

EXQUISITE HARMONY OF COLOR CHARACTERIZES PRODUCTION OF "THE DAUGHTER OF HEAVEN"

New York Premier of Chinese Play by Pierre Loti and Judith Gautier Is Artistic Triumph With Unnecessary Final Act—No Accidental Element Enters. "Little Women," for First Time in Drama Form, Wins Hearts of Gotham at Once—Cast Is Capable One.



Ina Claire Star of "The Quaker Girl."



John Drew, Mary Roland in a scene from "The Perplexed Husband."

Myrtle Tennel in "Geo. M. Cohen's Play Broadway Jones"



Florence Reed in "The Master of the House," 59 1/2 St. Theater.



Lulu Glaser, New Making A Hit as a Headliner in Vaudeville.



Donald MacCormen as Laurie in "The Little Women" and "The Quaker Girl."

BY LLOYD F. LOWBERG.
 NEW YORK, Oct. 26.—(Special.)—The long heralded "The Daughter of Heaven" has finally arrived in New York and is on exhibition at the Century Theater. Readers of the joint composition of these two eminent French writers, Pierre Loti and Judith Gautier, know that it is a romantic, idyllic story of devoted love, death and sacrifice. It is written in simple but poetic French, yet in the acted version, George Egerton uses commonplace language to clothe the action of the story. An extra scene was added for the sake of the American theater, which showed the departure of the Manchu Emperor from his palace. It was unnecessary, made a play already too long still longer, and was perhaps the most ill-written scene in all the drama. The visit of the Manchu is sufficiently explained by the scene in the garden which opens the play.

Harmony Is Exquisite.
 The scenes were a shifting vision of loveliness in color. The Chinese robes were on view in hundreds, but there was not a jarring note of color in them. Exquisite harmonies of tint, with richness of texture and grace of fold, were characteristic of every act.

Every scene would have been improved by further preparation, for more than once mistakes in speech and action revealed a lack of sufficient rehearsal.

"The Daughter of Heaven" is for spectacle uncommonly beautiful for those who still take delight in effects produced by the mediums which have treated the stage as an easel picture for so many years. Its dramatic interest is sluggish.

The play presumably passes at a period a few years earlier than our own, although the characters in the last act are dressed in the costumes of the day. The historical foundation for the love story Pierre Loti and Judith Gautier found in a province of China, which, through the successes of the revolution acquired a Ming as Emperor. He was of pure Chinese blood and reigned for 17 years at Nanking concurrently with the rule of the Tartar dynasty at Peking.

So happy were his people under this ruler of their own blood that his was known as the reign of heavenly peace. After his death every written word concerning his successful rebellion was destroyed, manuscripts and pictures were burned, and the ashes of this ruler scattered to the winds that the incident might forever be blotted out of the knowledge of the Manchu dynasty.

No Occidental Element Enters.
 This play is interesting from the fact that it shows in no way the influence of foreign life on Chinese character. There are, to be sure, different races represented in the play. The Manchu and the Ming dynasties are opposed, but no Occidental element enters the drama.

Basil Gill, a newcomer from England, played the Emperor of the Manchus. It is not a role in which to judge the capacity of any actor, but he seems likely to be interesting in other roles. He is tall and his voice is agreeable in quality and powerful. He is not without fire in his acting and his movements are graceful. His personality is attractive and his features are regular.

The first act shows the living-room of the March family at Concord, then the orchard of their home in the early Autumn. The pictures are said to be more or less accurate copies of the original spots and even some of the costumes are said to have been inspired by original designs to which the artists had access.

The general effect of the play was quite as appealing as any stage version of a novel could be. Intelligence had directed the selection of the episodes and good taste had always been in control of their development dramatic.

Lovers of "Little Women"—all the thousands of them who dote on the book—need not fear that their illusions will be shattered by anything

All these are valuable possessions for a leading man.

Miss Allen acts the Empress of the Ming with dignity and intelligence, but was not free from a certain monotony, especially in her speech.

Henry Bergman and Lee Baker were two adequate interpreters of Oriental characters. The little boy who plays the Ming Emperor possesses a crudeness of pronunciation that are out of place in such a production. He should be taught to speak more correctly.

The supernumeraries were numerous and seemed to be the genuine article. They will move with much greater ease after a few performances. The audience applauded Mr. Loti at the close of the play and he arose in his box to bow.

"Little Women" Is Success.
 William A. Brady has scored another success in a dramatization of Louisa M. Alcott's "Little Women." In view of the wonderful favor with which it was received, it is surprising that this classic could have been kept away from the footlights for nearly half a century. This is due in part however, to the opposition of the author's descendants. It took years to convince them that the book so highly cherished by thousands would not be injured by stage presentation. Marian de Forest, who made the stage version, and Jesse Bonstelle, who is interested with William A. Brady in the production, have handled the novel with loving and affectionate hands.

Miss de Forest has selected for the main incidents the happy news that Jo's first story has been accepted, the departure of Mrs. March from the arms of her loving daughters to the bedside of her husband in a Washington hospital, the visit of abrupt, but kindly Aunt March. Following these come the arrival of Professor Bhaer, the courtship of John and May, the sad refusal of Jo to marry Laurie and the death of Beth, the marriage of Jo and Professor Bhaer, the birth of the twins, and the final happiness of Laurie, when Amy consents to be his wife.

Scenes Adhere to Facts.
 These episodes pass in surroundings familiar to lovers of the novel, since

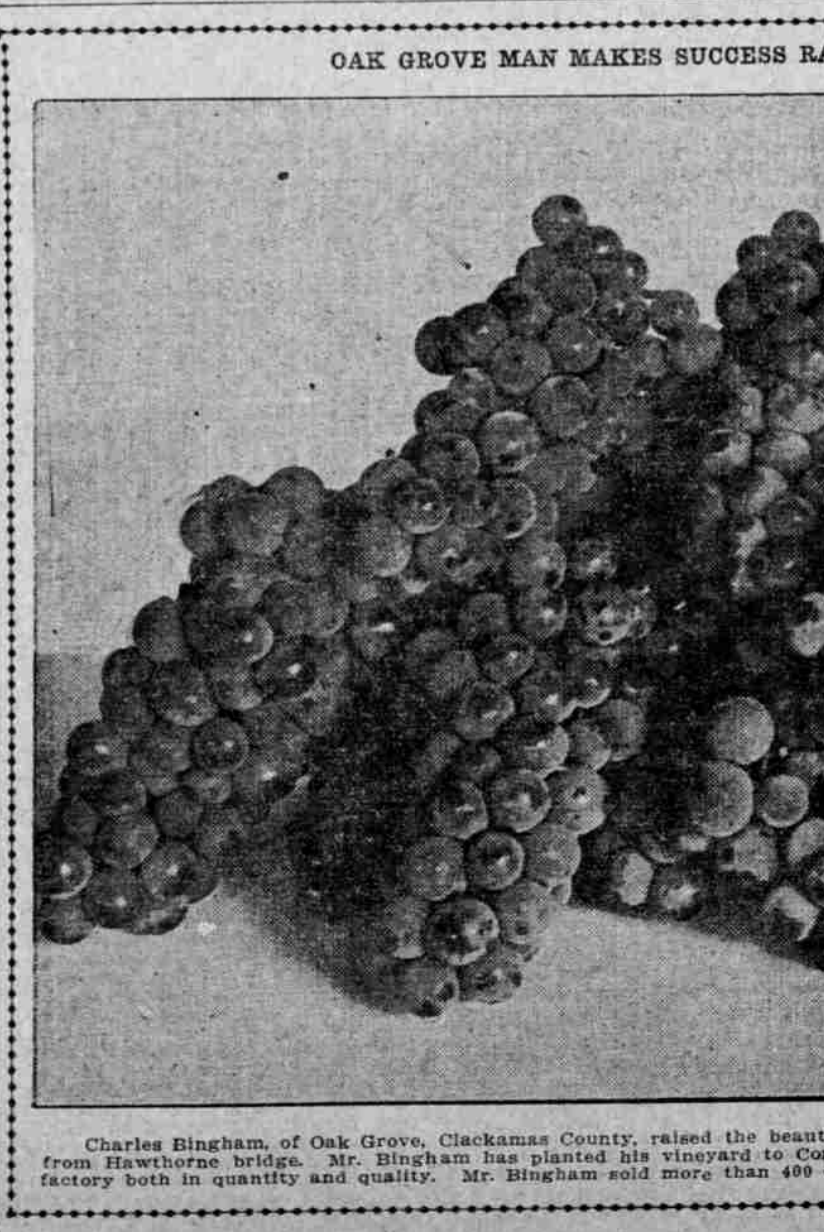
that the dramatic version of the novel contains.

Marie Pavey, as the kind-hearted, impetuous, honest Jo, Alice Brady as the gentle Meg, Beverly West, who increased in attractiveness as her skirts were lengthened, as Amy, and Gladys Huette as the frail Beth—these were delightful exponents of the little women.

Howard Estabrook's Laurie was enough to have led Meg to love him, and John Cromwell acted John Brook manly dignity. Mr. Estabrook, however, showed unusual resource and deftness in his acting of the comedy scenes.

Ames Finds New Success.
 Winthrop Ames has often received praise for the artistic excellence of his productions at the new as well as at the Little Theater. There has not always been equal public appreciation of the plays he offered. It seems as if the performance with which he opened the second season of the Little Theater last night will gain both popularity and critical commendation. Courageously he put before the public such a striking novelty as an English translation of Arthur Schnitzler's "Anatol Cyclus," which has been for a decade or more one of the comedy classics of the stage in Austria and Germany.

John Barrymore in the title part had his attractive personality and his good looks to help him through a role which presented obvious difficulties and would test the finished skill of any finished light comedian. The monotony of his gestures and the really limited use in his possession became very apparent as the evening progressed because Anatol is always more or less in the same situation. Doris Keane exaggerated the side of Mim's character, which does not come to the surface in such European types. Isabelle Lee as the devoted Lona was perhaps a little too strongly suggestive of the type she was acting, but she understood the humor of the situation. Oswald Yorke played Max with great variety, and was an admirable foil to the volatile Anatol. Marguerite Clark acted very gracefully the part of the heroine who is not so ingenious as she seemed.



Charles Bingham, of Oak Grove, Clackamas County, raised the beautiful bunches of grapes shown above in his vineyard, which is just eight miles from Hawthorne bridge. Mr. Bingham has planted his vineyard to Concord and Worden grapes, 500 vines to the acre, and the yield has been satisfactory both in quantity and quality. Mr. Bingham sold more than 400 crates in Portland this year.

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AUTO ACCIDENTS INCREASE

All Paris Is Incensed at Apparent Negligence of 'Bus Drivers.

PARIS, Oct. 26.—(Special.)—The Paris "autobus," or motor-bus, long and fierce, has the appearance not so much of a pacific vehicle as a powerful munition of war. Its record does not belie its looks. In 1908, 113 autobuses accounted for 425 killed and wounded—roughly, four accidents per autobus. In 1911 are red roll of the autobus totalled 732, but the ratio had appreciably diminished. Still, as far as one can gather things will be worse rather than better when accounts for 1912 are cast.

which the drivers, on pain of dismissal, must rigorously conform. These tables presuppose normal speed, which is quite inconsistent with the safety of less heavily armored perambulators of the streets. Further, the driver has only six minutes' rest between each run, of which a slight delay may easily deprive him. Again, the drivers of autobuses, like the chauffeurs, are often insufficiently trained in their work. The pressure of public opinion will doubtless bring the companies to reason.

MONOCLE NEARLY EXTINCT

French Dandies Last to Surrender Former Mark of Fashion.

LONDON, Oct. 26.—(Special.)—The existence of the monocle, long precarious in England, is now threatened in France, perhaps its last stronghold. Ten years ago every dandy wore it, and anyone who did not would have felt himself hardly decent without it. Even for those who made fewer pretensions to smartness, it was the necessary adjunct of evening dress. The broad black ribbon from which it was depended was held, with justice, to complete the color scheme of the white waistcoat. Then the ribbon went out of fashion and, if you wished to be in the swim, you had to retain your monocle in place by a fierce frown and an upward tension of the muscles of the cheek. A sudden release of the strain jerked the monocle from its orbit, when it was retrieved by the wearer's hand.

RUTLAND IS GIVEN HONOR

Socialist Asserts He Has Disproved All Shakespearean Claims.

BRUSSELS, Oct. 26.—(Special.)—M. Celestin Demblon, the well-known Socialist Deputy and professor of literature, who some time ago stated himself to be capable of proving the accuracy of the theory according to which most of the Shakespearean dramas were the work of the Earl of Rutland, is about to support his contention in a book of 570 pages, which will first appear in Paris, and afterwards in London, in an English version, and under the title of "Lord Rutland Is Shakespeare."

St. Petersburg Students in Riot.

ST. PETERSBURG, Oct. 26.—(Special.)—For the last two weeks disturbances have again been threatening among the students of the University of St. Petersburg. On Monday the university building was surrounded by some 500 fully-armed police and gendarmes, with Cossacks in reserve. A detachment of police was also posted inside the building during the lectures of some of the professors. Attempts to sing revolutionary songs and demonstrate in memory of the recent victims among the political exiles at Nerchinsk and Siberia, who starved themselves to death, or otherwise committed suicide, were not permitted to go beyond the chanting of the usual orthodox funeral hymn of "Everlasting Remembrance."