

the second in the richly-furnished library of an aristocratic town house in which the safe-cracking occurs, the third in a room in a low lodging-house, the fourth on the ship and the last in a city mansion.

Verna Felton will appear as Chucky, a London new-boy; Forrest Sealbury as Dickey Diale, "the slow-way"; Rupert Drum as Tom Ingalls; Charles Ayres as Charles Etherington; Irving Kennedy as Percy Ewart, a mild adventurer; Mrs. Clara Allen as Mary O'Brien, Irish cook; Marie Thompson as Althea Dale, the heroine, and other members of the company in congenial roles.

Moving pictures will be continued between acts, the subjects being "Rescued from an Eagle's Nest," "A Kind-Hearted Gentleman," "The Suburbanite" and "The Alarm" and "Mother-in-Law is an Angel."

First performance Monday night, with matinee Tuesday, Thursday, Saturday and Sunday.

"Farewell Katrina." If you haven't met Katrina, the funny Dutch servant in "Our New Girl," as played by Verna Felton and the Allen Stock Company at the Lyric, you may still do so by tonight's performance. The latter will close the run. Moving pictures between acts.

"THE TOYMAKER" COMING The San Francisco Opera Company at Helig Next Week.

"The ToyMaker," the comic opera which the San Francisco Opera Company will present at the Helig Theater for three nights, beginning next Thursday, March 19, with a special price matinee Saturday, is one of the few pieces destined to be perennially popular. The opera has all the requirements that serve to make a successful entertainment. The book is filled to the brim and overflowing with good, wholesome comedy, while the score fairly bristles with melody.

"The ToyMaker" tells the story of an eccentric old German inventor of toys, who has as his crowning masterpiece invented a wonderful doll that will laugh, cry and talk like a human being. It is made in the likeness of his daughter, Elsa. The latter becoming jealous of the attentions bestowed by her father on the automaton, in a fit of anger destroys it. Fearing her father's rage, she impersonates the doll, is married to a young monk, who, wishing to fool his uncle and receive a reward offered, should he give up his monastery and marry, arranges with the toy maker to wed the automaton. The complications which lead up to and follow the wedding are many and extraordinarily funny.

Teddy Webb, as the Toy maker, has one of the best comedy parts of his career, and Daphne Dollar, as the face and dainty, is particularly well suited to the requirements of the toy maker's daughter. Eugene Wiener, a handsome young fellow, the possessor of a truly beautiful tenor voice, and one of the best actors on the operatic stage, plays Frederick, the young monk. Listed amongst the members of the chorus are such names as Frank Lator, Norton, Stella Gray, Mabel Hilliard, Anna Chapman, Ethel Manning, Gene Gentry, Maude Elliott and Mabel Deane, eight of the prettiest and liveliest girls who assist Teddy Webb in his doll song.

"COMING THRO' THE RYE" Musical Success at the Helig Next Sunday Night.

What must be regarded as one of the leading amusement events of the season will occur at the Helig Theater, Fourteenth and Washington streets, for four nights beginning next Sunday, March 22, with a special-price matinee Wednesday, when the musical comedy "Coming Thro' the Rye," will be presented. It will be given by the great original company of 80 comedians, singers and dancers, headed by Frank Lator, whose performance in this piece has placed him solidly in the front ranks of America's foremost comedians.

"Coming Thro' the Rye" was written by George V. Hobart, a distinguished humorist, and the music was composed by A. Baldwin Stone, whose more successful of his sort, his credit than any writer of musical comedy scores who has come forward in this country in many years. The comedy element of this piece is said to have an audience screaming with laughter from beginning to finish, except when relief is afforded by some unusually striking and effective musical number.

This production is greeted in this city as it has been elsewhere, it will be witnessed by as many people as can get within the four walls of the theater. The comedy and musical production in every detail will be seen here, and theatergoers may confidently rely upon a performance of the very highest order of excellence.

GEORGE ALISON NEXT WEEK Popular Portland Favorite Opens Next Sunday at the Baker.

The popular leading man, George Alison, will open his engagement with the Baker company next Sunday matinee, March 22, in the great Nat Goodwin success, "When We Were Twenty-one," and this is an event of more than passing interest to patrons of the popular actor's company. No more favorite actor has ever appeared on the Baker stage than Mr. Alison, and the role of Dick Carew in "When We Were Twenty-one" is a splendid one for him to return in, for this is one of the most noble characters ever created in a play. Donald Bowles will again play his successful part of "The Imp" and Miss Stoddard, who has won a warm place in the heart of Baker patrons the past two weeks, will essay the beautiful role of Phyllis, created by Maxine Elliott. "When We Were Twenty-one" is a play one can see time and time again and never grow tired of and its place on the stage of today is high amongst the immortals.

JAMES J. CORBETT COMING Clever Actor Will Present Comedy-Drama at the Helig Theater.

In introducing Mr. James J. Corbett in last season's successful offering, "The Burglar and the Lady," the management realizes the fact that there are but few men who have been so constantly in the public eye in the past few years as he, and while much has been written and printed about him, it is not generally known that he had ambitions to shine as a footlight favorite long before he became famous as an athlete. In fact, he made his professional appearance in 1885 at San Francisco, playing a part in a burlesque on "Camille," and associated with him in the same venture Miss May Irwin, Mr. Willie Collier and a number of others whose names now head their own companies. His first star part was in a drama written for him, styled "Gentleman Jack," and it was followed by "The Adventurer" and "The Naval Cadet," all of which were highly successful artistically, and the show world began to take Mr. Corbett seriously as an actor; in fact, a flattering offer from a vaudeville syndicate divorced him from the legitimate, and for six years he was headliner in all the best of the continuous houses, presenting a unique monologue.

At the beginning of last season, when the Barnard Shaw drama was at its height, the Irish cynic's satire "Cashel Byron's Profession," was dramatized and presented for a run at Daly's Theater, with Mr. Corbett in the name part, and his success in the difficult role may be better judged by the fact that the entire Metropolitan press was most generous in recognition of his efforts. Mr. Corbett will present "The Burglar and the Lady" at the Helig Theater, March 26-27.

have a new musical act in which rattle and dandy melodies figure. They use two pianos in their act and do some clever novelty playing. Frederick & Burr, comedy jugglers, are classed among the best and those who have been fortunate enough to see their work say they stand in a class apart. Jean Wilson, the popular baritone, will sing a new illustrated song and the biograph will reel off something new in the moving picture line. This is a bill you cannot afford to miss.

The bill of the past week, just concluding, has been one of unequalled values, with an all-star aggregation of vaudeville people. Murphy and Winard, the Florens Troupe, Polk and Collins, Marion and Pearl, Arthur Huston, Jean Wilson, and the biograph make up the bill. See it today by all means.

LIVELY BILL AT THE GRAND Clever Vaudeville Specialties Will Be Found on New Programme.

Tomorrow afternoon the new programme of vaudeville will be offered at the Grand, and while the past week has seen a good show, the new one will be even better. The four corners of the earth have been searched for clever vaudeville specialties and the result is a programme which will delight all who like this light and lively entertainment. The position of headliner goes to Gladys

French Stock Company Will Present New Play at the Star.

"On Thanksgiving Day" will be presented for the first time in Portland at the Star Theater this afternoon and will be the attraction for the week in this popular house. The French Stock Company appeared in this play a year ago in Seattle and scored a decided success. The critics of Seattle declared "On Thank-

giving Day" one of the best plays of its kind that had been presented in that city in many seasons. Practically the same cast that appeared in the play in Seattle will be seen at the Star Theater this week.

The scenes in "On Thanksgiving Day" are laid near a small village in a New England state. It is a pastoral play, for the most part, and the story is one of those wholesome, quiet and interesting affairs which never fail to win the regard of a city audience. Plays of this kind are always in favor with city audiences and the "way down East" flavor of "On Thanksgiving Day" will fill a long-felt want. Owen Davis is the author of the play and as is well known to the patrons of the Star every play of this author which has been produced by the French Stock Company has been an artistic and financial success. There are few dramatists who are more skilled word painters than Mr. Davis and in "On Thanksgiving Day" he introduces a number of new character types. Among these is the "Jumping Frenchman," a character little known in the West, but common in the down East country. He is a stammerer who repeats every line he utters.

"On Thanksgiving Day" tells a simple and direct story in four acts and the interest is so well sustained that there is no time during the performance when the play does not hold the attention. Each act will be well staged under the direction of George Berry. Matinees will be held today, Tuesday, Thursday and Saturday.

BRILLIANT BILL AT PANTAGES Melbourne MacDowell and Virginia Trecott Head New Show.

Characteristic enterprise is shown in the announcement that the famous tragedian and star, Melbourne MacDowell, will head the new bill at Pantages for the week opening Monday. Assisted by the widely-known actress, Virginia Drew Trecott, Mr. MacDowell will present the tragic dramatic sketch, "The Oath," in which he appears as an eminent interpreter of important roles in the world of dramatic art are shown to fine advantage. The MacDowell-Trecott appearance is one of the notable events of the season, and were they appearing at any house other than the popular and enterprising Fourth-street establishment the price set would be \$2.

MacDowell will be remembered as one of the greatest interpreters of Sardou plays. He starred with Fannie Davenport, his wife, for several years, covering the entire continent with great success. He has the same personal magnetism, voice and virility that marked his earlier success with Virginia Drew Trecott. He has been hailed as the legitimate successor to Fannie Davenport, in her stage presence and acting ability. The MacDowell-Trecott appearance is one of the notable events of the season, and were they appearing at any house other than the popular and enterprising Fourth-street establishment the price set would be \$2.

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High Praise for "Dream City."

S. Morton Cohn, manager of the Marquam Theater, has received the following letter from John Cort, general manager of the Northwestern Theatrical Association, speaking in terms of high praise for "Dream City," which opens here this week at the Marquam tonight:

"Seattle, Wash., March 13.—Mr. S. M. Cohn, Marquam Grand Theater, Portland, Or.—My Dear Mr. Cohn: Just want to tell you that a corking good show you will have with you next week in 'Dream City.' It is one of the best things we have seen on the circuit all season, and it is bound to please; you cannot recommend it too highly to your patrons. Yours truly, 'JOHN CORT.'"

THE MOVING-PICTURE CRAZE Latest Amusement Fad Driving Actors to Other Employment.

The moving picture tidal has swept across the amusement world, engulfing and submerging all other forms of cheap amusement. The dime museum is done for, vaudeville is expiation and the cheap dramatic company is going, going, gone! It is because a man or a maid for a dollar can have the whole world for a peep show. A dollar means 30 complete bills at as many nickelodeons as the spectator for his nickel may be edited, instructed, amazed or amused. You can see Li Hung Chang carried in his sedan chair by New York policemen, Theodore Roosevelt thundering at predatory wealth—every move a picture and every picture a move. McKinley walks among the crowds with his death at an assassin's hands; the Japs charge on 200 Metro Hill at Port Arthur, the Russian prisoners go by downcast and unkempt. For your nickel you can see the Lutanian gliding from her pier, the battleship Oregon firing her great guns, the Farnham alreip in full flight, the Hol-

land submarine boat going down, Mount Vesuvius going up! The Kaiser salutes you over your nickel and the Kaiser salutes you for five cents. The razzini throws you a kiss and then from the hidden phonograph that wondrous voice of hers climbs up, on up, blithely beautiful, to the highest note with which she caps the cadenza in "Rigoletto."

Pictures of mirth, pictures of magic, pictures of peril—and all for a nickel. For \$1 you may behold more things than were ever dreamed of in any one's philosophy. Horatio! Nickelodeon Bright and Attractive. The nickelodeon is bright and attractive. The "copy house" of the average small American town is stuck away on a side street somewhere over a hardware store or a drug store or a saloon—over something, anyway. It is dark, dreary and dirty.

The nickelodeon man gets a lease on an empty store on the main street, tears out the old front, puts in a new one, dazzling white and of ornate design and near-art decorations. A girl in the box office sells tickets for \$2 a week, an operator at \$10 manipulates the lights and runs the picture reel through the biograph.

If it is a good-sized town, and the business or competition calls for it, a planet may be employed and cheap vaudeville team who change their bill twice a week. These last, in dances and comedy acts and illustrated songs—that is, songs sung while the operator changes highly-colored stereoscopic slides, give variety.

That isn't the last word for the moving picture show. There are traveling moving picture shows now with superlative "effects." The usual effects are appropriate sounds and noises with the pictures. The crash box with the comedy tumbles, the coconut shells—"Clap a clap! Clap a clap!" when the runaway horse comes up the street, the bell on the locomotive, the whistle on the steamer, etc.

But now they have moving picture machines to which phonographs are synchronized. Voices follow or keep pace with gestures, efforts and expressions as the pictures flicker on the screen. This isn't all. Moving picture teams are added terrors of the time. A man and woman sometimes scold and behave and emit dialogue to suit the characters that move and have their being on the films. Twenty-five million dollars are invested in the moving picture business in the United States. There is a moving picture trust and moving picture "independents"; the business has half a dozen trade papers, two in this city alone, devoted exclusively to moving picture news; to count the space, reading and advertising given up to this amusement phase by such old-established show papers as the Clipper, the Billboard, Varieties and the like.

The best trick or magical pictures come from France. The best comedy pictures and dramatic pictures are made in America. They are all taken from life. Of the moving picture business, it can be said "Tricks in all businesses but this," for moving picture taking is full of tricks, and weird and wonderful things are done throughout, subtlety and "double printing," as it is called when one moving picture is inconspicuously incorporated into another moving picture and all the eye may detect is the wonderment of it.

The ordinary moving picture is sold at the rate of from 15 to 12 cents per foot when new. Second-hand, it varies in price according to the popularity of the subject and the condition of the film. Coloring must be done by hand, save where a plain red tint for a fire scene or a light bluish green tint for moonlight is employed. The coloring process by hand is tedious and must be painstakingly done, as color spots placed just exactly right in every picture will bob around and jump when shown.

Taking moving pictures and showing moving pictures simply means that so many separate and distinct pictures a second, say 15, were taken, and when from the negative film a positive film was printed, the moving picture machine was run through a projecting machine and 15 separate pictures a second were flashed, one after another, in the same order as they were taken. The eye sees no movement in the scene, only the moving objects are made to move by this distinct flashing up of 15 successive photographs, one after another, per second.

Before the Cooper-Hewitt and other forms of non-actinic electric lights were known moving pictures could only be taken in the golden light of day, save at prohibitive expense. The first moving picture of any importance taken by artificial light was the Sharkey-Jeffries fight. This picture cost the American Biograph Company \$10,000. Five to six miles of film were used and 300 arc lamps were employed. The heat of these sickened and exhausted the gladiators.

Posing the Pictures. Even more interesting than seeing moving pictures coming out of the projecting machine is to see them going into the biograph camera.

Last week we gained the guarded portals of the Biograph Studio, on West Fourteenth street, and saw them taking the picture of the "Yellow Peril." The floor was ankle deep with sawdust (it took white as snow in the picture, because of the lighting). Five to six miles of film were used and 300 arc lamps were employed. The heat of these sickened and exhausted the gladiators.

The interior of the biograph studio is a stage without the footlights. A photographic "field" is marked off by a cord tacked down to the floor. Step over that cord and you are out of the show in the picture distorted, footless, legless. Step over the cord at the side and you are gone, you are nowhere, so far as the picture is concerned.

The day we were there we saw Manager McCutcheon, of the company, and his troupe of biograph actors taking the picture, domestic comedy of "The Yellow Peril." A housewife with servant troubles hires a Chinaman, and then she has more servant troubles. The cook throws him out of the window, the cooking soldier man clubs him. He eats the goldfish and pleads for rat franchise, and all is turmoil and assault and battery.

The actors in moving pictures are real actors. Joseph Jefferson has played "Rip" for the moving pictures. Ross and Fenton have done "Oliver Twist" in the moving picture. The picture was created the wingless scene from "Papa's Wife" for the moving pictures and such other pictures as "The Yellow Peril," "The Housewife with Servant Troubles," "The Chinaman," "The Soldier," "The Goldfish," "The Rat Franchise," "The Assault and Battery," "The Yellow Peril," "The Housewife with Servant Troubles," "The Chinaman," "The Soldier," "The Goldfish," "The Rat Franchise," "The Assault and Battery."

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