

"THE BIRD OF PARADISE" STRIKES BROADWAY AS RATHER PECULIAR BUT NOT UNINTERESTING

Oliver Morosco's Production of Richard Walton Tully's New Play Bids Fair to Be New York Success—Tully Marshall Appears in "The Talker," Written by His Wife—Weber and Fields' Rehearsals Oause Gladness on Great White Way.



THE FOUR SCOTCH LASSIES AND THE FUSILLERS IN "MISS DUDLESOCK"



LILLIAN ALBERTSON IN "THE TALKER," HACKETT THEATER

JANE BRIGHT, A TALENTED YOUNG ACTRESS FROM ENGLAND, COAST IN "GET-EM-UP QUICK," WALLINGFORD



ARTHUR STANFORD AND FLORENCE MARTIN IN "MODEST SUZANNE," LIBERTY THEATER



GEO. RALPH AS "THE SWORDEE" IN "KISMET"



SALLIE FISHER IN "MODEST SUZANNE," LIBERTY THEATER

BY LLOYD F. LONERGAN.
NEW YORK, Jan. 20.—(Special.)—While managers are complaining that this is the worst season in 10, these many years, the new plays are running into town with an enthusiasm that would seem to indicate that a metropolitan indorsement is or at least academic value.
One of the most interesting of the season's attractions was "The Bird of Paradise," by Richard Walton Tully, which was presented at Daly's Theater under the management of Oliver Morosco. The scenes of the play are all laid in Hawaii. The Princess Luana falls in love with Paul Wilson, an American, who is making a study of leprosy. He breaks with his American fiancée and marries the Princess, but after two years becomes tired of her and decides to let her go when she returns to her old superstition that she must become a sacrifice to the Goddess of Living Fire. Later, however, he discovers that he cannot go on with his work because the charm of the islands has made him a slave to his senses. Meanwhile Diana has found happiness with a "beachcomber" whose reformation she has effected.
The cast, an exceptionally strong one, includes Guy Bates Post, Theodore Roberts, Lewis E. Stone, Albert Perry, Robert Harrison, W. J. Constantine, Herbert Farjeon, Clyde Crawford, Van Rensselaer Townsend, Laurette Taylor, and Eddie Foy. Foy has great confidence in his venture, however, and it is stated that "The Talker" is booked for a long run at the little theater on West Forty-second street.

Great Clearance Sale

Sensation of the City



Sensational Price Cutting

Since this sale started two weeks ago, such price cutting has never been known in Portland. We are between two fires: Our building was bulging with high-class furniture, etc., yet our buyers had to go East to purchase Spring goods, and instead of acting conservatively the bargains they were offered proved too tempting and they threw discretion to the winds. Their purchases will commence to arrive in about 30 days and we must have more room, so from now on PRICES WILL GO DOWN WITH A CRASH. If you need anything, this is your opportunity, one that won't come again for many years. Our only way of convincing you of the truth of these assertions is to show you, which we will cheerfully do if you will favor us with a call. It won't be necessary to urge you to buy; your only regret, perhaps, will be inability from a money standpoint to take advantage of the hundreds of exceptional bargains.

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Pamela Gaythorne, Ida Waterman, Jane Meredith, Esther Banks, Julia Hagl and Virginia Reynolds.
It is a peculiar play, dealing with types that we in the East hardly understand, but it is interesting and seemingly has attained a measure of success. Whether it will be a winner, only time can tell. Usually a unique drama makes a hit in New York, where we are annually bored by many attractions seemingly cut from the same pattern.
"The Talker" is Revealed.
At the Harris Theater, where H. B. Harris has had only one attraction on the boards since he became the manager, when "The Talker," a comedy by Marion Fairfax, was presented. The leading role was in the competent hands of the authoress' husband, Tully Marshall, who is extremely popular in New York.
"The Talker" is a matron who is forever spouting her views on life, home, marriage, and the higher "mental love." She misleads a young girl with her "advanced ideas," but in the end "The Talker" becomes less "advanced" and the play ends happily, as all good audiences demand. The scenes are laid at Flushing, Long Island, which is part of the comedy presumably.
"The Talker" despises the idea of having her own home, and scorns the idea of cooking the family meals. Her husband's sister takes these arguments so seriously that she refuses the man she really loves, and runs away with a chap who is married. When he deserts her, and four lives are in danger of being wrecked, "The Talker" quits talking and realizes that there is a great difference between theory and practice. Thereafter she devotes herself to bringing order out of the chaos she has caused.
Included in the cast are Lillian Albertson, Pauline Lord, Isabelle Penton, Elaine Foster, Berta Dunn, Malcolm Duncan, Wilson Day and Warren Munsell. Why the play is called a comedy is more or less of a mystery. It would seem, from cursory inspection, to be more or less an argument against the methods of the "advanced" class of womanhood.
Manager Harris has great confidence in his venture, however, and it is stated that "The Talker" is booked for a long run at the little theater on West Forty-second street.
Eddie Foy Has New Shoes.
The "eccentric comedian" Eddie Foy, who has been more eccentric than ever this year, jumping from management to management with all the grace of a lulu bird, is back in the city in a farce, "Over the River," written by George V. Hobart and H. A. Du Souchet, with music by John L. Golden. Foy is now under the management of Charles B. Dillingham and F. Ziegfeld, Jr., and is appearing at the Globe Theater. Associated with Foy are David Andraza, Maud Lambert, Lillian Lorraine, Josie Sadler, Edna Hunter, Melville Stewart, William Sellery, Osborne Searle, Joseph C. Smith and Lester Crawford. In addition, there are the Marvellous Miller, whimsical dancers, the Eight Berlin Madcaps (who are rapidly getting in the class of the Original English Pony Ballet), the three Methvin Sisters, one of whom is said to sing the highest note ever reached, and Mons. Maurice, who introduced a unique dance in a cabaret scene.
It is a "tired business man's" play, and Foy is much the same as he has been in other productions. By far the best work in the company is done by David Andraza, a sterling actor who might very well be featured rather than some of the persons who now get their names high up on the rolls of our musical comedies.
Simone Back From Road.
Madame Simone is again in town after a short road tour. This time she is at the Hudson Theater, in "The Return From Jerusalem," when it is really "The Return from the One Night Stands."
In "The Return From Jerusalem," which had a run of over 400 nights in Paris, Madame Simone has the role of a cultured Jewess, who wins the love of a writer celebrated for the breadth of his philosophy. When, however, she attempts to gain co-operation in a scheme for the furtherance of universal peace and religious unity, she finds his racial instincts more deeply seated than his acquired views.
Arnold Daly plays the role of the husband, while others who have important parts are Selene Johnson, Earle Browne, Charles Harbury, Geoffrey Stein, Ivy Troutman, Louise Rial, Helen Weatherly, Grace Halsey Mills, Charles Francis and Wilfred Foster. Owen Johnson is responsible for the English version of the play, which is magnificently put on and acted with ability and spirit.
Weber and Fields Rehearse.
One of the most interesting theatrical events of the week was the first rehearsal of the Weber and Fields company. The reunion of these two popular actors was hailed with gladness, and the mere rehearsal of their new offering, as yet unnamed, was an interesting piece of theatrical news. Many of the "alumni" are in the cast, including Lillian Russell and Fay Templeton, and it was a mighty happy gathering.
Most appropriately, the first conference was held on the stage of Weber's theater, which first achieved fame as Weber and Fields, but went to the senior member of the firm when the split came seven years ago. What the nature of their new review is to be will be kept a secret for some time; nor has the theater at which they will present it been chosen. Every one concerned agrees that it must be a large house, and at present the favorite candidates are the New York, the Klaw & Erlanger, and the Broadway, which, under the management of Fields, presents Shubert attractions exclusively. The general approval which greets the revival of the old partnership can best be illustrated by the fact that the two rival interests are both willing to house the team. Even since the break came Fields has been a Shubert star, while Weber has been one of the brilliant satellites of the syndicate.
Although the nature of the show, the name of the theater or the date of the first performance have not yet been announced, fully \$1000 in cash has drifted into Weber and Fields to pay for tickets for the opening night. That the oldtime favorites will make big money seems the one safe bet of the theatrical year.
Managers Sued for \$5000.
It is the fact that a man is kicked out of a theater sufficient cause for him to be awarded damages to the amount of \$5000?
This is the question that a jury in the Supreme Court will have to pass upon within a few days, for George W. Postgate has commenced suit against Waggonha & Kemper for that sum, although he does not say that either of the defendants personally applied the boot to him.
The plaintiff is the son of John W. Postgate, who dramatized Mark Twain's "Personal Recollections of Joan of Arc." He says he took a copy of the play to the stage director, Guy Fletcher Bragdon, the stage director, was directed to the stage door and went there. At that place he encountered the stage doorkeeper, who, he says, kicked, battered and pounded him. Postgate claims that his only crime consisted in inquiring in respect to the play. If he could please see Mr. Bragdon.
The defense of the managers has not

yet been announced, although they state that they will fight the case, and are inclined to defend the doorkeeper, who, they say, is a most kindly old man.
A New Orange.
Country Life in America.
The Luo Gm Gong is a new orange, originated by a Chinese fruitgrower of De Land, Fla. This new variety is going to revolutionize orange growing throughout that part of the country. It is declared that the fruit has been known to hang on the tree for one, two or even three years, and that the tree bears well even when it is still carrying the crop of the previous year. This is not true of most other varieties. It is also said that the fruit can be shipped as early as June, although it is still too acid then. It is good in July, but better in August and September.
"The fruit is full of juice," says the quoted writer, "and hangs on the trees through the rainy summer weather. It can therefore be placed on the market when oranges are scarce and the highest prices can be secured."
Locomotives for Towing.
Scientific American.
The Isthmian Canal Commission ask for bids for an experimental towing locomotive for towing steamers through the locks of the Panama Canal. Should this machine be successful, bids will be asked for 33 more. Four locomotives will be used for each vessel, one on each bow and one on each quarter. The locomotives will run on track railways, and they will be sufficiently powerful to hold the largest vessel in absolute control.



MRS. SELBY AND HER PRIZE BABY

Redondo Beach, Calif.—Mrs. G. A. Selby says: "I have always used Cuticura Soap and no other for my baby and he has never had a sore of any kind. He does not even chafe as most babies do. I feel sure that it is all owing to Cuticura Soap, for he is fine and healthy, and when five months old, won a prize in a baby contest. It makes my heart ache to go into so many homes and see a sweet-faced baby with the whole top of his head a solid mass of scurf, cause 'by poor soap. I always recommend Cuticura, and nine times out of ten, the next time I see the mother she says, 'Oh! I am so glad you told me of Cuticura.' It makes my heart ache to go into so many homes and see a sweet-faced baby with the whole top of his head a solid mass of scurf, cause 'by poor soap. I always recommend Cuticura, and nine times out of ten, the next time I see the mother she says, 'Oh! I am so glad you told me of Cuticura.' Although Cuticura Soap and Ointment are sold by druggists and dealers everywhere, a liberal sample of each, with 32-page booklet will be sent, post-free, on application to 'Cuticura,' Dept. 9H, Boston. Tender-faced men should shave with Cuticura Soap Shaving Stick.