

A REAL HARVARD MAN PLAYS "BROWN OF HARVARD"

THERE are a dozen reasons why Henry Woodruff, star of "Brown of Harvard," is the ideal hero for a college play, and a dozen more why he is peculiarly qualified for such preferment in a Harvard play. To mention a few of the most striking:

- He is a college graduate.
- He is an all-around athlete.
- He is particularly expert as an oarsman.
- He is young and handsome.
- He looks the college man to the ground.
- He fairly bubbles with the spirit of youth.

He is a Harvard man and he has the traditions of his Alma Mater closely at heart. Mr. Woodruff is one of the few men who, at college, won equal distinction in the class room and athletics. He took his B. A. at Harvard at the head of his class in 1896, and at the same time was recognized as the fastest oarsman in a single shell on the Charles river. At sprinting and boxing, too, he was equally clever, winning the 100-yard dash at the track meet in '97 in ten seconds flat, and being accounted the swiftest middleweight in Harvard during his entire four years there.

Along with his studies and his work upon the river, the cinder path and in the gymnasium, Mr. Woodruff found time to fill the duties of stage director for the Cambridge Dramatic Society and to take the leading part in all its productions. This position fell to him naturally, for he was a famous actor before he went to college. Mr. Woodruff's stage career began in the company of Adelaide Neilson when he was nine years old, and his course at Harvard was merely an interruption of his professional life.

Not only did he excel in Harvard's dramatic performances while he was there, but he wrote as well as staged "Romeo, Bella," the play given by the Hasty Pudding Club during his last year. The Hasty Pudding is the most exclusive social organization at Harvard, and the honor of writing the book for its annual entertainment is considered the greatest in the university. Ability and not popularity is the sine qua non for the man who would achieve the distinction. No man is prouder of his college than Henry Woodruff is of Harvard. About this institution there cling more traditions than are boasted by any other American university. Its atmosphere is distinctive. Therefore to be faithfully represented on the stage, it must be done by players in whom the "Harvard Spirit" is strong. Mr. Woodruff is one of Harvard's most loyal sons, and he selected



Henry Woodruff.

for his company a half dozen other Harvard men in whom this feeling is scarcely less strong than in himself.

That Mr. Woodruff "looks" the college man, a glance at his photograph is sufficient to indicate. Long considered one of the handsomest of American actors, he has the manly yet youthful face, and the active, alert manner characteristic of undergraduates in any of our great universities. He is of the type which is indomitable, but with that spontaneity of spirit which wins by magnetism and personal charm rather than by brute force.

Mr. Woodruff has been endorsed as the typical American college man by nearly every big college in the land. During 20 weeks of Harvard's dramatic play at the Princess Theater, New York, every big school in the East had a special night at the play. Theater parties of college men, from 200 to 300 strong, attended the performance, the former number coming from schools as far from the metropolis as Yale, Princeton, Cornell, and the University of Pennsylvania, and the unanimous verdict was that Henry Woodruff truly typed the American college man and that "Brown of Harvard" as truly reflected American college life.

GREAT BASSO SHOWS ART IN SELECTING PROGRAMMES

THERE is no musical center in the East in which Herbert Witherspoon sings that will not assure him of a large and cultured audience, who recognize the superiority of this great basso and his splendid work.

There may be those singers with a more beautiful and more extensive range of voice, but for artistic perfection and ability to sing a story, and depict a drama, Witherspoon stands almost by himself, since his splendid art is the blending of so many qualities.

Another feature of the Witherspoon concert is his admirable taste in forming a programme, where are contained music of the chief song writers as well as of folk-lore and legend. The Witherspoon programme usually teaches the audience to understand that Witherspoon has forsaken the beaten paths, and yet found only additional good. These programmes usually have for their basic principle the beautiful and true in art, which gives you not an unwelcome moment that you may consider thrown away.

So few singers deny themselves the pleasure of a cheap effect, but this is where Witherspoon shines. He is sufficiently a believer in his own work to feel that his audience appreciates only the best in musical art. His programme usually include selections from Handel, in Italian; Schumann, in German; Faure and other French composers in their own language, Irish melodies in Gaelic, and in English, as well as groups of Scotch and English ballads and songs from modern American composers.

Everything in Witherspoon's programmes is given with a sense of tonal value and musicianship, which stamps him one of the great artists. It is a pleasure to announce that he comes to this city in January to give one of his inimitable programmes, under the auspices of The Hellig Theater management.



Herbert Witherspoon, Famous American Basso, Hellig Theater, Wednesday Evening, January 22.

THE ACTOR WHO OBEYS

By JOSEPH R. GRISMER

Mr. Grismer is Mr. William A. Brady's co-producer of "The Man of the Hour," "Way Down East," "As Ye Sow" and other plays. He translated and adapted "Mie-Fit," "The Turle," "The Honeymoon" and other farces from the French; was co-author with Clay M. Greene of "The New South," in which he played the part of Mr. Phoebe Davies, and has for many years been established in New York City as a consulting stage director.

OF ALL the cant that is become part of the special and particular vernacular of the stage—that is, of the theatrical business—the most violently absurd is that which has to do with the quantity called the "creative actor." There is such a thing as a "creative actor," but his manifestations have nothing whatever to do with coherent and homogeneous dramatic art. If we start with the premise that the play is the chief unit in any worthy exemplification of the art of the theater, then "the creative" actor must be an anomaly; for there is no logical place for him in any scheme that takes heed of the integrity of the playwright, who is, per se, the only really creative factor in the sum of anything dramatic.

I possess, unfortunately, an apt exemplar that, while essentially personal, may be employed for my illustration: for, died, a few weeks since, at the very beginning of what I regarded as the most promising career of any genre player on the American stage today, "Nobody" will quarrel with what I have to say in praise of him—although I am free to confess that, were he still among us, managerial caution might prevent my saying anything of the kind. It is, all too often, ill-considered managerial praise that metamorphoses a de facto interpretative player of high quality into a de jure "creative" player of no use whatever in the world save as a bounteous contributor to the common fund of hot air.

When Mr. Brady and I were preparing "The Man of the Hour" for the stage there was sent us, among others, the late Frank McVicar's excellent "creative" "There's a Horri-gan." Of course we had been impressed merely by the man's external—by his physique and by the possibility of his adapting his full, masterful personality to the special requirements of Mr. Broadhurst's "boss." Our spirits fell as soon as McVicar spoke, for his accent was of Bore Bells and Pleadly. He had been here before. It seemed, in the company of Mrs. Bernard Beers, who made a spectacular failure when she came over from London in 1892. He proceeded with her to Australia, and had been there in the theater until a brief year before we



Joseph R. Grismer.

met him. That year had been spent inconspicuously in "stock" on the Pacific Coast. We explained to him our fear that his English stamp was too strong for the role of the Irish-American—a type indigenous to our large cities, and not to be "caught" by any actor who had not made a study of it in the life.

"I am not a bad actor, gentlemen," replied McVicar, with neither excessive modesty nor the other thing. "I should be if I could not make my accent suit the character I undertake. Let me know what the author wants and what you want. I can play the role if it be within my scope. I've acted 71 roles in Shakespeare, six in Ibsen and more than 200 in modern plays. I wish a trial in the East, and I know how to do as I'm told."

"He's either a real actor or a very bad one," muttered Mr. Brady. I agreed with him. We handed McVicar the role. He came to the second rehearsal letter perfect, and asked not fewer than 500 questions of us and Mr. Broadhurst. We sent him to a mass meeting in Tammany Hall to study general types on the platform; this was in the height of the

Hughes-Hearst campaign. He returned to tell us he had seen a score of men, any one of whom might be a Horri-gan. So, with the spirit and the will to work on it, was an easy matter perfecting him. He accepted every suggestion made him, submitted for our opinion every bit of "business" and pantomime that suggested itself to him as possibly appropriate, and, as is generally known, stirred critics and public to enthusiasm on the first night. As is always so, there were writers who spoke of the new actor's "creation." Patently, the creation was Mr. Broadhurst's. He knew what he wanted as author, but needed a medium to develop it. That medium was Mr. Brady and I as stage managers.

Now, in McVicar we had a good exemplar of the actor who obeys. Other actors there are in plenty who do the same thing, of course; but not many of the good ones do so willingly and graciously, and nearly all of them, when they get results like McVicar got, deny having obeyed at all, but au contraire, tell how they over-ruled author and stage director and insisted on putting forward their own "creation." We got this sort of piffle from a dozen well-known, high-salaried players we rehearsed in the part after McVicar's untimely death. The protest of one against our discipline symbolizes the attitude of most of them. "That may be Broadhurst's idea," he said, "but I do not agree with him. I prefer my conception of the character." That Broadhurst could possibly have a clear idea of his own about the role never, seemingly, occurred to the actor, who withdrew with the lofty observation that, as a man who had always been given free rein for his "creations," he could not change a failure.

The actor in plays—in plays who says that he "creates" anything is either a liar or a fool. The actor is specially prepared vehicle of a different case; but to consider him to get away from our premise that the play is the first consideration.

PAY-AS-YOU-ENTER CARS

Mr. Hatch Has a Little List of Objections to Them.

PORTLAND, Jan. 8.—(To the Editor.)—I note from the Oregonian that our street railway company contemplates experimenting with the type of streetcars known as the "Prepayment" or "Pay-as-You-Enter" kind, and it is stated that such cars have made a favorable impression in Montreal, where they have been tried.

Having visited Montreal last summer and having come in contact with the car in question, I may be allowed to say that I sincerely hope that such cars will never be introduced in Portland. The "favorable impression" created in Montreal, I beg to say that in my opinion the only favorable impression made has been with the streetcar company in perhaps being able to collect a few extra fares which might be lost by conductors lacking in vigilance. I think this is the only advantage that can be urged in their favor.

From the standpoint of passengers, I believe that such cars would be voted an unbearable nuisance. It would take weeks and perhaps months for our people to become used to a separate entrance and exit, and even then the strangers constantly visiting our city would be a source of daily confusion and delay in entering and leaving the car. Try to imagine, if you can, a crowd of people waiting to board a car in a down-pouring rain and having the whole crowd blockaded by a single person with bundles or a suitcase, waiting to make change on the platform of the car to pay the fare before being allowed to enter.

Having been myself a stranger, encumbered with a suitcase, in contact with the car in Montreal, I went through such an experience, and am sure that I caused a great many people inconvenience and delay in account of being unfamiliar with the requirements, not only subjected people to great discomfort, but lost valuable time. From the fact that the car was delayed until every one had been changed, or had previously provided themselves therewith so as to admit those waiting to enter.

I am also inclined to doubt the exemption from accidents enjoyed by cars of this class owing to the conductors always being on the rear platform. The collection of fares in the cars occupies but a short time and enables the passenger to be seated, instead of changing money and paying fare while being jostled in the crowd.

E. R. HATCH.

Antelope Pining Away in Zoo.

NEW YORK, Jan. 11.—Hoping to have all three specimens of prong-horned antelope which President Roosevelt has given the London Zoological Society in good condition when an attaché of that institution, now on his way, arrives here, attendants at the Bronx Zoological Park, are working hard to save the life of one of the females that has been ill since its arrival at the Zoo from Yellowstone Park. They have not yet given up hope, but are not over-optimistic of restoring

Tuesday Evening, January 14, at the Y. M. C. A.

Auditorium
W. J. CLARKE,
The Famous Electrical Engineer of New York City, Will Lecture and Give Demonstrations on
MODERN SCIENTIFIC WONDERS,
Including
WIRELESS TELEGRAPHY.
Mr. Clarke is a personal friend of Mr. Marconi, and was the first in this country to take up Wireless Telegraphy. He has installed and equipped several wireless telegraph stations and was engaged by the New York Herald to report the first Atlantic Yacht race by wireless. **ADMISSION \$1.00.** Tickets now on sale at Y. M. C. A. office.

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MILTON W. SEAMAN, Mgr
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Week STARTING SUNDAY Jan. 12
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A TEXAS OUTLAW

Strong Company, including that Clever Tramp Comedian, Oliver J. Eckhardt—Thrilling Scenes, Situations and Climaxes—Comedy and Pathos—Love and Hatred—Villainy and Virtue—Clever Specialties.
Matinees Wednesday and Saturday.
Night Prices—15c, 25c, 35c, 50c. Matinees—10c, 20c.

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TONIGHT AND WEEK AT 8:15
MATINEES — WEDNESDAY AND SATURDAY

DRAMATIC EVENT OF THE CENTURY
FIRST TIME IN PORTLAND
Wm. A. Brady and Joseph Grismer's Production.

THE MAN OF THE HOUR

By George Broadhurst — Presented here exactly as seen for one year at Savoy Theater, New York

ASSISTANT DISTRICT ATTORNEY FRANCIS J. HENRY SAYS: "EVERY MAN, WOMAN, BOY AND GIRL OUGHT TO SEE THIS PLAY. IF WE HAD MORE PLAYS LIKE THIS, JOBS LIKE MINE WOULD BE FAR EASIER."

EVENING PRICES.
Lower floor, first 10 rows... \$2.00
Lower floor, last 6 rows... 1.50
Balcony, first 4 rows... 1.00
Balcony, next 2 rows... .75
Balcony, last 2 rows... .50
Entire gallery... .25

SPECIAL MATINEE PRICES.
Lower floor, first 10 rows... \$1.50
Lower floor, last 6 rows... 1.00
Balcony, first 4 rows... .75
Balcony, next 2 rows... .50
Balcony, last 2 rows... .25
Entire gallery... .15

SEATS NOW SELLING AT THEATER. Carriages even. 10:45; mat. at 5.

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GEO. L. BAKER, GEN. MGR.
PORTLAND'S FASHIONABLE POPULAR-PRICE PLAYHOUSE
HOME OF THE INCOMPARABLE BAKER STOCK COMPANY

First Time in Portland—All This Week
Commencing Today Sunday, Jan. 12
One of the Greatest of Modern Comedies

THE OTHER GIRL

By Augustus Thomas, author of "Arizona," "Alabama," "In Miz-zouri" and many other foremost American plays. A comedy of New York life. Novel plot and characters. Elaborate scenery. Full strength of the company. Stage direction of Mr. William Dills.

MATINEE SATURDAY.
Evening Prices—25c, 35c, 50c. Matinee—15c, 25c.

Next Week; THE MILLS OF THE GODS (By the author of "The Man of the Hour")

ne-aling animal to health. The antelope, two females and a male, were captured in the park by Major-General S. B. M. Young, Superintendent of the Yellowstone, and were sent to the local Zoo for safe keeping.

What Do You Know About That T. M. A. BENEFIT?

TO TAKE PLACE TUESDAY AFTERNOON, JAN. 14, 1908, 2:15, MARQUAM GRAND THEATER.

GRAND ANNUAL BENEFIT

Given by the Theatrical Mechanical Association
The Best Talent, Selected From All the Theaters in the City.

A Monster Programme

A Treat No One Can Afford to Miss. See the Interesting Process of Settling the Stage Between Acts.
LARGE ORCHESTRA MUSIC, VAUDEVILLE, DRAMATIC SKETCHES, SONGS.
THE EVENT OF THE YEAR.
Tickets can be bought at all theater box offices in the city.
Admission 50c

THE GRAND

VAUDEVILLE DELUXE

WEEK OF MONDAY, JAN. 13, '08

AMEN ABU HAMAD

The Greatest Bill of Novelties Ever in the City. Headed by
Champion Pyramid Understand of the World, and his Famous Troupe of Eight Arabian Tumblers, direct from the Madison Square Garden, New York City.

LIZZIE EVANS & JEFFERSON LLOYD

In their Comedy Playlet, "Turning the Tables."

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In a Melange of Comedy and Singing.

THE ROSAIRES

Refined Novelty Artists.
Joseph M. Wood Presents

"The Surprise Party"

6—Girls and Boys—6
Special Added Feature,

"FOR PEACE OR WAR"

Or, Fighting Bob Evans' Fleet Leaving the Atlantic.
Three Performances Daily—at 2:30, 7:30 and 9:15 P. M. Evenings and Sunday and Holiday Matinee, prices 15c and 25c. Week-Day Matinees, 15c to all seats. Sunday Matinee curtain rises at 3 P. M.

"There was a time," says the Catholic Universe, "when young people were advised to marry. Now, we observe from the report of a recent address to graduating nurses, it is necessary to renovate this simple counsel into 'marry and stay married.'"

MARQUAM GRAND

Portland's Famous Theater. Phones Main 6, A1020
A Carnival of Fun and Music
One Week, Beginning **Matinee Today, at 2:15**
Matinee Saturday

The Lewis Lake Musical Comedy Company, Presenting for the First Time in This City.

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A MUSICAL TREAT
A Splendid Cast, Large Company, Special Scenery, Magnificent Costumes

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Positively the Greatest Sensation of the Age. Thousands Who Have Seen It Have Been Awed by Its Splendor
Evenings, 25c, 50c and 75c. Matinees 25c and 50c

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P. R. Allen Presents Verna Felton and the Allen Stock Co. in

The Land of the Midnight Sun

A DRAMATIZATION OF HALL CAINE'S "THE BONDMAN"
Matinees Tuesdays, Thursdays, Saturdays and Sundays; 10c and 20c—Every Evening at 8:15; Prices 10c, 20c and 30c

BOX OFFICE OPEN FROM TEN TO TEN

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Opening Sunday Matinee, Jan. 12th, '08 FOR THE ENTIRE WEEK

The R. E. French Stock Company Presents the Stupendous Scenic Sensation

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BY MARTIN HARVEY
A play founded on the Goebel murder in Kentucky.

Matinees Sunday, Tuesday, Thursday and Saturday at 2:30; Prices 10c and 20c. Every Evening at 8:15; Prices 15c, 25c and 35c. Reserved Seats may be secured by phone for all performances.

WEEK OF JANUARY 13 PANTAGES

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BEST FAMILY THEATER. J. A. JOHNSON, RESIDENT MANAGER

ADVANCED VAUDEVILLE STARS OF ALL NATIONS

JOLLY ZEB The Jolly Tramp.
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THE BIOGRAPH Newest Motion Pictures.

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Mizkoff Troupe In the Fascinating RUSSIAN DANCE
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Performances daily at 2:30, 7:30 and 9:00 P. M. Prices: Upper Floors, 15c; Lower Floor, 25c; Boxes 50c. Any Seat Weekday Matinees, 15c.

The Church Army of England has collected an immense collection of lantern slides from the estate of Alexander Lamont Henderson, a pioneer of modern photography, who was for years photographer to Queen Victoria and the Prince Consort. Joseph Pulitzer is the latest American of means to buy a fine steam yacht abroad. His 1000-ton cruiser was launched at Leith, and will doubtless be seen in American waters next Spring flying the American yacht flag.