City. She may play a Spring en-gagement in a new play. Edwin Varrey, the vateran Shakespearean actor, has been engaged for the supporting company of E. H. Sothern and Mins Marlowe when they appear as joint stars next season.

Frederic Beinson and his general manager, E. D. Price, are going to New York shortly, and are awaited with expectation upon the Rialto, as they will have some 125 players to engage for their Pacific Coast stock companies

Joseph Hart and Carrie De Mar have changed the name of the musical farce which they have chosen to follow "Foxy Grandpa." It is, "The Courteous Cannibal," "Fexy Grandpa"

either of its present stars.

Frederic de Beilville, who played the part of Baron Bonelli in "The Ebernal City," at the Marquam, last week, has been offered a position for next season with the Baker Theater Company. Company, but has not so far accepted the

Alice Lennon, the young California actress, who has been E. S. Willard's leading lady at the St. James Theater, London, has sleped a 16-weeks' contract to appear with film in the principal cities of England in "The Cardinal."

"The trouble with actors tors is that they are

The trouble with actors is that they are one-inch man and six feet flesh."

Russell. Drew and Prench will inaugurate a Summer stock at the Seattle Third-Avenue, beginning about May 1. William Gleason, the well-known character man, will be a member

present season, is one of the cast of "The Shepherd King," to open at the New York The-

occurred when the entire lown was flooded in two feet of water. The engagement had to be

June," last Friday night, at Cordray's, for the funds of the Home of the Good Shepherd, netted for that institution the sum of \$215.

Ash Lee Willard, formerly leading than in Manager George L. Baker's "The Christian" Company, has been engaged for heavy roles with Alberta Gallatin.

George M. Cohan, of "The Four Cohans," announces his starring tour next season in s new musical play, "Little Johnny Jones," written by himself.

Cecilia Lottus, E. H. Sothern's leading wom-an, is to star next year in a dramatization of one of Izrael Zangwill's stories, "The Serio-

David Warfield's Company, is home at San Francisco after the disbanding of the company in New Orleans.

shortly.

Georgia Caine has replaced Jeanette Lowrie as Miss Venter in "The Medal and the Maid," at the Broadway Theater, New York City.

Richard Carroll has signed to become the leading comedian of the company at the Fischer Opera-House, San Francisco.

York in revivals of "Hamlet" and "Othello," and in a new romantic drama.

"How Old in Ann?" is the name of a the atrical attraction just started, with Harry J. Gates as business manager.

David Warfield is studying the part of Shyock. David Beisson may offer him in the part offer long.

. . Frank Blair will succeed Barney Bernard in charge of the stage at the Los Angeles Ca-

IRVING WITHOUT ELLEN TERRY

Sir Henry as Shylock Showed Diminished Power in Trial Scene

snows him, is a malignant scoundred; yet the has enough of Hebraic dignity when his punishment falls upon him not only to demand and receive something of our respect, if nothing of our sympathy, but to bring us close to despising all the other characters in the drama, who triumph over him and take so unholy and ungenerous a joy in having robbed this defense-less creature of his daughter, his wealth and his religion. and his religious fellowahlp.

Shylock, as Shakespeare obviously intended him, was a supremely base Jew-and in Shakespeare's day when, the antifewish feeling of the dark ages still surhe should be punished severely, though not as severely as was possible in that age of the thumbscrew and the "hangman's daughter." for Shakespeare had humanity in advance of his environment. Skylock was the villain in a melodrama sweetened by liberal doses of Shakespeare's peetry and conody, and then, as now, more than 300 years later the villain. Skylock after the delivery of Porticis. man's daughter," for Shakespeare had hu-manity in advance of his environment. Shylock was the villain in a melodrama sweetened by liberal doses of Shakes-pears's poetry and conody, and then, as now, more than 300 years later the villain in a melodrama had to be all villain. He was not a human being but a rassion was not a human being, but a passion embodied, the passion of revenge, If this view is correct, Portia is the chief figure in "The Merchant of Venice," not Shylock, but in reversing their posi-

ombodied, the passion of revenge, If this view is correct, Portia is the chief figure in "The Merchant of Venice," not Shylock, but in reversing their positions Sir Henry merely follows the precedents of every performance since Kean's time. Indeed, much less than some of the notable Shylocks of which we have memory or authentic tradition does be yield to the wholly modern and false sentimentalism with which we have come to regard the Jew of Venice. E. G.—At the close of the trial scene, when Shylock has been crushed, Irving shows him bowed and bis limbs gave way and grief embraced him, yet he was still the unconquerative captain of his soul. This was not actions; it was revelation. Of the company Sir Heury has brought to us this time. It is enough to say that almost any member of it, if he or she had reached on the American stage an equal skill, would have been "starred" long ago much mere impressively than many of our so-called stars, and, as for our minor accors, they are not worthy to be compared with these English players. Perhaps Portia was not the most satisfactory member

quite as well as he played it, except, per-living's Antonio, which had real distin haps, in two points, last night. The first

Chicago Journal.

K EAN'S Shylock, said Jerrold, was seemed to show physical weakness, with which he spoke the words, "Come, pre pare!" to Antonio in the trial scene. These If the a chapter of Genesia. Sir Hear?

Irving's Shylock is like an essay by words he used to deliver in a manner that curdled the blood, but last night he chose another method, apparently based upon another method, apparently based upon the first that anger enfes

tagait from the courtroom, which was altegrated too much elaborated, so that it lost dignity and became almost grottague. But in the street scene surely neither he nor any other actor ever surpassed Henry Irving last night. The waiting and railing by turns over his ducats and his daughter, the grief of mixed motives over the turquoise ring of his lost Leah, now in the hands of a Christian who would waste its value—all this was really wonderful. vived in hitterness. Jew was synonymous its value—all this was really wonderful with evil incarnate—taking advantage of Nor could anything have been finer than a supremely noble Christian. There were no extenuating circumstances. Therefore this consummate artist. Shylock walked into the courtroom a god about to sport this playthings and feed fat the

Shylock, after the delivery of Portia's decisive counterstroke, was no less a god, though fallen, for, though his hend was bowed and his ilmbs gave way and grief

abandoning anything of his hate.

The present writer has had the privilege of seeing irving in this character a great many times, but it seemed to him that never before had the actor played Shylock commendation must be given to Laurence.

Mascot Hoodoos Understudy Sometimes Star Is Too Healthy, Complains Marie Tempest's Shadow Lady.

THERE are two kinds of understudies ing. That's why I am almost frightened -the mascot and the hoodoo. The nascot is always an understudy, as her presence insures the good health of the principal, for whom she is a substitute. The hoodoo sometimes gets a chance to show off her ability, as the star or some of the more important satellites run a very good risk of falling a victim to grip or bronchitis and other ills of the flesh while the hoodoo is around. But mascet or hoodoo, the understudy always has to be on the spot. In most English companies the understudy of the principal character does not act, but draws her salary just the sume. She takes the place, in fact, of a "sleeping partner" in a mer-cantile firm, mays a New York newspaper. Not that she hasn't any duties to perform. On the contrary, her task is by no means

pest's understudy, has something to say on this subject, which is most interesting from the fact that for the better part of her stage career Mies Bertram has been understudy to some leading actress.

'The fact of my being the sister of my brother,' she says, 'probably gave me my present position, for he is Miss Tem-

pest's manager, but during my short ex-istence on the boards I have had the—I suppose pleasure of nearly always under-studying some one of importance. In fact, I began as an understudy. Mr. Bertram had a company out 'on the road,' as you call it, and one of the ladies was taken iii. I volunteered to go on in her place, and, as I knew the play, I was accepted, and got through all right. That was how I commenced on the stage. Since then I have been with Forbes Robertson, Mrs. Patrick Campbell, Kate Rourke, in 'The Message From Mars,' with Funny Brough, and others.

ance commences, and stop in front until the first act is over. Then I have to attend rehearsal every week. That is about but added to this is the anticipation of having to go on at a moment's notice, Generally speaking, anticipation is much nicer than realization, but in the present ous about following Marie Tempest, Would I copy her if I had a chance to play her part? Why not? I would certainly fry my best to be like her, and I am sure there could be no improvement on her acts. I hreskfast food on me!"

at times, but it would certainly give me a chance I have never yet had. I suppose, if I tell you that it happens very often the more you study a play the more liable you are to forget the lines, you would be captious, but, truthfully speaking, one gets very rusty, especially if you have not been acting for a long time, even though you have the weekly rehearsal. An under study's position is, of course, rather mo-notonous. For instance, I understudied Kate Rourke for a long time, and was dying to play her part, but no! She was too healthy! I am a veritable mascot in that way, a qualification which is being pretty well recognized. In the present play, The Marriage of Kitty, I understudy the part of the maid as well, and I actually had a chance the other night to play it. Beyond putting the cart before the horse in one sentence I came off with figing colors. Some time since we used to have two companies of 'The Marriage of Kitty'-one playing and the other understudying, which, I fancy, would be a novelty over

"Whenever I do plant a part. I alway
have some sort of on lovicine. Once on
time I played the injured heart when in the very depths of woe had to buy some coal, which an old woman imme-diately took away from me. I suppose I must have been very realistic in my act-ing, for I was met at the stage door afterward by a dear old lady, who, on intro-

ducing herself, gave me this advice:
"I was surprised to see a young, strong
woman like you allow yourself to be out
upon. Now, look here; tonight, when that hag goes to take away that basket of coal, you just go for her and give it her hot and strong!

"Here's another experience, which had to do with a theatrical lodging-house I was stopping in in England. The landlady What are an understudy's duties? Well, was extremely nice and obliging, but sh first of all I have to be in the theater to report half an hour before the performance commences, and stop in front until protested, but it was of no use; so, when I went away I took her family Bible and placed a piece of paper in it with 'Read Hebrew xiti:8.' I hope she did, for the passage runs to this effect:

"She had plenty of Irish wit, did this old lady, and I think if she had known

'The same vesterday, today and for-

Theater Life at the Antipodes Veteran Manager Thinks Actor's Australian Expecience Most Valuable.

New York Telegraph. C. WILLIAMSON, whose professional career as an actor began in this country some 40 years ago when he was a member of Lester Wallack's stock company, believes in the future of the Australian stage. He is the Napoleon of a powerful Australian theater syndicate, and visits this country once every three years principally to find out how near to Yonkers the theatrical district is creeping

and the Princess Theaters. George Musgrove, formerly my partner, has the other houses there. Besides Her Majeaty's I have in Sydney the Theater Royal and outlying playhouses in other portions of Australia and New Zealand.

Comic Opera Company, organized 24 years ago, which presents all the Savoy Theater operas, the Galety comedies and Daly's productions, together with other musical pieces. My musical comedy company, at present on tour, presents lighter ple as, for instance, 'The Beile of New York.' We also have a dramatic com-pany headed by Cuyler Hastings, an American actor, producing such plays as 'Sherlock Holmes,' 'The Light That Sheriock Holmes, 'The Light That Falled, 'Secret Service,' 'If I Were King' and 'The Admirable Crichton.' Then we manage the concert tour of Ada Crossiny and produce many of the Drury Lane pantomimes. In fact, 'The Sleeping Beauty and the Beast' is now running at the Theater Royal, Sydnsy."

Mr. Williamson signed at the thought of the repropulsibility involved, and in-

of the responsibility involved, and in-voluntarily extended his hand as if reach-ing for a box office statement. "But how about these productions?" he was asked. "How do your plays and

"Compare?" exclaimed Mr. Williamson.
"In Australia we have the best schools of acting in the world. My advice to actors who wish to attain the most valu-

get all the principal newspapers and criticisms of current attractions. I learn how English successes are received in America, and how American successes are received in London. in addition is this, I get weekly comments from my repre-sentatives. Having digested all these I sentatives. Having digested all these I am in a pretty fair way to select the real wheat from the chaff. No other organization in the world offers its players so wide a variety of excellent parts, "We take our time over there. We don't shove on productions without preparation. Why, right in Sydney we've built better spectacles than any I've seen in London or New York. I have my own scente artists and my own corne artists and my own corne artists and my own corne of soc. scenic artists and my own corps of cos-

tumers. We don't accept in their en-tirety the spectacles we purchase, but add material of our own. Besides we make original productions, such as 'Djin' Djin' and 'Matsa, Queen of Fire,' two spectacles I have naver seen excelled."
At this point Mr. Williamson was re-minded of an old stage tradition to the effect that he slone, of Lester Wallack's colebrated players, ever received so in-sistent a recall that he was obliged to re-

pent a scene.
"Let me see," he said. "I joined Wal-lack's company in 1861. That incident must have occurred somewhere about '70. My part was that of Sid in 'Wild Oats,' At the conclusion of the scene came the cue for Lester Wallack's entrance, but he scene over again. No, I don't think he believed I hadn't done it right the first time.

"And, speaking of Lester Wallack's company, that was the greatest organi-sation that ever played in the English language, and I don't believe its equal will be seen again. Where are the players for another such company? Why, we used to divide the company and play School for Scandal' in New York and The Rivals' in Brooklyn the same night. and still have a surplus of a dozen exellent actors.

Mr. Williamson recalled reminiscences about his earlier associates, and told how later he had originated the role of Dick Swiveller in Lotta's production of "Little Neil." In 1874 he began a starring tour which took him to London, India and eventually Australia.

"CASE OF REBELLIOUS SUSAN" High-Class Comedy at the Baker This Week.

and play of wit were very much enjoyed.

At the same time the merry comedy was

clearly written for the leading woman

and Miss Lyon had a most unusual op

ter to see this tearful melodrama. Grace

Madeline Peavy, a woman who mysteri-

ously clung to a man although he per-

More's illustrated songs are pleasing.

"THE BOSTONIANS."

Four Performances to Be Given at

the Marquam.

famous Bostomans will open an engage-ment of four performances at the Mar-quam Grand Theater. The following rep-

the silver jubilee year of the Bostonians,

the Marquam. The cast of principals in-cludes Mesers. Henry Clay Barnabee, William H. MacDonald and George B. Fothingham in their signal roles of Sher-iff of Nottingham, Little John of Brown

October Ale renown, and Friar Tuck, of

soup-kettle delight; Agnes Cain Brown, a soprano, the freshness, purity, feeling and range of whose voice have already made her famous, will sing Maid Marian; the new Will Scarlet is the accomplished

This is surely one of the happlest com-

Next Tuesday night, February 21, the

elsterfly abused her and threatened her

satisfactorily.

ortunity, of which she took advantage.

High-class comedy will continue to hold the boards at the Baker Theater for an-other week, the Baker Theater Company producing for the first time in Pertland Star ACTS AT THE ARCADE.

William Bernard and Preferic Emelion, of the safery in the member of the mained through the week with the usual Baturday metines. Str. Bill Monday.

Continuous Programme Today-New Bill Monday.

Bill Monday.

Today at the Arcade a continuous programme from 2 to 19/30 P. M. will present the bill that has delighted thousands of the saday's hose, First and force of a huff at the close of the first act. A young man, Laicien Edensor, is the object of the fair indy's affections. Their association comes to the verge of a liaison, when the member, Sir Richard Kato, appears again and succeeds in persuading her to return to her home. Some of the best comedy of the play centers about the equivocal interchange of experiences during the separation between James and Brederick Emedion, of the Baint Theorem Company, weed the communication to The Organian: "As two Australian acters, we beg to take exception to statements in Leigh Bruckart's interview published to last Sunday's hose. First and force most, American attractions are just as possible in last Sunday's hose. First and force most, American attractions and Australia, is a British pears about the members of the Baint Theorem Released to the Company, weed the communication to The Organian: "As two Australian acters, we beg to take exception to statements in Leigh Bruckart's interview published to last Sunday's hose. First and force most, American attractions are foundation comes to the verge of a liaison, when the members of the Baint Theorem Released to the Baint Theorem Released to the Company, weed the communication to The Organian: "As two Australia as contraction to The Organian acters.

Today at the Arcade a continuous programme Today-New Bill Monday.

Today at the Arcade a continuous programme Today-New Bill Monday.

Today at the Arcade a continuous programme Today-New Bill Monday.

Today at the Arcade a continuous acterion to the Baint Theorem Released to last Su at popular prices "The Case of Rebelliou Susan." It will start with the matine

tergoers. Rerker Morton, the composer, has written an interesting score, which abounds in tuneful numbers of the sort which make a strong bid for popularity. The management have given this mu-sical comedy a superb mounting, and a great outlay of money has been expended upon its mechanical scenic equipment and

COMING ATTRACTIONS.

A Beautiful Comedy. Howard Kyle and a capable compan will appear at the Marquam Grand The ater shortly in "Rosemary," with the original New York Empire Theater production, under the direction of George H. Bronnan. Mr. Kyle is said to have scored the greatest success of his career in this beautiful comedy.

"Slaves of the Mine." Cordray's Theater on February 18 will Cordray's Theater on February & will have a special attraction in a new play whose scenes are laid near Wilkes-Barre, Pa., entitled "Slaves of the Mine." The plot turns on a law peculiar to the state of Pennsylvania on the subject of subsurface ores, and is said to be natural in character-drawing, very bright in dialogue, and full of both exciting incidents and healthful Eumor. One scene, described as the acme of realism, is the bottom of a coalishaft, and an explosion of gas that reducees the mines to a wreck.

Stetson's big production of 'Uncle Tom's Cabin' will appear at the Mar-quam Grand Theater in the very pear fu-ture. I has been organized this season in a manner that will make it far superior to any previous production ever seen ture. It has been organized this season in the staging of the piece, and the scenery faithfully portrays several scenes of Southern life during the ante-bellum days in the far South.

Richards & Pringle's Minstrels. territory season after season, but this is the record of Richards & Pringle's Pal-mous Georgia Minstrels.

Dan Sully.

ported by a representative company of New York players, will be the attraction at the Marquam Grand Theaer in the near future. Mr. Sully will produce for the first time in this city a new three-act society play entitled. The Chief Justice," from the pen of that clever dramatist Fitzserald Years and the company of the first substitute of the next city election. Wagenhals & Kemper have purchased from the Marquam Grand Theaer. Substitute German comedy, "Livelotte," which is now running at the Irving Place Theater, New York. They have not decided who will be seen in the title role of Fitzsheet.

STAGELAND.

"A Night on Broadway" to Be Presented at the Marquam.

"A Night on Broadway," the second edition of Murray & Muck's musical fanducted in New York theater, she gave a performance of "Mary of Magdala" for the benefit of the Regina Angelorum, a home conducted in New York City by the Steters of Mary of Steters of the Regina Angelorum, a home conducted in New York City by the Steters of the City of the Steters of edition of Murray & Mack's musical fantasy, will bid for popular notice at the
Marquam Grand Theater next Friday and
Saturday nights, February N and Zi, with
a popular-price matines Saturday.
In the new edition, the author has
framed a fantastic story, having for its
important and almost sole object, an
evening of solid fun for intelligent theatergoers. Kerker Morion, the composer,
has written an interesting score, which
abounds in tuneful numbers of the sort
hand, commonly presumed to have been lost to
hand seem from this beautiful hand, commonly presumed to have been lost to this age. It would seem from this beautiful souvenir that the year that has elapsed has been involved in the making of it, and that the hands of many Sisters were employed in its various details, all of which are marvels of skill and infinite pains. Wild flowers and bads, acone of them nimbst microscopic but all of them perfect in design and coloring, with conventionalized flowers and leaves in decorative phases, make up in a beautiful whole. A tiny fligure of the infant Jesus in the manager is peninted as a peniant to the design, while the monograms of Mr. and Mrs. Fiske ornament the lower occurers. As a work of art the testimonial is unique, showing as it does the characteristic patience and purity of its makers, to whom it was a labor of love. William Bernard and Frederick Es

sun, who is to Australia what Charles Proh-man is to the United States, produces all American and English successes, and protects in every sense of the word his own rights as well as those of authors. In an interview Mr. Williamson gave in New York two weeks ago be showed conclusively how business is legit-imately conducted at the Antipodes."

Iten curtain calls after the fourth act in Los Angeles. A surprise ensued when Gertrude Keller, the ingenue, refused to go on the stage in tights as Boss in nonther attraction. Kath-erine Gilman played the part, at short notice, very acceptably,

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Julia Mariowe has returned from Italy to New York City. She may play a String en-

A contract has been let for the refitting and

A contract has been let for the refitting and redscorating of the Iroquois Theater, Chicago, and the playhouse will be reopened in the early Spring. The cost of the repairs will be in the neighborhood of \$22,000. The name of the theater will be changed to the Northwest.

Mayor McClelian has ordered the closing of these New York theaters: Grand Opera-House, Madison-Square Theater, Princess Theater, Hurtig & Scamon's, and the theater part of Huber's Museum, until certain alterations for mafety are made in these bouses.

and traveling organizati

will continue on the road next season without

Actors are often their own severest critics. A clever one who scoided himself and the en-

of the company, May Buckley, who was a member of the

Prederick Hartley, who played leads for two seasons for Julia Arthur, and who fulfilled stock engagements in Chicago theaters, is dead at New York from an attack of pneu-

Ada Rehan denies the truth of the report Ada Richan denies the truth of the report that she was to be a co-star with Sir Henry Irving; and also that she had refused to sign with Liebler & Co. for another season.

Clay Clement will continue to use "The New Dominion" for the present season and next. After next season he will use a new play written by himself, entitled "Idols."

Mayor McClellan recently refused to permit a 4-year-old boy and a 5-year-old girl to appear in "A Doll's House" at the Manhattan Theater, New York City.

Comic Governess," Maurice Hyde, who has been a member o

Yvette Guilbert has entirely recovered her health and signed a contract with the manage-ment of the Folles-Bergere, to appear there

May Edouin and Fred Edwards, in a music comedy called "A Buchelor's Dream," beg an engagement in New York City March 7.

Pollard's Lilliputian Opera Company will re-turn to this country from Australia next De-cember, entirely reorganized.

Companies closed: "A Little Outcast," at Wheeling, W. V.; "Man to Man," at Hamil-

Asked about his ventures in the Never, Never Land, Mr. Williamson said: "In Melbourne I control Her Majesty's

"Among my organizations is the Royal

actors who wish to attain the most valuable kind of experience is to start immediately for Australia. Where do you in America have any schools for actors such as our companies offer? We change the play eight or ten times a year, and we play only established successes.

"Through Mr. Sanger, in New York, and another representative in London, I