

HEILIG MAY BECOME DRAMATIC CENTER FOR COAST UNDER PLANS REVEALED BY MANAGERS

Friendly Agents May Obtain Use of Theater From Klaw & Erlanger Under New Arrangement—Western Playwrights Are to Get Chance to See Ideas on Stage.



Group of Hippodrome Beauties.



Olga Koller and Algonquin Greig in "Eileen."



Clifford Crawford in "Her Soldier Boy."



Paegh Miles

BY LLOYD F. LONGERGAN.

NEW YORK, July 28.—(Special.)—

A topic of interest along the coast recently was the news that Klaw & Erlanger had acquired a half interest in the Heilig Theater in Portland. With the production of Oliver Morosco and Henry Miller on the Pacific Coast, the entrance of the third prominent concern into the same field, gives promise of great producing activity in the West.

A stock company is being organized now for the Heilig, which will play in other nearby cities and "try out" new productions for presentation later along Broadway. The company is due to open the latter part of August in San Francisco and later proceed to the Klaw & Erlanger house here. It is probable that the Heilig will be lent for other plays of friendly Eastern managers who desire to follow the fashion of bringing in productions with the Western "O. K."

Stock Advised as Laboratory.

The New York Times had a long article a week ago before the new theatrical deal was announced, telling of the "growth in favor of the stock theater as a laboratory in which to experiment with new plays." Citing several instances in the East, it told of the excellent work that is being done in California, including the stock company in Rochester, Union Hill and San Francisco, where united plays get a trial before the author's rights are much more protected than in the East. California is a hotbed of companies just now, the article says, and tells of Richard Bennett and Henry Miller as actor-managers and Oliver Morosco as producer, who are getting things ready there for Eastern approval later in the year. If Messrs. Klaw & Erlanger are as successful as they hope to be in Portland, another producing center may be established on the Coast. Further developments are awaited with interest in this theatrical problem.

In the Klaw & Erlanger Eastern offices, two important changes (or promotions) have been announced that are of interest to Portland folks. J. Clarence Hyde, who has been general press representative for the past five years, will be associated with the firm in the capacity of producer and will be prominent in the presentation of a new play by Edward Laska called "The Brain Promoter." Mr. Hyde will be succeeded by James J. Brady, who since leaving the control of the publicity department of the Ringling circus has been connected with Klaw & Erlanger as manager for several important productions, including "Polyannan" in which Patricia Collinge was featured. Mr. Brady is a great Portland "fan" and can never say too many complimentary things about us, so Portland will be doubly glad of the promotion.

Walker Whiteside Will Come.

Walker Whiteside had planned to start his Western tour early in the Fall, but the fate and a new contract with the Shuberts deemed otherwise. For the first time in several years he will be seen in the city, and will have a repertoire of plays which have met with approval "on the road" (another Western stamp of approbation). The first of these will be "The Pawn" by Joseph Noel and Azelle Aldrich, due to open the last of August at a Shubert theater. A number of the original company have been retained, including Arda La Croix. So the Portland appearance has been postponed so that Mr. Whiteside may have a chance to show New York what he has done since seen here in "Mr. Wu."

A problem that is affecting managers in the casting of their new plays

boards have completed their work, there will not be so many press stories of handsome leading men who are going to abandon fame and fortune for a life in the marine or army corps. The past few weeks have been singularly free from such rumors, though a month or two ago almost every prominent actor was in the war limelight.

Seven Is Significant Number.

Exactly seven theaters are braving the heat this week, not counting the numbers of high-class vaudeville and moving-picture theaters. The coming weeks will see many times seven in operation and it is surprising that more are not in the field, for though the days are very warm, the houses of all seven are very crowded.

"Turn to the Right" holds the record. It opened at the Gaiety on August 17 and except for Sundays has not missed a day since. With its Chicago company also playing to capacity, "Turn to the Right" has established history.

"The Man Who Came Back" has had a few alterations to its cast since it came to New York on September 2, but will continue through the year and then give way to Grace George's second season of repertoire at the Playhouse. Miss George has not been seen in New York in two seasons and will receive a warm welcome.

Mr. Brady will have a number of new things for the new season, and "The Man Who Came Back" will probably be seen in Portland, as several companies are being organized. He will also star Florence Nash in "The Land of the Free," by Fannie Hurst and Harriet Ford. An interesting incident is that Mary Nash is being starred in "The Man Who Came Back" and Gerda Holmes, of picture fame, will have a prominent part in "The Land of the Free." Rayley Holmes, her husband, will continue with William Collier in "Nothing but the Truth," which opens in Chicago shortly.

"The Thirteenth Chair," that thrilling drama, will not be able to complete its year (November) because of out-of-town engagements and the plans of Mr. Brady to use the Forty-eighth-street Theater for a new Broadway production, a modernized old play, rather than a brand-new one, for it is the 1917 version of "What Happened to Jones," that old reliable farce that brought the author fame and fortune.

"Oh, Boy," at the Princess, seems, like the proverbial brook, to "go on forever." Comstock, Elliott & Guest have many plans for the new season, but hope to leave the theater musical show at their playhouse indefinitely. It opened in February.

The Winter Garden has been open since April and will run "The Passing Show" until the new version is ready. That will be in the early Fall.

"Hitchy Koo" will only remain at the Cohan & Harris until "A Tallor-Made Man" is ready. Then it will move to the George Cohan Theater and remain until the status of Raymond Hitchcock is decided. Just now it is a question of "button, button" between the Century management and Hitchy Koo.

"The Follies" have only six weeks to their credit, but the "Standing Room Only" sign is up even at Wednesday matinee. The management has not yet added a third performance in the afternoon, as it did at the Winter Garden, but such an action is expected.

Too bad they cannot emulate the burlesque companies and have two shows a day. Think how much money that would mean for Mr. Ziegfeld. He is considering his actors, instead of himself, this hot weather.

Western Writers Represented.

Among the Western dramatists who will submit their wares to the New York public early in the season are: Jules Eckert Goodman ("The Man Who Came Back" is one of his plays) has written another chapter of the adventures of "Abe and Mawruss." It is called "Business Before Pleasure," and tells of the adventures of a picture-field. Alexander Carr and Barney Bernard will be seen in their original roles, and the other two chapters will be sent on the road with the promise of the third "to be continued."

Maurice Samuels' Biblical drama, "The Wanderer," will open at the Manhattan Opera House in August, and David Belasco will bring out a new Willard Mack play, "Tiger Rose," which will star the actor-director, with Leonora Ulrich. "The Cheat," Hector Turnbull's famous photoplay, has been dramatized, and will be seen on Grace George's roles at the Playhouse, and Richard Walton Tully's dramatization of "The Masquerader," with Gail Bates as the leading man, is advertised for September opening.

This list does not include the Cort-Morosco and Miller productions, which have several plays by Western men. "What Next?" by Mr. Morosco, Elmer Harris and another Californian, Harry Tierney, has already been produced in San Francisco, and Louis K. Anspacher's "Just a Suggestion" will be brought out by them later, well as "The New Nippon," by Colgate Baker.

Eleanor Gates is at work upon a new play, but plans are being kept more secret, and another Western woman, Mary Hunter Austin, may have a new play brought out in the early season. The West certainly does not lack talent in the writing or acting line.

Joe Weber has announced the organization of his "Eileen" company for a two-year tour from coast to coast, with many original members in the cast. Walter Scanlan, Olga Koller, Edward Martindale, Scott Welsh, Algonquin Greig, Louise Allen, Josie Claffin will be in it, and Irene Roane will take the place of Grace Green, the original "Eileen," who was recently married. This is practically the only change in the original company, as the chorus has been kept intact.

"Her Regiment," which will feature Donald Brian and Caroline White, will have Dallas Welford, W. C. Carleton, Sidney Jarvis, Alice Hegman, Pauline French, Frederick Manatt and Cynthia Latham as supporting roles.

Harrison Grey Fiske and Madison Corey will bring out Henri Lavedan's two-act drama, "Servir," which is well-known on the Continent and has been played more than 500 times by Bernhardt, with Lucien Guitry in the principal male role. "A Night at an Inn" (Lord Dunsany) will be given on the same bill, and, though no actress is named for the part, it is inferred that Mrs. Fiske will abandon "Erewhone" and comedy for the dramatic French role.

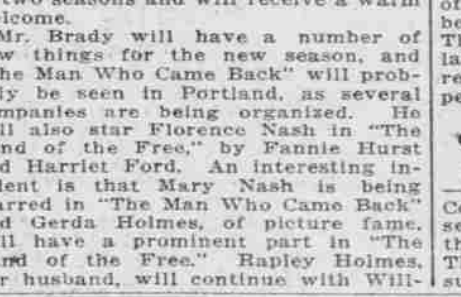
Woodcraft Women to Meet in Dallas.

DALLAS, Or., July 28.—(Special.)—A convention of the Willamette division of the Women of Woodcraft Circle will be held in Dallas, August 2 and 3. Thirty-three ladies from the six Willamette Valley counties will be represented and over 100 delegates are expected to attend.

Coon Bought for Company Pet.

ROSEBURG, Or., July 28.—(Special.)—Members of the Fourth Company, Coast Artillery, have provided themselves with a pet coon which will be the official mascot of the organization. The animal was purchased with funds subscribed by the artillerymen.

THREE PORTLAND BOYS AT CAMP KELLY AVIATION POST, SAN ANTONIO, TEX., WHO HOPES SOON TO FLY AT FRENCH FRONT.



(Left to right) Leo G. Devaney, Fred A. Hurst, and Alex. Woonnick, at Aviation Camp.

With the airplane squadrons in training at Camp Kelly, San Antonio, Tex., are three Portland boys who have dreams of soon soaring over the French front in the cavalry of the air. They are Leo G. Devaney, Fred A. Hurst, and Alex. Woonnick.

Leo Devaney was well known to the automobile trade of Portland when he was employed with the Overland Pacific Company. He is now a sergeant in the Thirty-ninth Aero Squadron. Recently he was relieved from duty to attend the officers' training school for military aviators.

Fred Hurst was a well-known young stockman of this vicinity and was prominent in athletic circles. He is a sergeant in the Thirtieth Squadron. Alex. Woonnick was formerly in the contracting business. He now is a corporal in the Forty-third Aero Squadron. All three have been stationed at Camp Kelly for the past two months.

Lucien Muratore.

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CHICAGO, July 28.—(Special.)—Grand opera, usually regarded as a luxury for the people, has been singularly enough, precarious and unprofitable for impresarios. All operatic managers have died poor, with the exception of the late Maurice Grau, who amassed his fortune outside of the amusement business.

Cleofonte Campanini, general director of the Chicago Opera Association, reversed the rule, and turned the sixth season of that great organization into a triumph of the foreign singer, artistically and financially. The company he now heads, was established seven years ago as the Chicago-Philadelphia Grand Opera Company, with Andreas Dipple as general director and Campanini as artistic director. Four seasons ago, the organization, owing to the non-appreciation of Philadelphia and to the expensive tours to the Pacific Coast, was left in such a sad state that it became bankrupt. A new corporation was formed, the Chicago Opera Association, the stock was purchased by Chicago capitalists, making it a home institution with Campanini as the general director to have entire charge of the new enterprise.

Campanini Is Successful.

Last year, in spite of the war, and the consequent difficulties of travel and making arrangements, Campanini returned from abroad confident that his plans would materialize successfully.

He had scarcely reached Chicago when he left again on an operatic tour with Charles Ellis, of Boston. They had a trio of stars, Geraldine Farrar, Louise Homer and Lucien Muratore, and it was one of the most successful traveling ventures in a decade.

Continual activity is congenial to Campanini. As a maker of orchestras he is famous, and he originally gathered about him in Chicago a notable instrumental body. A few seasons ago he was accustomed to his capabilities in Sunday afternoon concerts, but for a number of seasons past, he has kept it almost continually in rehearsal or as an accompanying body. The last two seasons particularly have demonstrated its artistic adaptability in the different Wagnerian scores. Long before coming to the states, Campanini loved to direct Wagnerian performances, but more recently has left this to the gifted Bohemian, Egton Polak.

The versatility of Maestro Campanini manifested by the fact that he can drop his baton after an exhaustive rehearsal, pick up his pen and carry on the vast correspondence which falls to him, and he is a stickler for detail in everything that pertains to operatic organization, from the selection of principals and the mastery of ensembles to the scenic investigations, and even the costuming of an opera. That he is exacting as he is knowing, his demands on the heads of every department appreciate.

Work Taken Up Quickly.

Within a week after his return from the tour, the regular season was inaugurated at the Auditorium, continuing almost uninterrupted for the following 10 weeks, the only vacation falling during the entire season being the 131 holidays and special matinees and Sunday afternoons, and evenings were taken up by Wagnerian operas.

The tremendous activities of such a period can be readily realized by the fact that there were additional orchestral rehearsals four times a week and many stage demands. All these things involved a small army of people. A photograph of the company and stage assistants showed 350 persons, and at that Mary Garden, the potential, was "unavoidably" missing from the front row.

Every week in the season had something new to show, either in the way of a new production or a pretentious revival. When the season was over, the great rising point came with the debut of Amelita Galli-Curci, an unheralded singer whom Campanini had discovered and had kept cleverly concealed until the psychological moment. Her first appearance in "Rigoletto" at a Saturday matinee, brought the critical audience to great enthusiasm. The season of her advent swept the world like a new breeze. Campanini had made a three years' contract with the new diva, who was to rival Adelina Patti, Marcela Sembrich, and Luisa Tetrazini. Galli-Curci's subsequent appearances were equally sensational and satisfactory. When she appeared with Lucien Muratore in "Romeo and Juliet," the combination of artistry was complete, and the scenes which greeted their every appearance were extraordinary.

Muratore Is Sensational.

The appearances of Lucien Muratore, the greatest of French tenors, were all marked occasions, and when he sang for the first time "Canto in 'Pagliacci'" the critics conceded that for the first time the true depths of his dramatic intent in action had been linked to the pathos and power of his music.

The production of new operas is a

ways encountered by many difficulties and seldom wins reward commensurate with the effort. Happily, however, the novelties of the past season were impressive because of the high scale of artistry involved, and pictorial representation and unusual interest.

London's "Francesca da Rimini" had a notable production with Rosa Raisa in the role of Francesca, in which she had created such a sensation a few months before in Buenos Aires. Giulio Crimi, the young Italian tenor, shared honors with her, and that excellent young baritone, Giacomo Rimini, was splendid in the dramatic role of Gisvanni.

The Wagnerian representations were notable by reason of orchestral strength, as well as for the fact that the scores were given without cuts, and the casts almost entirely made up of American singers (Marguerite Matzenauer was the only foreign singer in this series). Ten years ago this would have been impossible, but with the co-operation of native singers which Campanini has secured, it was eminently successful. Among the native artists enlisted in this service were: Geraldine Farrar, Lucien Muratore, Myrna Sharlow, Hazel Eden, George Hamlin, Myrtle Moses, Louis Kreidler, Frances Ingram, Mabel Freeson, Hall, Warren Proctor and Olive Fremstad.

Campanini Takes Americans.

Maestro Campanini has a strong predilection favoring Americans, and they have been the mainstay of his organization since its beginning. The list of metropolitan artists for the coming season will show a number of American names, but with earlier operatic experience with this company, indicating his original courage of conviction regarding the native talent.

The same has been true of American composers, but material in this line has not been over plentiful. It is a matter of achievement in the same period of time as the Chicago Opera Association during its ten weeks of last season. Its representations included: 36 Italian works, viz.: "Aida," "Trova-tore," "La Traviata," "Bohème," "L'elisir d'amore," "Rigoletto," "Huguenots," "Lucia," "Barber of Seville," "Andrea Chénier," "Francesca da Rimini," 29 of French opera: "Hérodiade," "Le Prophète," "Carmen," "Faust," "Manon," "Tales of Hoffman," "Romeo and Juliet," "Thaïs," "Griseïde," "Le Vieux Aigle," "Louise," "Le Jongleur de Notre Dame," 12 of German opera: "Koenigs-kinder," "Hansel und Gretel," "Lohengrin," "Tannhauser," "Tristan und Isolde," "Das Rheingold," "Die Walküre," "Siegfried," "Goetterdaemmerung," "Parsifal," 1 of American opera: "Madelaine." In all there were 85 performances. Thirty-eight operas were given, and 5 of them were novelties.

Chicago Company Active.

Compared to the 23 weeks' season of the Metropolitan, the Chicago Opera Association's regular season will take shows much more intensive activity. The Eastern company, including visits to Brooklyn and Philadelphia, gave in all 176 performances and 37 different operas. There were 15 by Italian composers, 13 by German, 5 by French, 2 by Russian, and 1 by American. The historian of the Metropolitan declares that there were 13 weeks when eight performances were given, citing it as a record of unparalleled activity. Every week in the Chicago season had that many, and as has been said, in the past week 33 performances were given. On one occasion only was there a change of programme in the Chicago season, while New York plumed itself on the number of five changes.

Cleofonte Campanini, catholic in his tastes, does not allow artistic chauvinism to militate against any school of composition. He has long had the difficult task of building up a repertoire, but a recapitulation of the past season, though it may seem well accomplished his task. He has favored adding Russian works to the repertoire, but the results that have followed in their wake elsewhere have not been encouraging. He has been very cautious in trying to obtain decisive results, and could not afford the danger of too daring experiments. The repertoire in Chicago shows liberal efforts to give racial expression in music, and the encouragement to American composers and singers has been great. Indeed, no organization since the early days of the American Opera Company has enlisted so many native singers as the Chicago Opera Association. Campanini, maintaining that progress in the arts means life, and stagnation death, is eminently progressive, and thoroughly alive to the

NEW PASTOR BEGINS WORK

Rev. Arthur McFarland Takes Up

Duties in Turner District.

TURNER, Or., July 28.—(Special.)—

Rev. Arthur W. McFarland, who will take charge of the Turner Presbyterian field, has been with an automobile to look after the Octorara Presbyterian, the Pleasant Grove and the Marion churches. He is a native of Idaho, and attended the College of Idaho, later going to Park College, at Parkville, Mo. Later he graduated from the Occidental College, at Los Angeles, after which he attended the San Francisco Theological Seminary, and later still graduated from the Auburn Theological Seminary at Auburn, N. Y.

Rev. Mr. McFarland is accompanied by his new bride, who was Jessie Harmon, of Coacalla, Cal., a graduate of the State Normal school at Los Angeles.

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