



MARVELOUS ROUSSELL AT THE STAR

There was quaint Harry hereford in a new farce at the Marquam on Monday night, and for the rest of the week the Pollard kiddies in musical comedy and comic opera. Good and worthy attractions.

The last week of the regular Columbia season was devoted to "A Contented Woman," very well done. The Empire was dark, but promises something in the near future. The Lyric Stock was seen in farce of the "Wrong Mr. Right" variety, and the vaudeville houses, in spite of increased prices of admission, held their customary audiences, and gave the customary shows.

Close in Hoyt's "A Contented Woman" This Afternoon and Tonight. After 20 weeks of giving to the Portland theatergoers a series of beautiful and entertaining plays, some of them the greatest of late successes, all superbly mounted, the Columbia Stock Company will, after the two performances this afternoon and evening, close its Portland career. The play that has been presented all the week to delighted audiences has been Hoyt's great satire on politics, called "A Contented Woman." It is the story of a charming young wife, who is influenced by her aunt, a type of the old "new woman," to enter into politics and race against her husband for Mayor of the town. She has a series of most exciting and ludicrous adventures, and Miss Conitina has probably excelled anything in the way of comedy she has ever done here before. Her conception and carrying out of the part of Mrs. Benson Holmes will long be remembered by not only her friends and admirers, but every one who attends the Columbia this week. Donald Bowles, in the part left vacant by Howard Gould, who is in the hospital, made a splendid record, as has also Laurette Allen, in the extremely farcical character of Aunt Jim; William Dills, her hen-pecked husband; William Bernard, and in fact, every member of the company seems to outdo himself or herself in this, the first comedy they have had opportunity to play in for several months. The play alone, presented as it is, is an amusement treat for everybody—a scream of laughter from beginning to end—and, coupled with the fact that it is the closing of the Columbia Stock Company, should bring out every man, woman or child who is, or has been, interested in the season in the course of the last week of the Portland theatrical world, to bid the company farewell, either this afternoon or tonight. Next week the Columbia Theater will remain dark for the first time in a long season of 20 weeks.

The Columbia Stock Company: CATHERINE COUNTESS, DONALD BOWLES, WILLIAM BERNARD, WILLIAM DILLS, FAY WALLACE, DONALD BOWLES, ROY BERNARD, GEORGE BLOOMQUEST, BLANCHE DOUGLAS, GEORGE BERRILL, SCOTT SEATON, LAURETTE ALLEN, CHARLES W. YORK.

"A RUNAWAY GIRL." Pollards to Present Musical Comedy First Time Tomorrow Night. Commencing on next Monday evening Pollard Lilliputian Opera Company will start on their second and last week, opening with Augustin Daly's musical comedy, "A Runaway Girl," given here for the first time by children, and the first time anywhere at popular prices. The production is brand new, having just been completed, and theatergoers here will be the first to witness it. The children have been constantly rehearsing this play since their arrival in this country, and a first-class performance is assured. Daphne Pollard and Teddie McNamara, have the chance of their careers in the parts of Carmelita and Flipper, the hockey, the last named being the role in which Arthur Dunne made his big New York hit. This is the part Teddie McNamara will play, and, judging from rehearsals, it will be his best effort. "A Runaway Girl" will be given on Monday, Tuesday, Wednesday and Thursday nights. "A Gaiety Girl" will be on Friday night and Saturday afternoon.

and on Saturday night "An American Millionaire" will be the closing opera. Popular prices.

MAX FIGMAN COMING. Famous Comedian in Semi-Musical Comedy, "The Marriage of Kitty."

"The Marriage of Kitty," a semi-musical comedy, which will be presented at the Marquam Grand Theater, Monday and Tuesday nights, April 10 and 11, is one of the few really successful and amusing plays presented in this vicinity this season, and is played by Manager Jules Murray's excellent company, headed by Max Figman, whom theatergoers will remember for his delightful comedy creation and the splendid quality of humor he provides for their delectation. The company gives an excellent performance of a play which is pure, wholesome comedy, full of brilliant but most an dramatic, scintillating with epigrammatic speeches and the amusing vagaries and whimsicalities of Kitty, who is the life, soul and vitality of Cosmo Gordon Lennox's dainty play.

SELECTIONS FROM BROWNING Great Interest Manifested in Second Recital by ROSE EYTINGE. Competent critics proclaim the Shakespearean reading by Rose Eytinge at Parsons' Hall last week the best interpretation of the immortal bard ever heard in Portland. And their opinion was fully endorsed by an enthusiastic audience, who punctured with applause her classic rendition of poems from "Macbeth," "King John" and "Much Ado About Nothing." Her next reading at Parsons' Hall, Thursday at 2 to 4 P. M., embracing selections from the two Broomings, will be equally appreciated. Single admissions paid at box. The marvelous progress made by Rose Eytinge's pupils in elocution has been noted and causes rapid growth of her clientele at her rooms, 251 Thirteenth street.

THE GRAND THEATER. Congresses of Headline Novelties for the New Week's Programme. Novelties will hold sway at the Grand Theater for the coming week. Not even New York or Chicago vaudeville can show better attractions than will be presented at the Grand Theater this week. Bartlett and Collins will appear for the first time here in a grotesque comedy, "Absolutely Original Lines." Next in order will be the Keltie trio with a fine musical feature which cannot fail to please. Orville Pitcher will deliver a negro stunner, speech, very funny and clever. Samson and Zaecho, two of the strongest persons in the world will do a great turn. Lee Tong Foo the only Chinese vaudeville performer in America will present high-class baritone solos. His work is great. Murray Hill offers a swell monologue with the latest hits on contemporaneous affairs. Alf Bonner will sing a new song entitled "Mamma's Boy," with pictures that are so lifelike that they almost appear on the canvas. The Grandioscope will exhibit "Life among the Inhabitants of the Samson and Pili Islands." The picture is a very great one and it not only amuses but very instructive as well. A bill such as this cannot be surpassed even in the great cities and especially it cannot be duplicated at popular prices. Today being Sunday, the performance will be continuous from 2 to 11 P. M.

STAGELAND. "The Eternal City" is being played in Rome, the Eternal City. David Belasco has secured the dramatic rights of Robert Hitcher's novel, "The Garden of Allah." Langdon Mitchell is at work on a play for Heretick Croeman, which is scheduled for production next year. Mrs. Patrick Campbell and Sarah Bern-

hardt will play together in "Fellows and Melitandre" in 1905 in London.

George Berrill, it is reported, will be stage manager with the new Empire Stock Company which Manager Basky is organizing.

Mabelle Gilman is studying for grand opera in Paris under M. de Reszke. She is to appear as Carmen in New York next Autumn. Ethel Barrymore will be seen in a special matinee of Deane's "A Doll's House" during her engagement in Chicago, which begins April 17. Mrs. Helen Potter has won success, it is said, in the Savoy Theater, London, with Christopher St. John's adaptation of Richepin's "La Du Barry."

Frederick Lewis, now playing in "When We Dead Awake," next year will be seen in George C. Hamilton's play founded on the life of 23-year Allan Poe and called "The Raven." Managers Keating & Flood, of the Baker and Erickson of the Grand, generously donated the use of their theaters to the revivalists for their midnight meetings of the close of Thursday's great gospel parade.

Madame Mantell, for several years a member of the Metropolitan Opera House, has retired from the concert stage and become a resident of Chicago in the Autumn. She will become a teacher of music and acting. Eugene Rue's "The Wandering Jew" is to have a spectacular production the beginning of next season. The dramatization was made by the late Nelson Wheatcroft. The central figure, Dagobert, will be played by William Morris, who was appointed as "The Temple's Telegraph" at the Madison Square Theater.

In Success for April an interview with Mrs. Pike will appear, fully representing her position as an independent artist, and giving her ideas as to the working and ethics of the theatrical trust on the life and art of the American theater. Success has announced this interview as one of unusual interest and suggestiveness. Mary Moore and Sir Charles Wyndham, who called March 23 for England, not only made money from their theatrical tour in this country, but according to ex-Congressman Elliott M. Levy they bought stock of a certain company some weeks ago when it was selling for \$200 a share. They sold it for \$400,000, making a profit of about \$40,000 between them. Charles Dillingham, of New York, has arranged with T. B. Hays to present for the London season Maxine Elliott at the Lyric Theater, beginning Easter Monday, April 24. Miss Elliott will appear in Clyde Fitch's "Her Own Way." The entire production and the company supporting her in America will go to London for the season. Mr. Dillingham entrants Klav & Erlanger to secure an entrance into Charles Frohman's Port Arthur. "Chorus Girls I Have Known" by Frank Deacon, which ran in a serial form in the "Philadelphia Item" last summer, have been edited and put into book form by Charles E. Thrupp, and will make their appearance soon, published by the well-known firm, J. S. Ogilvie Publishing Company of New York. There are 40 stories in the book, giving the different types of the merry merry, written in a crisp, easy vein, and a large sale of this book is looked for. Toby Pastor, the star of vaudeville in America, on Wednesday of last week celebrated the 40th anniversary of his citizenship in New York. Mr. Pastor has innumerable friends within and outside of the profession of the theater, and enjoys a proud standing as a manager, as a man, and as a friend. He desires to continue in the field he has so long and so honorably filled, and his delight in his work seems to be as keen now as ever—the wish that he may do so indefinitely will be general. Lawrence D'Orsay and "The Earl of Pawtucket" company appeared last week in Victoria and Vancouver, and these British audiences, like those who saw the play in Eastern Canada, took an enthusiastic liking to the English hero of the play that Mr. D'Orsay is renewing his arguments in favor of a London presentation of the piece. From the first, it has been his dearest wish to appear in this Augustus Thomas comedy in his native land and he would doubtless have done so before this if the demands of American theater managers had not been too urgent. The Manager, Kirke La Shelle is to finance Mr. D'Orsay's visit to London to stay

America next Summer to make preparations for the new play Mr. Thomas is writing for his next season, so the prospect for an early London appearance is not very bright.

So far as can be ascertained only one play has ever attained a full million of money, and "Big Van Winkle" was the play which created this extraordinary theatrical record. It ran continuously for three seasons at the Boston Theatre, filling every seat night after night and producing a profit of nearly \$1,000,000 per annum. On tour it was almost equally successful, and the fame of Jefferson, who created another record of appearing in the title role 5,000 times, became world-wide, but "Charley's Aunt," which ran for 1495 performances in London, to say nothing of the times it was played in the provinces, has been estimated to have earned \$200,000. And this is probably within the mark for during the run of the famous play at the Savoy and the Globe Theaters it earned \$200,000 for Mr. Penley, and he had to share the profits with two other who were with him in the enterprise.

The "good-hearted soul" who sent the following scintillating cluster of words to Manager Robert Brower of "The Bonnie Brier Bush" company seems to think that the Scottish 1871 musical play, and that the chief requirement for members of an opera company is an ultra-mood character. Kirke La Shelle has turned the letter over to Manager Heinrich Corried of the Metropolitan Opera House. March 12th, 1905.

Dear Sir: I would like to apply in your Opera Company, for a month, at \$25.00. If called in the end of the month, I will hire for a year, at \$1,000.00. I am a native of New York, 6 ft 6 in weigh, 145 lbs Strong able Body & active and Honest and Trusty & good Heated Soul and fond of the good things of life and a Good Word for every Body and a Moderate Mind and well respected. If you do not care to employ me, please write me at once, in writing and Oblige Your Truly Address ———— Mailer. Man.

Please write soon before the first of April 23-1 am a Democrat. Mr. Brower, doing nothing stronger than Water in any kind of Company & I prohibit against Smoking and Chewing Tobacco.

Bad Guesses About Plays Famous Successes That Went Begging. A PLAYWRIGHT of limited practical experience but wide knowledge of the drama opened an office a few years ago from which he proposed to disseminate information of great value to managers. He was going to tell them before they produced a play whether it would be successful. There have been unexpected failures of plays since that time, just as there used to be, and there have been successes very difficult to explain. So probably the manager, failed to take advantage of the wise man's offer. If he could do what he offered to do, his judgment would be as valuable as that of a stockbroker who could tell his patrons just what stocks were going up or down. It is true that many men possessed of this knowledge would probably buy the right stocks himself and avoid the bad ones, and thus be advised of the less profitable task of advising others. This truth applies to dramatic prophets also. Managers know that they make mistakes and feel little sensitiveness about them. In the long run they make more good guesses than bad ones, else they would soon be out of business. So it does not trouble them to be reminded of the chances they lost when plays ultimately very popular were refused by them. A. M. Palmer, who died a few days ago, had for a year in his desk the manuscript of "My Partner," the most successful play that the late Bartlett and Collins ever wrote. Mr. Palmer read it and reread it, and finally decided that the chances of success were too slight for him to produce it. Finally, Louis Aldrich bought the play, gathered a company and produced it in the late Summer, and the old Madison-Square Theater. It made a fortune for him and his author. Another similar experience in Mr. A. M. Palmer's case was the play at the Madison-Square Theater during the last year of his tenancy there. Mr. Thomas's comedy of Southern life was in his possession, and had been for several years. But the manager had no confidence in it. After a while his need for a new play became so pressing that he took what he considered a desperate chance and produced "Alabama." It was the greatest success of his later career and carried him over until Paul Potter made his famous dramatization of "Tribby," which lifted the veteran man-

ager out of many financial embarrassments.

"The Second Mrs. Tanqueray" was for a year in the possession of Daniel Frohman, who at the end of that time returned it to Arthur Pinero without exercising his right to produce it. It had not been in London, because the author had not discovered Mrs. Pat Campbell at that time and could find no woman to whom he was willing to intrust the leading role. Pinero's drama of the erring Paula has made a fortune since Mr. Frohman refused to produce it, but Mr. Frohman's conscience is perfectly clear as to his conduct in returning the manuscript.

In those days he had the old Lyceum Theater, which appealed to a special clientele. It was his province to see that the plays acted there were innocent, whatever else they might be. These strong cards were in every case to be their purity. Nobody could attribute that quality to "The Second Mrs. Tanqueray," so back it went to its author. Five years ago Henry Miller was playing at the Amphitheater in Brooklyn. He was then trying to find a play—a search in which he has encountered much difficulty. A popular actor, he has more than died sacrificed to stupid dramas or unsuitable roles. One night a messenger brought him word that Richard Anthony wanted to speak to him. He had no recollection of having met anybody, but was brought to his dressing-room. He said he had come to see the manager of a play which he had sent to Mr. Miller more than a year before. He mentioned the name and the character of the piece. Mr. Miller, reaching for his hat, recalled it and what he had done with it. "You leave me your address," he said. "I will let you know what to do." Mr. Miller let the play go, and it may be that the manuscript is in one of them. At all events, I will look it up.

The day after Mr. Miller sought for the manuscript among the trunks and ultimately found it and returned it to its owner. The play turned out to be "A Message From Mars." Charles Harvey acted in it in London for an entire year, and it is still playing with success in this country. Mr. Miller took this experience philosophically as an episode, but it might be to any actor, whose judgment about plays becomes after a while so clouded that it is difficult for him to tell what is good and what is not. The experience of the Bernard Shaw plays has been as curious in this country as in England. Richard Mansfield several years ago became an enthusiastic convert to Shaw's genius and decided that he must produce "Candida." He was to act it at the Garrick Theater and brought Janet Achurch to this country on the recommendation of the author, who was best capable of playing the leading role. After two or three rehearsals Mr. Mansfield, who was unable to decide whether he should play the young poet or the husband, gave up all idea of acting the drama and kept Miss Achurch here for an entire season on full salary rather than take the risk of producing the play which turned out so successful for Arnold Daly. No commercial manager for years thought of touching one of the Shaw comedies after that. Mrs. Flaks wanted to play "Captain Brassbound's Conversion," but would not agree to the terms which Shaw was willing to let the play be used. "You Never Can Tell" was written on the order of Cyril Maude, the manager of the Haymarket Theatre, London, who refused positively to act in the piece when he discovered that the hero was a dentist and that the first act passed in a dentist's office. Charles Frohman and other New York managers had the manuscript of "You Never Can Tell," but none of them thought of acting it until Arnold Daly with "Candida" offered that he at least could be successful in a Shaw play.

Were Alfred of Arizona. Augustus Thomas seems to have puzzled other managers besides A. M. Palmer. "Arizona" was peddled from pillar to post and refused by every manager who saw it, until Kirke La Shelle produced it in Chicago with great success. Then Mr. Frohman made a contract with Augustus Thomas by which he was to have an option on every play he wrote for the next five years. Naturally, Mr. Thomas got a substantial sum every year for allowing Mr. Frohman to touch his plays. The success of "Alabama" was Colorado, and it lasted for about two unhappy weeks at Wallack's Theater. Not long afterward Mr. Thomas wrote "The Earl of Pawtucket" with the idea of utilizing the droll British mannerisms of Lawrence D'Orsay, who was at that time in Mr. Frohman's employ. But Mr. Frohman saw no value in Mr. D'Orsay as a star and passed up the piece, which is the most successful farce produced in this country in a decade. Kirke La Shelle was again a lucky manager to profit by Mr. Frohman's refusal of a play, and it is still coining money with a Thomas farce. When David Belasco came forward after several years of retirement with "The Heart of Maryland," he made the condition that Mrs. Leslie Carter should act the leading role, whoever produced the play. He sent her a stubble on every side. No manager wanted his play, and for Mrs. Carter's services there was no demand whatever. Ultimately, A. M. Palmer showed some interest in the play, and he was hired up for a play, but he could guarantee bookings for only part of a season, and if the play was a success his chances would be permanent, supported by such treatment. Mr. Belasco decided, therefore, to take further risks and get some backer who would enable him to put on the drama in a way that would give it a chance of success. He ultimately found this person outside of the theatrical profession, and "The Heart of Maryland" established both the author and Mrs. Carter on their present level in American theatricals. Another successful play had similar difficulties. When Hall Caine sent the dramatization of "The Christian" over to the country no manager would touch it. They had all kinds of objections to make to it. It would shock religious people, it was too preachy and undramatic. The play came to the attention of Elizabeth Marbury's office with such regularity that even her customary eloquence on behalf of an unfortunate play could seem to do nothing for this victim. After a while it happened that Viola Allen, who was about to become a star, wanted a play in which to make her first appearance. She naturally found herself on the way to Miss Marbury's office. "What you want, Miss Allen," the play broker said to her, "is something more than a mere good play to attract attention during your first year as a star. You want something sensational that will be talked about on religious or other grounds. Just take this manuscript home with you." So Miss Allen went home with "The Christian" tucked under her arm. She was rather an uncertain proposition as a star in those early days, so she had made with her managers an arrangement which guaranteed her a very small salary but a very large percentage of the profits. This she did, and she swept everything before it that year, and after acting it for two seasons Miss Allen was a rich woman.

MARQUAM GRAND THEATER W. T. PAROLE, Resident Manager PHONE MAIN 898 Last Week, Commencing Monday, April 3 Only Matinee Saturday POLLARD'S LILLIPUTIAN OPERA COMPANY Monday, Tuesday, Wednesday and Thursday An Elaborate Production of Augustin Daly's Musical Comedy, A RUNAWAY GIRL For the first time at popular prices, and the first time anywhere by juveniles. Friday Night, Saturday Matinee—A GAIETY GIRL Saturday Night—AN AMERICAN MILLIONAIRE GET YOUR SEATS EARLY THIS WEEK PRICES—Evening—Parquette, 75c. Parquette Circle, 50c. Balcony, first 6 rows 50c; last 6 rows, 35c. Entire Gallery 25c. Boxes and Loges, \$1.00. Matinee—Entire lower floor and first 6 rows in Balcony, 50c; last six rows in Balcony, 25c. Gallery, 15c. Seats Now Selling for Entire Week.

SEATS SELLING KREISLER VIOLINIST DIRECTION LOIS STEERS—WYNN COMAN EMPIRE THEATER Tuesday Evening, April 4, 1905, at 8:30 o'Clock PRICES: Lower Floor: First Ten Rows \$2.00; Last Five \$1.50. Balcony: First Three Rows \$1.50. Last Five Rows \$1.00. Boxes \$15.00. Loges \$12.00. Seats Now Selling.

Christian Science Lecture BY Mr. Edward H. Kimball, C. S. D. Of Chicago Member of the Christian Science Board of Lectureship of the First Church of Christ, Scientist, Boston, Mass. At the Marquam Theater Sunday Evening, April 2, 1905, at 8 o'clock Under the Auspices of First and Second Churches of Christ, Scientist, of Portland. ADMISSION FREE Reserved seats may be had without charge at the Marquam box office, Saturday, April 1.

A Congress of Novelties GRAND Week of April 3 SUNDAY CONTINUOUS 2 TO 11 P. M. Bartlett and Collins, Grotesque Comedians, Samson and Zaecho World's Strongest Duo, Murray Hill Monologist, Lee Tong Foo Chinese Eclectic, The Keltie Trio, Unique Musical Act, Orville Pitcher Black-Face Stammer, Mr. Alf Bonner New Song, "Mamma's Boy," Grandioscope "Life in the Samson and Pili Islands."

EVENING PRICES—Lower floor, 20 cents; balcony, 15 cents. MATINEES—(Except Sundays and Holidays), 10 cents; box seats, 25 cents. REAL SHENKE ACROBATS—Week of April 10

COMEDY! COMEDY! COMEDY! At the STAR Week beginning Monday matinee, April 3. The Feature of Features, Panahaska Bird and Cat Show. Imported Troupe of Trained Birds and Cats. Ferrington & Boyle, King and Queen of Comedy. Alexander & Co. The Handcuff King, in his original creation, "The Haunted Mail Fouch." The Demoniacs, Manipulators of the Seven Silver Circles. Marvelous Roussel, Perfection of athletic grace on the Silver Crane. Billy Tan, Singing and Dancing Comedian. Morgan & Chester, Comedy Sketch Artists. Roscoe Arbuckle, Singing "Down on the Farm." Edison's Projectoscope, New Film Subjects.

COLUMBIA THEATER 14TH AND WASHINGTON THIRTIETH WEEK Closing of the popular Columbia Stock Company Season, Last two performances. (MATINEE TODAY AND TONIGHT at 3:15) The Play Hoyt's "A Contented Woman" Is a scream of laughter from beginning to end. Evening prices—5c, 10c, 15c, 25c, 50c. Matinee prices—5c, 10c, 15c. NEXT WEEK—THEATER DARK Browning Recital By ROSE EYTINGE At Parsons' Hall, Thursday, April 6, 2.45 P. M. For Lessons in Elocution Apply 261 11th St.