

HEARTS OF OAK AND THE QUAYERS



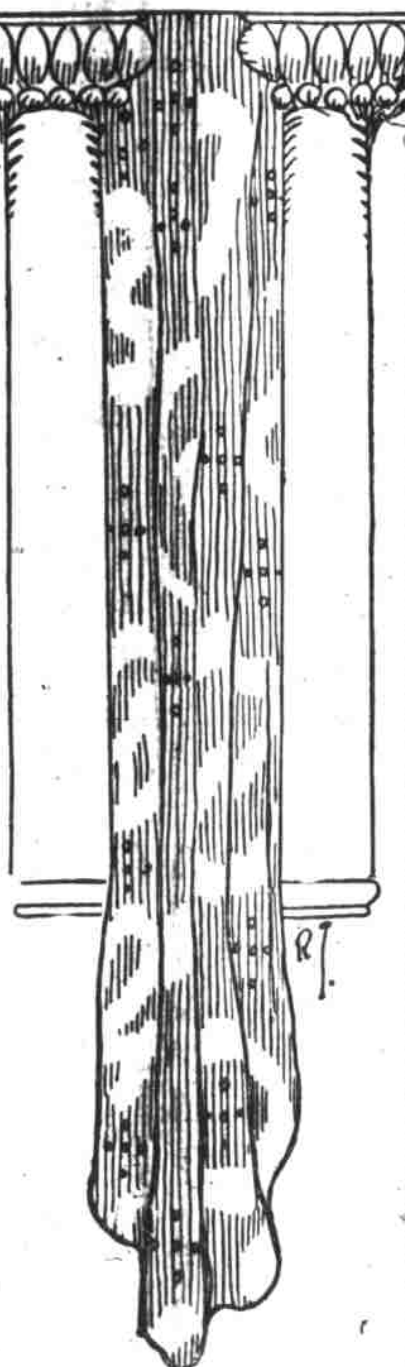
Frances Grahame Mayo, With the Robson Co. at The Marquam

existence of a decade are as rare as four-leaved clovers. On the Herne plays of "Hearts of Oak" and "Shore Acres" the play-going public of America has deeply set the seal of approval. Season after season have the Herne productions been presented and each year's story is one of unqualified success all along the line. Not only do the Herne plays draw crowds on account of their domestic charm but also for the realistic manner in which they are produced. The greatest attention is given to the slightest detail of stage business as well as to the most important. If the play calls for a dinner scene the dinner is given; if it calls for a farmyard scene, there is an actual adjunct of the farm presented and (as one famous critic said of "Hearts of Oak" the odor of the sea and the sweet breath of the new-mown hay are wafted over the footlights. The men and women in "Hearts of Oak" and "Shore Acres" are types of those to be found on the New England shores, where Herne found models for his stage creations. The children introduced into the Herne plays are not the impossible ones usually to be found behind the footlights. In "Hearts of Oak" and "Shore Acres" the children are real, living and natural beings. They do just what countless children do in real life every day and are "natural." It is this realistic naturalness of the characters and scenes in the Herne domestic plays that marks the great secret of their success. In witnessing "Hearts of Oak" or "Shore Acres" the spectator forgets that he is in a theater. He seems as if really with and one of the loveliest folk of the New England coast and can almost hear the thunder of the surf upon its rugged shores.

The interesting story of "Hearts of Oak" hinges on the love of Terry Dennison, a middle-aged New Englander, for the ward he has raised from childhood, showing how she consents to become his wife, even though she is in love with another. The other is Ruby Darrell, whom Terry had also raised from childhood, and he, too, rather than would the heart of his generous friend, crushes his own happiness and gives up his bride-to-be, Chrystal, to Terry. In after years Terry discovers the truth, and stricken with remorse for what he fancies to be his own criminal act, he leaves his wife and child to the care of Ruby and goes on a long sea voyage to the Arctic regions, expecting never to return. He leaves word for Chrystal and Ruby that in the event of his not returning within a given time that his wishes are that they are to wed. Time passes; Terry is given up for dead and Ruby and Chrystal prepare to carry out his last wishes. On the day of their wedding Terry returns, blind and deaf, with only a few hours of life remaining to him. In dying he bestows his blessing on Ruby and Chrystal and his own little child, now grown into a youthful miss of six summers. The story is one replete with love and self-sacrifice, pathetic but yet without plenty of comedy situations.

The company to be seen in "Hearts of Oak" this season is a specially selected one and the play is to be given with a wealth of scenery and effects. The company includes James Horne, Edward Wonn, J. Leonard Clarke, W. J. Gross, Albert Wahl, William Nash, Walter Cope, Elsie Ryan, Emily Macpherson, Leona Evans, the child actress, and Grace Estelle Clarke, and a splendid male quartet.

"The Comedy of Errors" To Stuart Robson, who is to appear in a richly staged revival of "The Comedy of Errors" at the Marquam Grand on Wednesday evening, November 26, and Thursday (Thanksgiving) matinee, the members of his company are indebted for a most delightful innovation in the manner of rehearsing a company for a road season. In August, when Mr. Robson was preparing the work for the year, he and his manager, Daniel V. Arthur, cast their



cess at the old Union Square Theatre in New York.

"Lost River" at Cordray's. Heart interest in the dramatic author means love, human love that is stronger than death, since death brings oblivion, but only death kills the greater love which prompts man to lay down his life for his friend. False sentiment and crude coloring often pervade the play atmosphere and the execution of the author's ideas may be so badly conveyed to the audience as to turn polite murmurs and boisterous applause into laughter and guffing, hence skill and care in providing a wide variety of sensations and views of character and an excess of care in the selection of the people chosen to make human characters out of the author's children of his brain. These creations often embrace the quaintest character types of rural districts whose very oddities of speech, costume and carriage may be misinterpreted by auditors who, not traveled or read enough in human peculiarities, may laugh where the author had intended pathos to be the prevailing note. Such a serious melodrama as Joseph Arthur has written in "Lost River" embraces over 30 distinct character studies and involves the outlay of thousands of dollars, including labor, great mental anxiety and a business acumen and skill demanding as much shrewdness as that of a banker, attorney, or broker, to bring it out as a financial and artistic success. Joseph Arthur makes his life the only one in "Lost River" unclouded and ragged as she is, performs deeds which are in no way improbable or impossible to such a character as he has depicted. Faring and dramatic are the actions and surrounding characters and incidents, they served to rouse the utmost enthusiasm during a prolonged run of six months in New York before an unbroken series of crowded houses, necessitating the standing room sign display more frequently than many supposedly higher grade attractions, and evoking applause from the most careful and conservative theatergoers of that city. "Lost River" will be at Cordray's Theatre for one entire week, beginning with a matinee tomorrow, Sunday, at 2:15.

It is "A Gold Mine." The attraction at the Baker Theatre next week commencing with Sunday matinee, will be that great comedy success by Henry Guy Carlton, in which Mr. Nat C. Goodwin made his first and most decided success, "A Gold Mine." This play will be indeed a gold mine for the Baker, and Mr. George L. Baker will have more occasion to shake hands with himself than he has had for a long time. "A Gold Mine" tells the story of Silas K. Wolcott, who goes from his home in California to England to sell his mine to an English syndicate. Sir Edward Foxwood, M. P., is giving a reception for the unveiling of a painting of himself during the evening Wolcott arrived at the mansion and goes to the conservatory without being announced by the butler. In the meantime, Sir Edward, who is trying to dispose of some stock of the Babington-Hitman Company, which is absolutely worthless, and during a business interview, which his son overhears, he makes the assertion that this stock is very valuable. This son, who has been threatened with being cast out should he go in debt, thinks by buying this Babington stock he will be enabled to fortify himself financially. This he does without letting his father know it. Wolcott, who learns of the action of the young man, who is threatened with being sent to the Demaraha House in India, sells his mine at a great sacrifice in order to help the young man out of his difficulty, and becomes himself penniless. Mrs. Meredith,



Scene from Act V of "Hearts of Oak," Coming to The Marquam.

a sister of Sir Edward, who knows the character of the man, succeeds in securing the mine from him, which she returns to the original owner, Wolcott, with whom she has fallen in love. He fully reciprocates her feeling of affection and they afterward marry. Finally the schemes of Sir Edward are exposed, which causes him to lose a considerable portion of his fortune, and everything ends happily for everyone concerned.

Every character in the play is one of exceptional merit. The Silas K. Wolcott of Mr. Charles Wygate will be splendid and Miss Countess as the honorable Mrs. Meredith will receive a full share of praise for her clever work. Gerald Rindon by William Bernard, Miss Tina Foxwood by Elsie Esmond, Julius Krobe by Fred Moser, Mrs. Vandervest by Mita Gleason, George Foxwood by Howard Russell, Sir Edward Foxwood by William H. Dills, and Wilson, the butler, by Bennett Southard, will be all that can be asked for in every particular. Special Thanksgiving matinee is announced for Thursday, November 27, and that standing room will be at a premium there is every reason to believe.

FORBIDDING UNFIT MARRIAGES. The bill proposed for introduction in the French Chamber of Deputies, requiring that parties seeking marriage shall first pass a medical examination, will probably meet with the fate accorded to measures of similar import introduced in the Legislatures of some of our states, and be promptly buried out of sight; but at the same time it will be denied by few intelligent persons anywhere that the proposed law is theoretically a good one, and that, if enacted and enforced, it would go far toward keeping the human race physically sound and normal, as well as stopping the appalling increase of criminals and degenerates. In fact, such a law strictly carried out through a period of years would go far toward eliminating from the race many of its inherited vices and other weaknesses, and bringing it measurably nearer an ideal condition, so far, at least, as physical qualities are concerned, and this could hardly be without an improvement in moral attributes also. For with sounder bodies will come sounder minds.—Leslie's Weekly.

DETECTING BRIDGE VIBRATION. An engineer named Omori has become familiar with the apparatus used in detecting and registering earth tremors through his service on the imperial earthquake commission of Japan. He was thus led to consider the question of utilizing seismometers for another purpose. Some of the strains to which bridges are subjected, especially the ordinary bending from stationary loads, can be easily computed in advance. But another set, due to moving loads, are not so readily ascertained. These are vibrations, up and down, crosswise or endwise. They have more to do with the security or insecurity of a given structure than the bending strains. Mr. Omori has tried his seismometers on bridges long enough to prove that they are so delicate that they will afford valuable information. He advises making tests at regular intervals, as in this manner warning would be given when a bridge was weakening through age.—New York Tribune.

HE OUGHT TO KNOW. Miles—There is a fortune in grain speculation. Giles—How do you know? Miles—Because I put one there.—Chicago News.

Going to St. Louis? If so, learn about the new tourist service inaugurated by the O. R. & N., via Dover and Kansas City. City ticket office, Third and Washington.

TONIGHT'S ATTRACTIONS.
The Marquam Grand—"Belle of New York."
The Baker—"A Contented Woman."
Cordray's—"Hunting for Hawkins."

COMING ATTRACTIONS.
The Marquam Grand—James Herne's great play, "Hearts of Oak," Monday and Tuesday nights. Stuart Robson in "Comedy of Errors," Wednesday night and at Thanksgiving matinee Thursday at 2:15 o'clock, and on Thursday night in "The Henrietta."
The Baker—"A Gold Mine," Nat Goodwin's comedy success, for the week, with special Thanksgiving matinee Thursday afternoon at 2:15 o'clock.
Cordray's—"Lost River," for the week, with special Thanksgiving matinee Thursday afternoon at 2:15 o'clock.

THE WEEK'S DRAMATIC MELANGE.
The offerings of the week have been: Haverly's Minstrels, "Alphonse and Gaston" and "Belle of New York," at the Marquam Grand; "A Contented Woman," at the Baker; "Pennsylvania" and "Hunting for Hawkins," at Cordray's.
These give way for the following attractions for the coming week:
James Herne's great play, "Hearts of Oak," a pretty pastoral drama, to be seen Monday and Tuesday nights at the Marquam, and the famous and capable actor, Stuart Robson, and an excellent company at the same playhouses in "Comedy of Errors," Wednesday night and Thanksgiving matinee, and "The Henrietta" Thanksgiving night.
"A Gold Mine," at the Baker, a piece in which Nat Goodwin made one of the most signal successes in his brilliant career.
"Lost River" at Cordray's, a play of which many kind things are spoken by the critics throughout the country.

Confirmed theatre goers are much delighted with the variety of offerings by Manager George L. Baker at the Baker Theatre. This week "A Contented Woman" has been the bill. This is the play, a high-class farce comedy, in which Caroline Miskell Hoyt, wife of the author, Charles Hoyt, appeared in the title role. After the death of Mrs. Hoyt, Belle Archer took the part of Grace Holme, and it was in that character, the leading one of the piece, that Miss Countess was seen during the week, to the delight of the immense audiences that witnessed every performance.

It has been amply demonstrated that Miss Countess possesses versatility, which, of course, is essential to the true actor. She has repeatedly appeared in roles demanding emotional acting and others calling for comedy, and has not failed in any of them.
It would be possible to take up the cast list and speak in commendation of each member. The production has been ably handled by Stage Director Morris, who also appeared in the cast, and the patrons of the theatres have been given more than worth for their money.

Haverly's Minstrels need little comment. Everyone knows what they are, and that they usually give a good entertainment.
"Alphonse and Gaston" was both good and bad. There were explanations for the deficiencies that in a measure excuse the management of the company. Litigation had tied up the company, and it was then necessary to accept what dates were open, which brought them to one-night stands in most cities.
The piece is based upon the pictures by Opner of the polite Frenchmen who defer to each other upon all occasions, and who have become stock material for cartoonists throughout the country. It reads funnier than it produces, which is often the case in the profession of the stage.

This is conceded by the company's management.
"Belle of New York" was delightful. It possesses a refreshing quality that makes old lovers desire to return to witness it. The Shubert company gave an excellent production, and have been rewarded with liberal attendance at every performance. It should fill the house tonight.

TOURING THE COUNTRY IN THEIR LATEST HITS



MAYBELLE GILMAN.
First Tour as Star, at Head of Own Company in "The Mocking Bird."
Maybelle Gilman, who has been playing leading roles in prominent New York theatres for the past four seasons, now bursts out as a star. She heads her own company in "The Mocking Bird," a romantic musical comedy, and will make an extensive tour of the country.



MARY MANNERING.
In Clyde Fitch's New Play, "The Stubbornness of Geraldine," Now at New York.
Mary Mannering, in her new play by Clyde Fitch, "Stubbornness of Geraldine," is scoring a distinct success. She is now appearing at the Garrett Theatre, New York, and will visit all the principal theatrical centers as soon as the New York dates are completed.



JOHN GRIFFITH.
Popular Tragedian to Tour in Revival of Shakespearian Plays, With Macbeth as Star.
John Griffith, the popular tragedian, famous for his work as a star in Faust, Richard III, the Gladiator, etc., has been engaged by Arden Benedict to tour the country in a revival of Shakespearian plays. Macbeth will be the first production staged, and the settings will be unusually elaborate.



PAULINE FREDERICK.
Society Girl Actress on Road With "Roger Brothers in Harvard."
Pauline Frederick, the society girl on tour with "The Roger Brothers in Harvard," has with her a retinue of servants that would look pretentious for many a prima donna. This is Miss Frederick's latest photograph, showing the aristocratic actress in her latest role.



ELEANOR BARRY.
Famous in Many Leading Parts, Now Starring on the Road in New Play.
This is the latest photograph of Eleanor Barry, the leading actress, whose work has made her famous throughout the country. Miss Barry is now starring on tour in a new play.