

PLAYING FARCE SERIOUS BUSINESS, SAYS COLLIER

Creator of "Man From Mexico," "A Lucky Star," and Other Comic Characters, Discusses Art of Creating Laughs.

"A LUCKY STAR" DECLARES PLAYING IN FARCE IS VERY SERIOUS BUSINESS.



WILLIAM COLLIER, COMEDIAN

ANY people live under the impression that life is a farce. If this be true, William Collier's theory that the success of farce is due absolutely to the seriousness of its players is an established fact. A dignified elderly gentleman will fall on a slippery pavement and the spectators will laugh uproariously, but to the dignified elderly gentleman the contact with life is a serious business. This simile merely explains why the actors appearing in farce comedy must to their work as though it were a matter of life and death.

There is probably no man in America, or in the world, for that matter, who understands more thoroughly the mechanics of this form of theatricals than William Collier, and for this reason his ideas should be accepted as authoritative. The success of his new play, "A Lucky Star," is an example of the trying complications necessary to provoke laughter.

"If you look back at the famous days of Augustin Daly, you'll find that farce played a more important role in the repertoire of his theater," said Mr. Collier recently. "One after another he produced them, and successfully, too. His company was a school for actors of farce. But since his day there has been no school for farceurs in this country, and I really believe that this is the only educated nation in the world which does not possess a school for that genre of acting."

I contend, and I do not say this because I happen to be a farceur, that the acting of farce is the most difficult kind of acting. Take any of the big plays, where you are given tense dramatic action and where for several acts a climax has been in the making—why, it must be a poor actor who cannot get away with the situation at the crucial moment. But, in farce, there is nothing of the kind.

"The story hangs upon the slenderest thread of action, there is nothing vital about the play, anyway, and yet you've got to keep the audience amused at all times, and have got to coax laughs from it—as many as possible. Now, in musical comedy—where there is generally nothing more than a showier kind of farce—there are the grotesque costumes to help the actor, to say nothing of the makeup, such as the nose that curls heavenward and has a darning needle point, the painted face and the

funny whiskers. They usually get a laugh, or they start a laugh, which is the important thing to do. But in straight farce there are none of these accessories, and an actor is dependent upon his ability and his nimble wit.

"In my opinion, there is a more serious undertaking for the actor than the attempt to make an audience laugh. If his fun making does cause them to laugh, it is due to his absolute seriousness. Farce should be played as seriously as tragedy. "Every farcical situation is a serious situation to those concerned, and the more serious the actor is when he is involved in a maze of complications, the more spontaneous and heartier the laughter of his audience. I endeavor to play my strongest comedy scenes with the saddest expression I can hold. "The characters in farce must always be in trouble and entanglements. All trouble and entanglements are serious, and so we play them that way, and the audience, if we are fortunate, does the laughing. I always play with all the lights in the house full on. I want to look in the faces of the audience. If they laugh I want to catch them at it, and the more they laugh, the more serious I am in my effort. I believe in being as natural as possible in delivery and gesture."

"I have observed that some of the jokes that delighted Hamilton and Aaron Burr land with a scream of joy today if they are sent over the footlights as if they were the saddest words of tongue or pen. "To prove that it requires more care and skill than an ordinarily successful dramatic play, let me say that whenever a play is successful those days, second, third and fourth companies are recruited immediately and the play is sent through the provinces. Now, it may be that managers can find enough stars to people a second company, but surely there are not so many as to fill up a third and fourth company. Hence the play must succeed with, let me say, inferior people in the smaller cities. But take a successful farce. Do you suppose any theater would give house room to a second company of 'A Lucky Star'? Not in a thousand years. Which proves that the charm of a farce is in the acting, while a dramatic play displays its merits in the writing of it. "If you want to make your friends laugh, never laugh at them; let them laugh with you."

NEWS AND GOSSIP OF PLAYS AND PLAYERS

EDITED BY LEONE CASS BAER.

IN the current number of Harper's Weekly appears a contribution by a writer who has evidently been "investigating" the conditions of chorus ladies. "It takes all sorts of girls to make a chorus," says one whom she interviewed. "You have girls from most every state of the Union and from nearly every country of the globe. You have lively girls and scholarly girls. Improvident girls and girls who save—girls who are fond of autos and champagne, girls who are druggies and never go out. The average chorus girl is a hard worker—she has to be—and she is, as a rule, a good girl, although she may be careless in her speech and enjoy a good time." Which may be an eye-opener for Aunt Eliza, who fancied there was only one brand of the critters, and that one was bad.

On Broadway they are asking "If Dan Casey weighs 250 pounds what does Eva Tanguay?"

Louis Mann is now able to answer to the roll call of metropolitan stars by calling out "Here I am." In his new play, "The Theater," he scored the biggest kind of a hit at the Lyric Theater in Allentown, Pa., when the comedy was produced on June 13, for the first time on any stage. Besides playing the title role, Mr. Mann is the author of the farce, having adapted it from the German of Wilhelm Jacoby and Arthur Lipschitz. Mr. Mann's vehicle last season was Jules Eckert Goodman's "The Man Who Stood Still."

Announcement has just been given out of the wedding on June 12, of Rose Melville, better known as Sis Hopkins, to her leading man, Frank Minney. The marriage was a secret one, and celebrated in true Laura Jean Libby style at the Marble Collegiate Church in New York. "Sis" has appeared in Portland a num-

ber of times. She will not desert the stage, though married, says the announcement.

Margaret Livingston, who less than a year ago was the stage and an irreproachable husband, Daniel Frohman, the more holy joys of sock-darning and children, has announced her intention of returning to the stage. Apparently her Tacoma husband wears hole-proof socks, or else goes like the immortal Jerry Simpson with none, so that his bride, home-loving little thing that she is, finds herself perforce driven back in desperation to the footlights. Naturally her announcement has created a bit of astonishment, and perhaps a cynical smile or two. In a recent interview the lady has to say, "It is true that I intend returning to the stage," she said, "but I cannot tell you at this time just what my plans are. My husband will finance my theatrical ventures in the future, however. Mrs. Bowes explained that she had been living the simple life and enjoying every minute of it in a garage full of automobiles, a country house, motor boat, riding horses, and a town house in Tacoma may be reconciled with the simple life. But in spite of all these things she didn't want her talent to go to waste."

Has any one really seen that flea circus at the Oaks?

Queer isn't it that the stage reaps some sort of harvest from every tragedy? Porter Charlton has killed his wife and now it comes to light that her brother, Captain Harrison, has in his possession a play which she wrote several years ago. He has turned it over to a New York manager for early production. Just so.

James Matthew Barrie has produced a new one-act playlet "A Slice of Life"

at the Duke of York's Theater in London. In the playlet, which is said to be "peculiar," a husband and wife, each with an alleged past, confess to each other that these pasts were mere inventions and that they were each actually bastards. The denouement, when each discovers the other innocent instead of guilty, should afford Mr. Barrie an excellent chance for his well-known bits of fine satire at the expense of modern

Mrs. Leslie Carter has signed contracts with John Cort whereby she will be starred under his management for a period of five years. This coming season she will be presented in a new play by Rupert Hughes. The play is said to be of exceptionally good construction and pleases the lady with the hectic temperament much better than anything she has had in several years. Mr. Cort is an extravagant producer, and wants everything of the best. The Titian-haired Leslie is a stickler on detail and as the scenes of the play call for elaborate settings much may be expected of the production. Mrs. Carter's season will open in October.

Elbert Hubbard, who was recently prevailed upon to desert East, has long enough to vaudeville awhile in Chicago, is reported as having a finger in a new theatrical pie, in the nature of a "Pantomime Play" at East. He and which is being promulgated by the same persons who were responsible for Elbert's jaunt into the world of mimicry and mimes. These producers announce that their home-made "Pantomime Play" will be acted by "pantomime performers," which will, of course, include the author of the "Flea Circus." By the June number of this alleged magazine is a vaudeville number, wherein Elbert relates at much length his trials, difficulties heart-breaks, joys, sorrows and success as a vaudevillian. You just can't down a good man, can you?

A resident manager of a theater in Youngstown, Ohio, makes public the following citations as scriptural authority for refusing to issue passes: "In those days there were no passes."—Numbers xxi:1. "This generation shall not pass."—Mark xiii:30. "Suffer not a man to pass."—Judges iii:28. "None shall ever pass."—Isaiah xxxiv:10. "The wicked shall no more pass."—Nahum i:15. "Thou shalt not pass."—Numbers xx:18. "Though they roar yet they shall not pass."—Jer. vi:22. "So he paid his fare and went."—Jonah i:3.

Another alliance between the stage and aristocracy is announced. Liane de Pougy, the Parisian music hall beauty, whose headgear was the "moult" of a fight the other day between her escort, Prince George Ghika and some French townspeople, has promised to wed her gallant cavalier. Prince George belongs to the well known Roumanian family of Ghika, one member of which is a claimant to the throne of Albania. It is not so many years ago that the elder Liane was so hard up that even her bed was sold for three francs. Now she has saved her salary and owns a magnificent home in Paris and a villa at Mentone.

Roy McCordell's sketch, "Mr. and Mrs. Jarr," based on his stories in the New York World, had its first stage presentation last Monday afternoon at Morrison Theater, Rockaway, and was watched with interest by many prominent vaudeville managers and their representatives. "There is no disputing the fact that Roy McCordell is one of the cleverest writers of dialogue and current humor now extant, and therefore much interest was aroused by the announcement that he had written a play for the Jarrs. Miss Mabel Rowland, who has been a single headline in vaudeville, is the lucky owner of the producing rights, and has chosen to play the role of Mrs. Kittingly, the young widow in the Jarr episodes, instead of the role of Mrs. Jarr.

Miss Rowland easily makes Mrs. Kittingly the central figure of the sketch. Lois Frances Clark and James Wilson play Mr. and Mrs. Jarr, David Kirkland and Miss Mabel Rowland play the Jarrs. The sketch is very funny as Gus. Miss Rowland is featured as the headline, and judging by her attractive portrayal of a young widow, her husband, appearing as the Jarrs, and the excellence of her one musical number, the featuring is well deserved. "Mr. and Mrs. Jarr" is a quick-witted comedy full of life and ginger, and should be a big and attractive feature on any bill.

Before beginning their engagements in new plays next year, Wilton Lackaye and Dustin Farnum, both Liebler & Company stars, will make short tours of the territory recently opened up to independent producers. In their vehicles of the past two seasons, Mr. Lackaye will bring Cleveland Moffett's "The Bachelor" and Mr. Farnum will tour the South in the "Tarkington-Wilson" romance, "Cameo Kirby."

The Dramatic Mirror says: Motion pictures of King Edward's imposing funeral show a phenomenal moment, at which the nine Kings in the procession all turn their heads and bow to the observer of the pageant. It was not that these royalties, like so many "Mrs. Jarrs," were unable to "face the audience." The camera man's foot slipped, his elbow went through a window pane, and the noise of falling glass caused the concerted royal attention.

Force of habit. They probably fancied a bomb had been thrown.

Annette Kellermann has returned from a trip in Europe, in which she covered more ground and traveled more miles than the most famed globe trotter.

"The Divine Venus" visited London, spent five days in Paris, two days in Berlin, one day in Vienna, then on to St. Petersburg, remaining there for two days. The new "globe trotter" said everything good she saw in the amusement line is American.

Miss Kellermann went abroad solely to visit her mother, who is almost as famous as her daughter. Madame Kellermann is a noted concert pianist and has just had conferred on her the honors of the Legion of Honor for forming a conservatory in Australia, and also for her compositions.

Miss Kellermann opens an engagement in Seattle today. Later she comes to Portland and will appear at the Orpheum for one week.

The original "Little Eva" died last month in Philadelphia. She was Mrs. Clara Pennoyer, a sister of Roland Reed, the actor. She was over 72 years old, and had been an actress in her younger days, being known as the first impersonator of the role of Little Eva in "Uncle Tom's Cabin."

An operative treatment of Ouida's "Two Little Wooden Shoes" was produced at His Majesty's Theater in London recently, and the scene, which is by Edmund Misra, a Russian composer, now has been adapted as a musical comedy and light, and equal to any of Mascagni's best.

And now the cat is out of the bag. Mrs. Nathaniel Goodwin, the mamma of the bromide Nat, has squealed. The cause, she says, of all her actor-son's marital troubles is the fact that he loved his wives too much. She says that too much endearment has been the root of all his estrangements. "He wanted to play the lover all the time," said his fond mamma, "and as everyone knows the sweet things that are all right during the honeymoon grow tiresome after awhile. The New York Telegraph publishes this:

"Mr. Goodwin, Sr., admits his inability to solve the puzzle of his son's difficulties, but suggested that Nat might have gotten along better if there had been a generous family of youngsters to serve as bonds."

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"ANTI-MATRIMONY"

A WHIMSICAL COMEDY
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PRICES

Evening	Matinee
Lower Floor.....\$2.00, \$1.50, \$1.00	Lower Floor.....\$1.50, \$1.00, \$1.00
Balcony.....\$1.00, 75c	Balcony.....75c, 50c
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SEAT SALE OPENS NEXT FRIDAY

BUNGALOW THEATER

July 10-11 12-13

PRICES—\$2.00, \$1.50, \$1.00, 75c, 50c.

"A LUCKY STAR"

Charles Frohman Presents

THE THREE OF US

SUNDAY MATINEE AND NIGHT, JULY 3, 1910
MONDAY MATINEE AND NIGHT, JULY 4, 1910

And then eternal darkness for the historical theater for all time. Bid the favorites goodbye for the season and the famous playhouse farewell forever.
Evenings, 25c, 50c, 75c. Matinees, 25c, 50c.
Note.—Returns from the big fight read between acts Monday Matinee.

ity to solve the puzzle of his son's difficulties, but suggested that Nat might have gotten along better if there had been a generous family of youngsters to serve as bonds.

"Mrs. Goodwin scouted the idea of any trouble between Nat Goodwin and his present wife.

"Just a little while ago," she said, "I had a letter from her. She said she was ill and in pain most of the time, though she didn't let Nat know it, but otherwise was quite happy."

"Mrs. Goodwin read the following extract from a letter written by her daughter-in-law just before she left for California to go abroad:

"Everything in our dear home seems to grow more fascinating every moment and brighter from the sunshine in our hearts."

"For a husband is a good son grown up, and I believe Nat treated his wives just as well as any man could. I have seen them all here in my house, even Maxine, and I thought he was beautiful to them. Now, if Nat was a rakish, unreliable sort of man, I would have sympathy with them, but as it is I can't understand it, unless it was that he was too affectionate."

"Perhaps if they didn't go in for style so much it would be better. You see, he has a busy season, and when he gets through he wants to rest. They then went high to top up his tank with meat and society, and I don't blame him a bit for objecting."

Speaking of Nat, the announcement had been made by Klaw & Erlanger that they have completed arrangements to star him in a new play by George Broadhurst, next season.

AT PORTLAND PLAYHOUSES

(Continued from Page 2)

Russian with his marvelous band could be secured for but two days, he is 16, as his engagements elsewhere made it necessary to abridge his visit to Portland.

This week there has been an added attraction installed at the Oaks in the dog and monkey circus, which is another free feature introduced especially for the entertainment of the youngsters. Take cars at East Morrison and East Water streets, or go by launch from the foot of Morrison street.

The Oaks in a special band concert of patriotic airs and songs, and Professor Cavill will give some special "stunts" in the big swimming pool.

PICTURE BILLS AT BIG FOUR

Latest Films to Be Shown by Moving Picture Theaters.

"The Fire Chief's Daughter," one of the most realistic fire pictures ever produced here, the program to be presented at the Star Theater today. This tells in pictures the story of a fire chief's daughter who falls in love with one of the firemen. Her father, in the

feature extraordinary

The Fire Chief's Daughter. An up-to-date drama. Old Glory. Patriotic Sensation. Muggsy's First Sweetheart. Biograph comedy par excellence.

Cy Confer, in a late ballet. Travelogues. Thorne and Carney in splendid musical selections.

Odeon Theater

New Today

Colonel's Errand. American Soldiers Fighting the Indians. St. Paul and the Centurion. Rebekah Betty. Screaming Comedy. Cracker in Illustrated Song. Travelogues, Music and Effects.

Oh Joy Theater

New Today

Saved by the Flag. Fourth of July Special. A Bad Man's Last Deed. Beautiful Drama. Inside the Earth. Mysterious. Wilson's Wife's Conscience. Clever Comedy. Suther in Song. Musical Numbers and Effects.

Arcade Theater

SPECIAL HOLIDAY PROGRAM MONDAY

The Stars and Stripes. Great Fourth of July Number. Go West, Young Woman. Western Comedy Feature. Max Folia the Police. Comedy Drama. Splendid New Singer. Travelogues. Musical Numbers and Picture Effects.

SUMMER PRICES—SUNDAY MATINEES

PARQUET, 50c; PARQUET CIRCLE, 25c BALCONY, 25c GALLERY, 15c.

Phones—Main 6 and A 1020.

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By Oscar Wilde. Cast Including Miss Adele Blood and Mr. Templar, 15c.

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Favorite Author of "When You Were Sweet Sixteen," etc. In Songs and Sayings.

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A New Musical Military Act, with Eleven Soloists.

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Evening Prices—15c, 25c, 50c and 75c

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Novel and Interesting Animal Feature.

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Present an Irish Comedy, Singing Playlet, Entitled "Where There's a Will There's a Way"

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Sweden's Representative Athletes.

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WEEK OF

SULLIVAN & CONSIDINE JULY 4

VAUDEVILLE

WATSON, HUTCHINGS, EDWARDS, SCHMALTZ'S NIGHT OFF

WARD & WEBER

MABEL VALENTEENE MOORE

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GRAND SCOPE

comfortably witnessing one of the best plays the Baker Stock Company has been seen in and at the same time be apprised of the events of the ring just as they are in over the wire. These arrange-

ments have been made at the request of a great majority of the patrons, who want to attend the holiday matinee and get are eager to learn all about the big event as soon as the news arrives.

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Two performances, nightly, 7:45 and 9:15 P. M.15c and 25c

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