

THE SHOW BILLS

JOHN SAINPOLIS WITH BRAND-BAUME IN "NORTHERN LIGHTS" AT THE EMPIRE



THE Stoddard farewell will recall the past week in theatricals as long as a record is kept. The three nights of "The Evening Star" especially Wednesday when the great old actor spoke the last words he will ever say from a Portland stage, were delightful, although there was a feeling of gentle melancholy that we were seeing the last of a much-loved star. The last performance was witnessed by a sympathetic audience of as big a character as the city can muster and the repeated demonstrations which greeted Mr. Stoddard must have impressed him with the fact that the regret at parting was genuine.

A novelty in the shape of a 4 o'clock recital matinee occupied the Marquam Wednesday afternoon when De Pachmann gave a Chopin programme.

Hanford, who is something of a favorite here, presented "Don Quixote," "The Harem" and "Othello" at the close of the week. The house was dark Thursday night.

The eagerly-awaited Brandt-Baume venture was inaugurated at the Empire on Sunday afternoon. The vehicle chosen was "Lovers Lane," of which an excellent performance was given. Manager Hart has surrounded his joint stars with a competent, well-balanced company, most of whom have appeared here on former occasions. The work was a success, artistically and financially, and it is to be hoped we will see much more of the new stock organization.

"Quo Vadis" was the Columbia offering, the familiar spectacle being first presented. Interest in the Columbia players seems growing each week and their efforts are meeting with well-merited approval. In spite of strong opposition, the attractions the audiences were large at each performance.

The Lyric Company gave a satisfactory production of "Rio Grande," a border melodrama, and the Bijou forces pleased their patrons with a version of "Charlie's Aunt." It is to be regretted that the latter company will go out of existence at tonight. The house will be closed for a week and its future at this time seems to be undecided.

The vaudeville bill which was noticeable a few weeks was not apparent and each of the continuous houses did well.

PAUL GILMORE IN "THE LADY OF LYONS" AT THE COLUMBIA



THE "Lady of Lyons" the last few years are mentioned. E. H. Sothorn and Julia Marlowe, also Myrtle Bellows and Mary Manning. These reproductions have always been made on a very elaborate and modern scale, the costumes, scenic effects and stage accessories being the very best and richest productions of the 19th century.

It is a safe assumption that the production of "The Lady of Lyons" will be a rare theatrical treat, and should be attended by every true lover of the which is highest and best, both as a stage production and as a gem of literature.

The well-known story of "The Lady of Lyons," briefly told, is as follows: Pauline Descaupelles, the daughter of a rich merchant of Lyons, is secretly loved by Claude Melnotte, the son of a gardener. Misted by pride and influenced by her ambitious mother, who seeks to have her daughter marry a man of title, Pauline has refused many offers of marriage and refused them in such contemptuous terms that she has gained their enmity and hatred. Two of these rejected suitors, Beaumont and Glavie, devise a plot by which Claude's son impersonates an Italian Prince, and in this guise, wins and wins the beautiful and haughty Pauline. After the marriage, Claude takes his bride to the humble cottage of his mother and there the cheat is exposed; he leaves his new-made bride and joins the army of Italy under an assumed name, and as was the case with many brave men who followed the fortunes of Napoleon, soon attained wealth, rank and fame. Returning to Lyons he found her parents have met with reverses, and Pauline about to seek a divorce and be married to Beaumont. But she loves Claude, and in this action is only following the dictates of her parents. However, all ends happily. Catherine Coustille will be the Pauline; Howard Gould, Claude Melnotte; Donald Bowie, Beaumont; William Dilla, Colonel Damas; George Bloomquist, Glavie; Laurette Allen, Madame Descaupelles; Blanche Douglas the Widow Melnotte, and the other characters will be entrusted to capable hands. Frank King will furnish new scenery, and the play will be produced under the personal direction of William Bernard.

JEAN ST. REMY OPERATIC SOLOIST AT THE GRAND



THE Grand Theatre will present a special matinee of "The Lady of Lyons" at 2:15 o'clock, such a play is an established fact; its history being its unquestionable witness. In Europe, the success of this play was instantaneous; in America, the same. Truth and human nature, characters who breathe and live, wholesome wit, constant surprises, pure women with that inexplicable charm which nothing but gentle femininity does or can possess, a man with masculine attributes for its hero, sentiment which draws tears, wit which compels laughter and situations which thrill, these are the qualities and characteristics of "The Mummy and the Humming Bird," and they are the logical factors of its unprecedented success. Paul Gilmore today stands in the position of the exponent of modern, romantic comedy heroes. Handsome, young, a finished artist, magnetic in his finger tips, a scholar and a gentleman, he is without question the one man fitted for the hero Pauline. In the latest songs and dances, John W. Woods, singing a new illustrated ballad; Freeman and Clark, the delightful sketch artists; Holmes and Holmes, in their great comedy sketch; Clark and Clark, the talented singers and dancers, and the vitaseco, showing a new and novel moving picture film. This great bill will be seen for the first time on Monday afternoon.

THEATRE R. BEATY AT THE STAR



THE Star Theatre offers a bill with some extraordinary features. Among these is the great act of Miller & Co., the famous rope kings. This is an absolutely novel exhibition in vaudeville, and is sure to win the hearty approbation of the Star patrons. Society acrobats in the name for such a feature as is presented by the Three Voltens, whose work differs in many particulars from that of the ordinary equilibrist.

Maudie Beall Price and Thomas R. Beaty will appear in a comedy sketch which is full of hilarious fun.

Hawley & Vase will appear in a sketch entitled "The Jew and the Groom," while Mons. Silvano, the musical showgrapher, is also on the bill.

Arthur Jackson will sing illustrated songs, and Edillon's projectoscope will flash some thrilling scenes from real life upon the canvas.

AUGUSTUS THOMAS, greatest of American playwrights, has written a play called "The Education of Mr. Pips," dramatized from Charles Dana Gibson's famous series of drawings. The play will be given its first presentation tomorrow night in New York.

We already have "Bird Court" for which McCutcheon is remotely responsible, and a number of unspeakably bad musical comedies made out of the colored supplements.

One wonders where the thing will stop. Personally, I trust it is not yet time to call a halt. I should like to see Corse Peyton or Ollie Mack, a dramatization of Theodore Roosevelt, but more than that I should like to have Theodore Kremer, or Mrs. Eva Emory Dye, or somebody, make a four-act melodrama out of the land fraud upheaval here in Oregon.

Talk of the wonderful possibilities, of course, the public would not tolerate such a sacrifice as the production of the character of Henry on the stage, but this difficulty could be overcome by representing him as a voice behind the scenes, or incidentally, or orchestrate the ticklish portion of "When Other Friends Are False." Then follow with a big set (full depth of stage), showing Union Station in Portland, crowds of willagers down to see the afternoon train come in, talking to the brakeman. Property train comes puffing on at R. C. Robertson, who it should be borne in mind is playing the juvenile, is seen walking briskly down center after the train has stopped. F. Q. Burns, disguised as a fardoleer, follows at a safe shadowing distance discreetly aspirating "hier" at intervals. Robertson enters out of those deformed Fifth-street cars and is met by Judge Tanner, disguised as the conductor. Robertson in act of handing off, clutch valve, containing the "plot" to Tanner, when the voice of Henry is heard off, commanding "Hold!" Business of F. Q. Burns climbing down from top of car, drawing indictment on Tanner and showing perforated copy

of letter on his overcoat, being. Strikes a match and exclaims: "At last I have thee in me power!" Tableau of Robertson and Tanner looking felled. Quick curtain.

This brief outline is only intended to give the ambitious young dramatist a line on possible situations. A romantic story relating the manner of obtaining the famous letter from Robertson, which was printed in a local publication, will be found invaluable in working out this portion of the thriller.

Of course, the other participants in the land cases could be used to advantage. It is understood that Marie Ware yearns for the stage, and I could not conceive of a better person for the soubrette role. Senator Mitchell and Congressman Williamson could double as the heavy and Mr. Hermann might do a Dutch low-comedy turn between acts.

A number of other clever specialties could be used effectively. Pater and Mrs. Watson might do a statue-clog, while George Brownell would certainly make a hit with his justly celebrated "The Mummy and the Humming Bird," or his recitation of "Curfew Shall Not Ring This Session."

The remaining members of the Indian Citizens' Union could be utilized in the mob scenes. Such production as suggested would bring out the R. R. O. sign at any of the Portland theaters, and ought to enjoy a long run. In the seats that the principals indicted above could not be secured, it should be remembered that all-star Bijou Stock Company will be at liberty after engagements for the new piece.

The scheme is worth considering and is respectfully recommended to Portland's theatrical playwright and the local managers. A. A. G.

PAUL GILMORE IS COMING.

Favorite Actor to Present "The Mummy and the Humming Bird."

A play presented in all parts of the world, in all languages, in short a universally successful play, is worthy of serious consideration. That "The Mummy and the Humming Bird," which Paul Gilmore will present at the Marquam Grand Theatre next Friday and Saturday nights, February 24-26, with a special matinee Saturday at 2:15 o'clock, is such a play, is an established fact; its history being its unquestionable witness. In Europe, the success of this play was instantaneous; in America, the same. Truth and human nature, characters who breathe and live, wholesome wit, constant surprises, pure women with that inexplicable charm which nothing but gentle femininity does or can possess, a man with masculine attributes for its hero, sentiment which draws tears, wit which compels laughter and situations which thrill, these are the qualities and characteristics of "The Mummy and the Humming Bird," and they are the logical factors of its unprecedented success. Paul Gilmore today stands in the position of the exponent of modern, romantic comedy heroes. Handsome, young, a finished artist, magnetic in his finger tips, a scholar and a gentleman, he is without question the one man fitted for the hero Pauline. In the latest songs and dances, John W. Woods, singing a new illustrated ballad; Freeman and Clark, the delightful sketch artists; Holmes and Holmes, in their great comedy sketch; Clark and Clark, the talented singers and dancers, and the vitaseco, showing a new and novel moving picture film. This great bill will be seen for the first time on Monday afternoon.

which Morris Kirby perpetrated here that Miss Bates and London were engaged to be married.

Bernard Shaw will come to New York to be present at the production of his next play by Arnold Daly, which was to have occurred the latter part of March, but has been postponed owing to the success of "You Never Can Tell."

The Dramatic Mirror says: Mrs. Mary Banker will open on February 12 with the stock company at the Empire Theater, Portland, under the management of George L. Baker and Lincoln Hays. This company contemplates playing the Empire indefinitely.

Cliff De Mille will arrive and appear in the title part of Lord Camberly, which was written by his father, H. C. De Mille, and David Belasco, and which has since won one of the greatest successes of his career. Mr. Sothorn has given the play to Mr. De Mille.

Mrs. Richard Henry Savage, widow of the well-known novelist, has signed a contract with James W. Morrison, whereby she will give a series of illustrated lectures, beginning at "Evanston" and ending in the city. Her husband's works, Marie Antoinette and Pompadour.

Ralph Stuart closed his tour in "The Right of Sword" at the Fourteenth Street Theater, New York, and the Mirror announces that he will come to Portland organized a stock company for the purpose of trying out MacWhorter's "Curfew Shall Not Ring" and another piece called "A Prince in Exile."

Robert Mantell was the new press agent of a dime museum, and he was not only glass-eyes and spent the night. Both were overcome and died great also in opening the door. They escaped over a fire escape, and a whistler person called them in terms that would have been pleasant in a school.

The press agent was there with a line of fancy dresses, and he was not only with one of those searching phrases for which there is no adequate come-back from any male.

"Nix, cutt, cheese" cried the glasser in alarm. "That's my wife—the bearded lady."

THE LADY OF LYONS.

Columbia Stock Company Will Present Famous Drama Today.

Beginning with the matinee this afternoon, February 19, the Columbia Stock Company will produce the grand old romantic love drama, "The Lady of Lyons," which will run all the week, except Monday and Tuesday evenings, when "Quo Vadis" will be the bill. There has been such large demand for seats at "Quo Vadis" that the management is forced to extend the run of this grand spectacular play for the two evenings, Monday and Tuesday, of the coming week. "The Lady of Lyons" will be played at the Sunday matinee opening and Sunday evening, giving way to "Quo Vadis" Monday and Tuesday evening, and "The Lady of Lyons" again at the special matinee Wednesday, February 22, Washington's birthday, and continuing throughout the week until Saturday night, inclusive, with regular Saturday matinee February 25.

The revival of famous old plays has become a matter of common occurrence the last few years among the best known actors and actresses in America. Among the famous stars to revive

"NORTHERN LIGHTS" AT EMPIRE

Brandt-Baume Stock Company Will Present Great Military Play.

For the second and farewell week of the Brandt-Baume Stock Company at the Empire Theater, beginning with a matinee today, this fine organization will be seen in the great military play, "Northern Lights."

"Northern Lights" is a play of love and adventure, and during the action of the piece a band of Indians and a full company of United States regulars will be one of the many features of this splendid production. The play calls for a very large cast, in which Louise Brandt, Edgar Baume and John Sainpolis will be seen to particular advantage.

"Northern Lights" will be the attrac-

THE BAKER.

Marvelous Cycle Dazzle Will Head the Next Great Bill at the Baker.

Direct from the Madison Square Garden come the Hoffmanns, who will introduce their world-famous act, the "Cycle Dazzle," for the first time on the Pacific Coast, at the head of the Baker bill, commencing tomorrow afternoon. In addition to this great feature there will be nine other great acts, including the four-act comedy "The Jew and the Groom," the celebrated violinist; Ethel Forest, in the latest songs and dances; John W. Woods, singing a new illustrated ballad; Freeman and Clark, the delightful sketch artists; Holmes and Holmes, in their great comedy sketch; Clark and Clark, the talented singers and dancers, and the vitaseco, showing a new and novel moving picture film. This great bill will be seen for the first time on Monday afternoon.

THE LYRIC.

"Beyond the Rockies," Four-Act Comedy-Drama, Tomorrow.

"Beyond the Rockies," the four-act comedy drama which the clever stock company produces at this theater, and next week, commencing with the regular matinee Monday, has been selected by the management after deliberate consideration from a long list of plays submitted by Fred J. Willman, the well-known Chicago dramatic agent. In this production the theatergoers of this city will receive a pleasant surprise in the line of 19-cent theatricals. Monday night will be Ladies' souvenir night. Every lady being admitted absolutely free, when accompanied by a gentleman. Clark and Clark, the talented singers and dancers, and the vitaseco, showing a new and novel moving picture film. This great bill will be seen for the first time on Monday afternoon.

THE GRAND.

The New Bill Contains Absolutely Nothing but Novel Acts.

The bill which will be offered tomorrow at the Grand Theater will contain nothing but new and novel acts. Each face and act will be a surprise and a pleasant one for the patrons of the house. The matinee act on the programme will be the operatic solos of Miss Jean St. Remy.

THE STAR.

Miller and Company, Famous Rope Kings, in Novel Exhibition.

For the week beginning with Monday

THE ARCADE.

Marco and Gonzolas, Famous Contortionists, in a Wonderful Act.

Matches in its perfection is the vaudeville programme which the Arcade Theater offers for the week beginning with the Monday matinee at 2:15.

The bill is headed by Marco and Gonzolas, who are probably the greatest back and front contortionists of all the myriad contortionists in the business.

Winn and Hart, two comedy sketch artists, will supply the fun, while Zamora, the great hand balancer, and the famous boxing midge, the Washer brothers, have also been engaged.

The vitaseco will present some very comical films, and the whole programme is of the highest grade of excellence which has made the Arcade Theater so popular with all shades of theatergoers.

Operatic Soloist at Grand.

Miss Jean St. Remy, the artistic operatic soloist, will positively appear at each performance at the Grand Theater this week by special engagement to the management. In all the great cities of the East the press has been unanimous in its praise of her work. Her voice is a beautiful and rich soprano of rare beauty and power, and she sings with a dramatic intensity that never fails to win a ready and spontaneous response. Her appearance on the local vaudeville stage will afford a rich treat to the patrons of the Grand.

STAGELAND.

Frederick De Belleville, last seen here in "The Eternal City," is now a member of the Madison Square Company.

The statement that F. J. Templeton would be starred as Lady Holywood in the big "Floroda" revival is denied by Miss Templeton herself.

Gus and Max Rodgers, who were here a year ago in "Rodgers Brothers in London," will call their next extravaganza, "Rodgers Brothers in Ireland."

Sarah Bernhardt will come to America next season under the management of Lieber & Co. Probably "Prince Charming," her first play, will be the principal vehicle.

Fernand Ziegfeld, Jr., formerly severed his connection with the Weber Music Hall last week, and is now busy preparing for the tour of his wife, Anna Held, in a revival of "Papa's Wife."

Jack London is dramatizing his novel, "The Sea Wolf," for Blanche Bates. This seems to have inspired the press agents' story

LUXURY OF PERFUMES.

Spread of an Extravagant Habit in This Country.

New York Evening Sun.

Comparatively few are thoroughly initiated into the luxuriousness of perfumes in use at this day, because of their costliness, since only those having plentiful bank accounts may purchase or fall into the habit of ordering such extravagant toilet supplies. Having copied this personal indulgence from the Old World, we have not failed, after our usual custom, to outstrip the continent in the matter of its outlay spent for the refinements of the toilet, but it is carried into the modish custom of perfuming our wardrobes and dressers, our household linens and, in some instance, bouddoirs and drawing-rooms.

On the other hand, this fashion of using perfumes has spread into every grade of society, furnishing a corresponding supply of extracts at all prices. All of our big shops maintain a large stock of perfumes, and by which they offer as many different qualities as their patrons demand. By perfumes, it is to be understood, we mean the various essences, waters, soaps, dentifrices and sachets, as well as the many new fangled assistants toward beautifying the complexion and for use in the hair.

Modern fashion-conscious beauties are for sale in order to maintain one's good looks even into old age. They put to dust the pastoral simplicity of the means adopted by well-to-do beauties in the 18th and 19th centuries. They candidly confessed in a delightful way how they took strawberry and warm milk baths, talked of the use of lemon and orange washes, as well as decoctions of rose leaves and lotions made of garden herbs.

France leads both in invention and the manufacture of the finest perfumes of today, not only in extracts, but in toilet waters, complexion powders, soaps and sachet powders. The great perfume-makers of the last French court were Laidin, Goussard and others. In their place Paris boasts of a scant half dozen. One stands foremost for reason of his originality and the extreme delicacy of his perfumes, which are at the same time so costly that only the fortunate few may enjoy them. His extracts in three-ounce bottles cost \$25, a larger size \$31, while for the largest purchasable bottled quantity, \$39 is asked.

A French woman, when she selects an extract, follows up in the same order water, soap, face powder and sachets; in other words, she identifies herself with her favorite perfume. The toilet waters of the favorite manufacturer are \$4.50 per bottle, the soaps are \$2, \$1.50 and \$1.00 a cake. Sachets not more than 5x3 in size cost \$5, while the face powders in three-ounce boxes cost \$35, \$5 and \$12.50.

An Anecdote of Stossel.

Harper's Weekly.

Two or three years ago Stossel, charged with an important mission of inspection, found himself in that most extraordinary of Siberian cities, Tobolsk, with its vast wide streets and champagne-swilling aristocracy. For some reason best known to himself, the General did not at first make his presence known, but stayed at the biggest and most pretentious of the hotels.

As every traveler in Siberia knows, it is a literal fact that cold water is less abundant and more expensive than strong drink in a Siberian hotel; and when early one morning Stossel rang for the bumbly-muzzik and demanded a bath, the poor creature was aguish and tailed the landlord.

At first that worthy did not understand, but finally directed him to a little dribbling tap at one end of the corridor, with an icon of Christ on one side of it and a Virgin on the other, and one of Czar Nicholas on the top. The General again expostulated, and said he wanted a "body-bath." On this the proprietor looked lost. He thought the request most unreasonable, and said so.

"Great bairn," he cried, in tones of quivering indignation, "you cannot think the great Amoor runs through the Hotel de Europe!"