

FINANCIAL TRIUMPHS OF NEW YORK THIS YEAR DECLARED TO BE ONLY ARTISTIC, NOT FINANCIAL

Season so Far Has Been "Frost," but Better Things Are Hoped for With Election Out of Way—William Elliott Attracts Commendation and Admiration in "Experience"—Andreas Dippel Produces First Opera Comique With Excellent Talent—"The Highway of Life" Dramatization



Patricia Collinge in "He Comes Up Smiling" at Liberty Theater.

BY LLOYD F. LOMERAN. NEW YORK, Nov. 14.—(Special).—Now that election is over, managers are hoping that the theatrical attendance will improve. It is an open secret that, even the "startling successes" which are told about in the papers and on the billboards, are only triumphs in an artistic sense. Only the other night the writer happened to drop into a theater which houses the play that all reviewers hail as "the hit of the season." There was a fairly good house, but part of it was paper, and the treasurer had a number of tickets that he would gladly have exchanged for \$2 bills. Perhaps the election excitement was at fault, although there have been no signs that the populace was greatly worked up over the campaign of the various candidates for Governor and the state and Congressional offices. Anyway, the next month will tell whether or not the season is to be what is technically called "a frost." The old plays are going out to the road or the stockhouses, and new ones are arriving, in each case the producer being confident that he will make money. Part of George Hobart's modern morality called "Experience" was acted last Spring at the Lamb's gambol at the Metropolitan Opera-House, but it remained for William Elliott to bring forward the whole work at the Booth Theater in the presence of a most sympathetic audience. After the manner of the popular play known as "Every Woman" which was fashioned on the famous mediaeval morality "Every Man," the allegorical development of the scenes shows the effects upon youth of worldly passions. The vices and virtues, the dangers and delights of life are personified by the characters in the play, which is most earnestly and emphatically said to be anything else but a drama by the management. In the first episode, called "The Land Where Dreams Begin," Youth, acted by William Elliott, is brought forward by the voice of Ambition. Later, in "The Street of Vacillation," he is accompanied by Opportunity as well as Ambition. Of course, all that may happen to Youth follows in the subsequent scenes. The titles of these are enough to explain the progress of the young man. "The Primrose Path" comes before him. "In the Corridors of Chance," which is the highly figurative description of a gambling house which the author adopts. "The Streets of Disillusionment" follows, and then comes a series of tableaux, which seems to such a high number as 10. This 10th episode happens to be in "The Land Where the Dreamer Wakens." Although the dreamer does awaken, he has been in the meantime through the depths of despair, attended at various times by poverty, degradation, crime, roush, roguery and similar drawbacks to the success of youth. William Elliott proved himself an actor of unsuspected resource and va-

riety in his performance of the long role of the symbolic hero, the young man representing the various attractive temptations that beset his path were not only sufficiently typical of their qualities, but beautiful in themselves, and there were some graphic denotements of character in the other figures that surrounded him.

Andreas Dippel has made his first venture into the realm of so-called opera comique by producing "The Lilac Domino" at the Forty-fourth Street Theater. "The Lilac Domino," which is the work of a young French composer, Charles Curviller, who went to Vienna to learn at its source the idiom of Viennese opera, turned out to be charmingly melodious and vivacious, refined in its orchestration and in every way an uncommonly refreshing score. This youthful composer, who is said to be fighting now with the French on the frontier, certainly will contribute some admirable works to the field of opera if this first effort is a fair example of his talent.

Musically Mr. Dippel's new enterprise was far above the average of the operetta performances that New York usually hears. In Wilfrid Douthett he possessed a favorite with the close of some admirable works to the field of opera if this first effort is a fair example of his talent. Then Eleanor Painter, who returns to her own country after an experience in opera in Berlin, is on a musical level higher than the average divette of operetta usually attains. James Harrod,

another stranger who has been studying in Europe, proved an agreeable tenor, which is somewhat of an achievement in operetta. There was an uncommonly fine chorus in the quality of the voices and in the training of the singers, as well as an orchestra one-third again as large as the ordinary operetta band.

All these features combined to make this production of comic opera similar to the so-called "all-star" casts which managers used to collect at the close of a season to revive some operetta classic.

Wallack's Theater has reopened for another season, although each Fall it is the popular thing to say that this famous playhouse will be torn down and an office building erected on the site. The present year's offering is "The Highway of Life," from the pen of the ever-popular Louis N. Parker. It had been the intention of the author to produce the new play at His Majesty's Theater, in London, with Sir Herbert Tree. War conditions, however, made this impossible, and consequently New Yorkers were given the first opportunity to pass upon its merits. The play is based on "David Copperfield." In fact, according to Mr. Parker's own description, it is Dickens himself, page for page, line for line, situation for situation. In converting the wonderful Dickens story into dramatic form Mr. Parker has retained all of the principal characters of the story, and in visualizing them has adhered closely to the characterization drawn by the famous author. An unusually large cast was enlisted in the interpretation of the various roles of the play.

are delighted with Laurette Taylor and predict her great popularity.

Eleanor Gates accomplished a very unusual thing by turning out a tremendous success at her first attempt, for "The Poor Little Rich Girl" was Miss Gates' introduction to the list of popular dramatists. It was no swift achievement, however, for Miss Gates confessed that she spent 12 years writing this play. She first had the idea when she was a student at Leland Stanford University in California. She made notes of whatever occurred to her as material for the play, and in this accumulated many bulky envelopes of suggestion. In 12 years the play assumed definite shape in the author's mind. Every character was formed, every bit of dialogue created and every scene and situation prepared. The play was practically completed, mentally, before Miss Gates touched her pen to the paper which was to form the manuscript. When, at length, she began this part of her work she wrote the first act in 17 days, the second act in 21 days and the third act in 52 hours.

"But you must remember," explains Miss Gates, "the play was really written in advance. It was thought out—

every bit of it. I had merely to transfer it to manuscript form." Extraordinary as it is for a novice to write a play that scores an overwhelming success from the beginning, there is another feature of "The Poor Little Rich Girl" that is little less than remarkable, especially to those familiar with stage construction and technique. But few plays are presented to the public in the form in which they first leave the author's hands. As rehearsal progresses, changes become apparent and necessary. Even the most practical dramatist is likely to make some alteration—some change that occurs to him or is suggested by the producer or stage director. But Miss Gates turned out a finished product. "The Poor Little Rich Girl" is on the stage exactly as she wrote it—without one change. And she had absolutely no practical acquaintance with the stage—no back-of-the-curtain familiarity to guide her. But Miss Gates called for help in one instance. It was in connection with a name for her play. To a friend she said: "I've written a play and don't know what to call it. I can't think of a good name for it." "What's the play about?" her friend inquired. "Oh, a poor little rich girl," said Miss Gates. "There's your title," suggested the friend, and so the play was named.

The barber had some extra time and he wrote a play. The cop could find but little crime and so he wrote a play. The butcher and the baker, too, discovered when their work was through needed something else to do—and so each wrote a play. The bell-boy found his duties light and so he wrote a play. They say, however, you can find in Hoboken a man whose blind and deaf and has a feeble mind, who never wrote a play—Bido Wudley in New York Telegraph.

After the Rio Theater at Moline, Ill., had used the film of Emma, Duval, "Mother," recently, the manager received a letter reading "Ship Mother to Family, Deventer." The telegraph operator tipped off a friend of his, who is an undertaker.

NEWS OF THE THEATERS

(Continued From Page 2.)

as the unthinking may believe, merely of interest to little folks. "The Poor Little Rich Girl" goes deep into the parental folly of entrusting the care of children to strangers, nurses and governesses, who may be more intent upon their own comfort and pleasure than the welfare of the helpless charges. It is a rebuke to such parents, who practically ignore their children to pursue the "society bug" or who permit money-making to blind them to domestic duties. The first act treats of "bitter fact," and shows the reception hall in the girl's home. It is her birthday, and there is a society dinner. Nurse, wishing to escape for the evening, gives Gwendolyn an overdose of opiate. The girl in her delirium in the subsequent scenes recalls the impressions she has gained from the conversations of her elders and peers, her "tell-tale forest" with many characters, some helping her in her troubles and others harassing her with their snakelike entreaties. The doctor is there trying to "pull her through," a feat which is accomplished at Robin Hood's barn. The fantasy is wonderfully well worked out.

Among the 50 members of the company are Leonie Dana, Ella Rock, Viola Portocarr, Helen Gurney, Suzanne Rowe, Margaret Houck, Nellie Preston, Mignon Loris, Geneva Rohan, Horace Mitchell, J. Palmer Collins, Eric Jewett, Harry Linker, James Bryson, Joseph A. Bingham, Al Grady, Alphonse and others long identified with the success of the play. This is the only company presenting it. Special matinees will be given Thanksgiving day and Saturday.

New York's annual assessed valuation this year is \$8,040,850,912.

LYRIC THEATER

4th and Stark Sts. Where Musical Comedy Reigns Supreme. Week Commencing Monday Matinee, Nov. 16. Keating & Flood present their popular company in

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A real laughfest, full of life and action.

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Matinees daily, 2:30; evenings, continuous, starting at 7:30. Tuesday night, Amateurs; Friday nights, Chorus Girls' contest.

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HOME OF THE FAMOUS BAKER PLAYERS Week Beginning TODAY, Sunday Matinee, November 15, 1914

Premier Stock Production in Portland of

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By Eugene Walter, author of Paid in Full, The Wolf, The Day and other noted successes.

The life story of a young chemist of small salary, the extravagant wife, temptation, fall and its consequences, and all because of an inordinate love for "fine feathers." A drama of purpose, of gripping interest, splendidly acted and mounted. Stage under direction Thomas Coffin Cooke.

Charles Halton Evening Prices—25c, 35c, 50c, 75c. Box seats, \$1. Sunday and Saturday Matinees—25c, 50c. Box 75c. THE TWO WEEKLY BAKER BARGAIN PERFORMANCES MONDAY NIGHT ALL SEATS (Except Box) 25c WEDNESDAY NIGHT ALL SEATS (Except Box) 25c MATINEE Thanksgiving week—Merely Mary Ann (by special request.)

NEWS AND GOSSIP OF PLAYS AND PLAYERS

BY LEONE CASS BAER.

THIS week closes Nance O'Neill's engagement as a leading woman in stock in Pittsburgh, Pa. She has been playing there for five weeks and went into it following the close of her vaudeville tour. She is coming out to California now to pose for motion pictures in "Iris," "The Notorious Mrs. Ebbsmith" and "The Sorceress."

Catherine Countess while awaiting the restoration of normal theatrical conditions in New York has taken her laces and penates out of storage and reopened her apartments on Fifty-first Street, a few doors from Broadway. Like many other well-known dramatic players she has yielded temporarily to the blandishments of the moving-picture studios in Jersey City, where the Countess charms, so dear to Portland's memory, are being immortalized for the first time on the screen. "The Idler," by the popular English dramatist Haddon Chambers, and originally produced by Charles Frohman in New York, is the play in which Miss Countess makes her debut as a film star. Charles Richman is associated with her in the picture. Any of her old friends who may later see Miss Countess on the screen will naturally feel a bit queer when they see only the smiling pictured Countess, and miss the golden beauty of her voice and have only memories of her delightful diction, but they will see her doing a full variety of acting, comedy and emotion. She plays tennis, rides horseback, is the orange-flowered bride at a fashionable wedding and is the heroine of a domestic near tragedy. It is new work for Miss Countess, according to reports in New York papers. She has no notion of remaining in the movies for any considerable time, only until a big part turns up in a play that looks reasonably safe in these uncertain times. The London critics treat "Fog o' My Heart" contemptuously as a play, but

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5 NIGHTS TUES., NOV. 24 SPECIAL PRICE MATINEE Klaw & Erlanger Bring Eleanor Gates' Wonderful Play

THE POOR LITTLE RICH GIRL

The Greatest Dramatic Novelty of the Period, Blending Comedy, Pathos and Spectacular Beauty. IT IS ALIKE FOR THE MATURE AND THE YOUTHFUL THE ONLY COMPANY PRESENTING THIS PLAY. Evenings—Lower Floor, \$1.50. Balcony, \$1. 75c, 50c; Gallery, 50c. Both Matinees—Lower Floor, \$1. Balcony, \$1. 75c, 50c; Gallery, 50c. MAIL ORDERS NOW—BOX OFFICE SALE THURSDAY, NOVEMBER 19

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