

NEWS AND GOSSIP OF PLAYS AND PLAYERS.

EDITED BY LEONE CASS BAER.

BLANCHE WALSH, who appeared at the Bungalow last week in "The Test," never studies her roles from a manuscript. She speaks the lines into a phonograph, turns the machine loose, listens over and over again, and in this manner memorizes her roles.

It took 20 years of stern measures to abate the nuisance of big hats indoors. Much ridicule, not a few scathing editorials, jokes and censure from press, pulpit and the "moralizing public," indulged in with much heaviness of heart and anguish of mind, have accomplished an era of hatless feminine heads in theaters, at least. But with the present style of coiffure, the old "worries" have returned in a hundred fold. Huge hats were made, and their presence in cars and elevators is yet a cause of justifiable profanity, but the prevailing mode of women's hair (or rather lack of hair) arrangement saves the road to Gehenna for the mere man or sensible woman who is forced to sit behind said hair at the theater. Gladys Myrtle, who adorns the ladies' hosiery department, achieves this fearfully and wonderfully contrived coiffure quite as readily and patiently as her more lucky sister who rides in her own electric brougham. The offending piece de resistance is seemingly an approach to the early Georgian epoch in head adornment (apart the mark). A waste-paper basket or family size tub in placed on the bare head, and over this is drawn the 18 hairs of the owner and about 13 dollars' worth of a dead Chinaman's, who presumably has no other use for it, some women have more than 12 hairs fastened to their skull, some have as many as 20, and I have heard of a case in point where the woman's hair was all her own, but this was a foolish little woman who raised babies and knew how to do housework, played the piano for her own husband, and hadn't even read "Three Weeks." So you can see how little the really big and momentous question of hair would interest her. To resume our mission. After the basket or tub is carefully covered and padded so that it matches in no less than eight places, wind several yards of thick massive Dutch braids around the head, just above the ears. Aggravate the whole with much-jeweled pins and combs, and place it in front of some poor devil who would just as like to see the stage. Keep it always in line of vision. If he cranes his neck, crane yours also. If he suddenly gets desperate and leans forward and requests you to remove your hair, turn on him and give him a good piece of your mind. Tell him he's no gentleman, or he wouldn't interfere with folks that paid good money to see the show.

Owing to the severe results of a bad cold, contracted while playing a tour of Texas cities, Mrs. Fiske has been compelled to cancel her immediate engagements and retire to her home in Baltimore where she will remain a month for medical treatment. Mrs. Fiske was to appear in Baltimore this week. The "Yama-Yama Man," which has been hammered on every installment piano in the land and rendered in various ways since its "birth" in the "Twin" twins, owes its origin to a series of accidents. When the musical comedy, "Three Weeks," was rehearsing in Chicago, prior to its opening there, Karl Hochman, the composer was asked to furnish a "Yama man" song. He handed them one called "The Yama Man" and only to learn that it would not be used in the production, because the next play booked in the Whitney Opera-House had as its main feature a Yama song. The true Napoleon Novelety manner. All at once he cried, "Did you ever hear of a 'Yama Yama man'?" Neither had. So the lyric was written around the title, the music composed for the lyric, Bossie McCoy rehearsed it, and later it sprang into instant popularity. Portlanders remember it best as given by the nimble-toed morsel, Beale Clifford, at the Bungalow several months ago with Victor Morley. The city dads of Des Moines, Iowa, evidently have their own ideas about the drummer as it should be and isn't. One of these large executive moralists such as we occasionally witness rolled over the City Council of the capital city of the Hawkeye state recently, and after the flood had subsided there was discovered amidst the wreckage an ordinance making it a misdemeanor to present any play in which there is a scene of a man killing a person or the commission of any crime. When one of the members of the Council was asked if he realized that the passing of this ordinance meant a ban upon Shakespearean tragedy, he promptly answered that he did, and also added that this was one of his reasons for endorsing it. At first the theatrical managers of Des Moines regarded the measure as a joke, but they soon learned that it has the approval of all the professional moralists of the city, and moreover is "good law" and is being enforced. A misogynist in one woman, one man servant and one hipman, well mixed and placed on a yacht in mid-ocean with a few trimmings of officers and able seamen, have been upended into a farce by Frank Stanton, an English writer. He has called the concoction "The Inferior Sex" and Maxine Elliott is presenting it at Daly's in New York, after a run in the suburbs with "Deborah of Told." The subject of any acts is not a new one, since the inferiority of sex has been a mooted question since Eve handed Adam that bit of Hood River fruit. The suffragettes have no hesitancy in placing their beliefs and views of us have secretly registered opinion as to which is the inferior sex. But now that the query has been embodied in a play—and with Miss Elliott as its bar maiden—interest awakens. "Going Some" the Paul Armstrong-Rex Beach comedy, which the authors produced last Spring, is to be novelized. Harper Brothers have undertaken the commission. Two roads companies are now presenting the play. Charles Klein is writing a social climber play for Blanche Walsh and promises to localize Palm Beach on Broadway in the scenes. Christie McDonald, now appearing in "The Prince of Bohemia," expects to go

abroad at the end of the season for musical study, under Jean de Reszke. She will develop especial proficiency in opera bouffe, and expects to be placed in introducing this form of musical play in America. The dramatization of John Fox's novel, "The Trial of the Lonesome Pine" has been completed by Robert M. Baker of Boston, who also dramatized "Beverly" and "The Trail of the Lonesome Pine" will be produced this Spring by William Norris and A. G. Delamater. Olga Netherole has announced through her over-worked press agent, that she is going back to Paris next Summer for a flight to the skies with Madame Sara Bernhardt, the great French tragedienne. These two ladies meet by the sea, and introduce each other in fact—if queens of tragedy can chum. But friendships between women are as short and uncertain in the Netherole-Bernhardt class as in the Mrs. Brown-Mrs. Jones class of society—and like all the daughters of Eve before they quarrelled, the two tragediennes in feminine manner, they kissed and made up at the end of two years. This time the friendliness lasted several days—then the two ladies parted, and Olga went to Olga's—and to prove her affection leased her nice new theater to Miss Bernhardt for a few days. The fair Olga made a tremendous hit in the French capital, and requested an extension of the lease. Sara refused the use of her theater for even one more little performance. The engagement was brought to an abrupt end. Sara made it very plain, in a lady-like way of course—that she didn't relish the idea of foreign artists encroaching upon what she considered her territory. Therefore Netherole has leased another theater in Paris, and it is her avowed intention to fight it out, if it takes all Summer.

President Taft has donated a gold medal to the Actors' Fund Fair. The medal will have on one side a figure of charity, flanked by comedy and tragedy. The reverse will have in low relief the comic and tragic masks with the words "Actors' Fund, New York, 1910." Mrs. Naumova has a new play "The Passion Flower," a story of New York life, by Brandon Tynan, in which she is appearing this week in Washington, D. C. This new play is said to be of the realistic school that calls for surprises, giving the gifted little Jewess many opportunities for excellent work. The story is that of a social butterfly, who, in her desire to gain social pre-eminence, brings about unconsciously the financial ruin of her husband. The first act sets forth the situation outlined above and the next two acts are devoted to a graphic picture of the results of committing a wrong, except that in this case the play ends happily. The role is said to give Mme. Naumova the most varied emotional possibilities of any piece in which she has appeared. Nanette Comstock, leading woman with Robert Hilliard in "A Fool There Was," is still seriously ill in Providence, as a result of burns sustained while cleaning her kid gloves in gasoline near a lit lamp. In this instance the title of Miss Comstock's play is peculiarly apropos.

There is a field and future for a club of this kind, and who identify themselves as patrons of music by their connection with the club. MINTYRE AND HEATH COMING Will appear at Bungalow Early Next Week, "In Hayti." The annual appearance in Portland of the oldest firm of laugh-makers in the theatrical world is to begin Sunday night, February 14, when Klaw & Erlanger's laughing trust, McIntyre and Heath, will come to the Bungalow Theater, 12th and Morrison streets, for three nights with a matinee Tuesday. The former production built around the comic abilities of these two well-remembered comedians have had remarkable praise for their greatness of scenic display and the vivacious break-neck pace and tuncful singing of their dainty chorus of girls; but this season Klaw & Erlanger are said to have elaborated upon past successes.

Will R. Walling, who was a member of the Belasco Stock Company four years ago at the old Helig Helig, is at the Alcazar in San Francisco. This week, in their offering of "The Man of the Hour," Mr. Walling portrays the role of Harrigan, the Countess. Nanee O'Neil, David Belasco's star in "The Lily," is authority for the statement that the man being referred to is dead. After having leaped into fame, success, wealth and exalted position in the theatrical world she is now dreaming of the day when she shall enact Shakespearean roles in Paris. "Isn't it odd that one can never be satisfied?" Miss O'Neil is quoted as asking in a recent interview. She continued: "When I was a school-girl in San Francisco I dreamed of the day when I could be wealthy and independent and famous. I went upon the stage and worked very hard and my schoolgirl dreams have come true, but now I feel that I shall never be satisfied until I have acted in the same houses as Mme. Sarah Bernhardt in Paris, enacting tragic roles from Shakespeare. But I shall cheer up. My old dreams came true, why not my new ones?" Lillian Kemble, a former leading woman with the Baker Stock Company, is playing leads with the Harry Davis company of Pittsburgh. Miss Kemble was a great favorite with Portlanders who remember her as a striking beauty of exceptional talent as an actress. May Leslie Stuart, daughter of Leslie Stuart, composer of "Floradora" and "Hayana," has taken to the stage. The Ben Greer players are successfully reviving "The Little Town of Bethlehem" by Katrina Trask. The play deals with the Nativity and presents several important subsequent episodes of the New Testament story, bringing out the racial peculiarities and jealousies of Greek, Roman and Jew. It deals particularly with the life of a Greek poet, Carion, and Faustina, a proud maiden of the Roman aristocracy, whose scorn of the Virgin is punished by her being stricken with leprosy. Critics unite in saying that the play of itself would hardly arouse the enthusiasm it has were it not for the exquisite acting and skillful interpretation given it by the Ben Greer players. Mr. Greer is the poet, and Miss Keith Wakeman is Faustina in the play, and they are ably supported, particularly by Grace Marchant as Carion-keeper's friend, Redmond Flood as Carion's friend, Ghaucos, and J. Sayer Crow-



MME. Schumann-Heink Armory Feb. 23 Seat Sale February 19, Sherman, Clay & Co's. \$1.00, \$1.50, \$2.00, \$2.50. Mail Orders Received.

BUNGALOW THEATER Four Nights, Beginning Tonight Special Price Matinee Wednesday LOUIS JAMES ASSISTED BY APHIE JAMES and a Splendid Company of Players, in Two of Shakespeare's Dramas. "Henry VIII" "The Merchant of Venice" SEAT SALE OPENS NEXT FRIDAY Klaw & Erlanger's New Laughing Trust BUNGALOW THEATER FEB. 13-14-15 McIntyre & Heath In the Musical Play "IN HAYTI" A Fantastic Frolic of Flustering Femulinity MATINEE TUESDAY Evenings, \$2.00, \$1.50, \$1.00, 75c. Matinees, \$1.50, \$1.00, 75c, 50c.

FRIDAY AND SATURDAY FEB. 18-19 SPECIAL PRICE MATINEE SATURDAY CHARLES B. HANFORD In George H. Broadhurst's Splendid Comedy, "THE AMERICAN LORD" FIRST APPEARANCE IN THIS CITY IN A MODERN PLAY

STUDENTS' SHOW FEBRUARY 12 Oregon Glee and Mandolin Clubs Coming to the Bungalow. The grand finale of the twelfth annual tour of the University of Oregon Glee and Mandolin Clubs is billed at the Bungalow for the evening of Lincoln's birthday, February 12. The clubs have had a very successful season thus far. During Yuletide vacation they made a concert tour of the four principal towns of Southern Oregon—Medford, Ashland, Roseburg and Grant's Pass. The people of the proposed Slakyou State received the college boys well, every concert being well attended. In fact, if an appropriate number attended in Portland, the lads would be forced to discontinue their studies for a week and give daily matinees to satisfy all. There are 20 boys on the clubs—16 of them, Portland lads. Two former Lincoln High School students, Raphael Geisler and Francis Curtis are on the "Falletto Trio," which gained such a reputation while in Southern Oregon. Francis Curtis with his high alto, charming ways and borrowed fiery makes a grand prima donna in the "Italian Salad." Other Portland boys taking prominent parts are Sam Davidson, leader of the "Mandolin Club," Mervyn, pianist, Burns Powell, trombone soloist,

BAKER THEATER PHONES—MAIN 2—A 2360 GEO. L. BAKER, MANAGER ALL WEEK BEGINNING SUNDAY, FEB. 6, '10 MATINEE TODAY SUNDAY, FEB. 6, '10 The Fred Block Co. Continue the Tour of Klaw & Erlanger's Stupendous Production "THE RIGHT OF WAY" The Dramatic Sensation of Last Season The Play Everyone Is Talking About With An Excellent Company A Great Story A Better Play Evening Prices, 25c, 50c, 75c, \$1. Bargain Matinee Wednesday, 25c, all seats. Sunday and Saturday Matinees, 25c, 50c.

OREGON GLEE CLUB ANNUAL CONCERT Prices, 50c, 75c and \$1.00. Programme is Combination of Snappy Songs, Comical Skits and Humorous Grand Opera Burlesques. THIRTY JOLLY COLLEGE BOYS, 16 OF THEM PORTLAND LADS Bungalow, Saturday, Feb. 12

Orpheum ADVANCED VAUDEVILLE Week Beginning Monday Matinee, Feb. 7th TWO GREAT FEATURE ACTS Mr. Fred Lindsay The International Favorite, Walter C. Kelly "The Virginia Judge." CHAS. W. BOWSER, EDITH HINKLE and their company in "Superstition," a modern playlet, by Oliver White "Songs of the Day," by NEAL DAVE JULIA FRARY ABEL and IRWIN Late Prima Donna with Frank Daniels Company. THE REED BROS. Unique Gymnasts—a combination of strength, skill and comedy. J. W. CLARKS Similan Comedians—Fun for All. Evening Prices—15c, 25c, 50c and 75c DAILY MATINEE—15c, 25c, 50c. (HOLIDAY MATINEES NIGHT PRICES)

Seat Sale Opens Tuesday RECITAL MYRTLE ELVYN AMERICA'S EMINENT PIANISTE Friday Evening, Feb. 11 BUNGALOW PRICES \$2.00, \$1.50, \$1.00, 75c KIMBALL PIANO USED A modern drama under the Hanford auspices is a distinct novelty. The play is far from being an untried quantity. Its record of successes entitles it to interest, outside the fact that it gives Mr. Hanford the opportunity he has long desired of portraying a type of pure, stalwart Americanism. The play also affords fine opportunities for Miss Marie Drotznah, the role of Mrs. Westbrook being eminently adapted to her personality and artistic gifts.

PORTLAND THEATER Phone Main 418, A 7085 Russell & Drew, Mgrs. Week Starting Matinee Today (Beginning of the Popular Price Season) Sunday, Feb. 6 Russell & Drew Offer Their "Portland Theater Stock Company" For a limited season—under the direction of R. E. French—presenting for the first time on the Pacific Coast Owen Davis' Big Eastern Success Deadwood Dick's Last Shot A bristling play of Frontier Life—replete with original Comedy—Strongly marked with an interesting and inspiring Love Story acted by the best Melodramatic Company of Players in the West REMEMBER THE PRICES Matinees, adults, all parts of the house, 25c Children, special seats, 15c Evening prices, Orchestra and Parquet, 50c Balcony, 25c Next Week, Same Company in "Sal the Circus Gal"

Star Theater SHOWS TODAY CONTINUOUS 1 TO 11 P. M. Best Original Pictures Always A Biograph Feature "The Girl From Mellon's" A Riot of Delightful Comedy A Great Drama An Instructive Picture A Late Song, Sung by A Travelogue Mr. Cy Confer Rarely Interesting A Complete Change of Attractions Next Wednesday 10c—ANY SEAT—10c