

THE PLAY AND THE PLAYERS



A TRICK IN "FIDDLE DEE DEE" AT THE MARQUAM.

TONIGHT'S ATTRACTIONS.

The Marquam Grand—Fiddle Dee Dee.
The Baker—"A Gold Mine."
Cordray—"Lost River."

COMING ATTRACTIONS.

The Marquam Grand—Fiddle Dee Dee, musical burlesque for the entire week.
The Baker—"The Masqueraders," for the entire week.
Cordray—"Rudolph and Adolph," for the entire week.

Shakespearean drama comes seldom to Portland. And it was especially gratifying to theatre-goers here to be offered a rich treat as that which always comes when Stuart Robson appears in characters built by the Bard of Avon. There is a literary refreshing ever to be experienced in witnessing production of plays by the great writer. There is the recalling of familiar maxims that have grown into the language of the people, but the origin of which we often forget. How many people know that "A fool and his money are soon parted," yet do not remember who wrote the lines. Or that "Consistency, thou art a jewel" was written into "Comedy of Errors."
It is the duty of critics during later years merely to record the presence of Robson. He long ago passed the boundary line of questioning as to his art. To hear Robson as Dromio of Syracuse is to hear and see the finished artist. He leaves little to be desired, and to discover that little requires one who knows more than the mass of so-called critics.

It cannot be denied that James Horne did not please the majority of Portland theatre-goers. He was regarded as almost "impossible" by most people, yet they cried with each other when Horne enacted the role written by the late Horne, and a few failed to evince intense interest in the scenes wherein he had his greatest opportunity.

There was so much difference between the hero work of Horne and that which usually is seen that some who saw it enjoyed it immensely. It is a relief occasionally to see a hero who does not strut, who does not proclaim his virtues, who does not shoot and cut with swords, who reaches ideals of sacrifice, this was pleasing to a degree that perhaps moved some to look leniently upon Horne's shortcomings.

"A Gold Mine," at the Baker, has not drawn the houses that have been recorded during past weeks. Business was good, but not up to the capacity that had been seen for many a week previously.

Mr. Wynette labored under slight indisposition, happily recovering later in the week, and yet not being able to come quite up to his usual standard.

Miss Countess has offered no room for adverse criticism in her appearance this week as an English woman of high degree. She has sustained her reputation, winning encomiums of praise at each performance. These praises are deserved. There has been a brilliant success once more scored by this winsome actress.

Mr. Bernard deserves special mention for his very intelligent study and interpretation of the educated Dublin Irishman's part in this play. Some thoughtless persons at first complained because he gave no broad Irish brogue. Yet, upon second consideration, they remembered that he was not presumed to be a "wild Irishman" comedian, but a polished, cultured, refined, educated man of the Emerald Isle. This Mr. Bernard accomplished with signal success, as, indeed, he has done in every part in which he has been cast. Mr. Bernard is established in the favor of Portland theatre-goers, both for a charming personality and for his art.

Mr. Dills improved as the week advanced. He has special facility in characters of aged men of affairs. Throwing greater force into his climaxes after giving a few performances, he regained his former excellence and is rightly praised for his work.

Miss Esmond was clever, as usual, and Miss Gleason lays upon the critic the unvarying duty of saying that she was artistic and more than adequate.

At Cordray's, "Lost River" has been the offering. After the first performance, when lateness of arrival precluded putting on the stage furnishings in com-

pleteness, the piece improved in its production, and drew good houses. There are some very good features, the third act being especially good, with a succession of comedy, sentiment and high pressure situations, ably aided by the hero and some interesting scenes.
The company that comes for one week only offers less opportunity for weekly review comment than a company like the Baker stock that remains here and the personnel of which is known to hundreds of theatre-goers.

However, the week at Cordray's has been satisfactory to most patrons and critics, tonight with reason for a good house.

Herr Andreas Dippel.

At the Marquam Grand, early in December, will be given the first of a series of four recitals to be participated in only by world-famous artists, the series being under the management of Miss Lois Steers. Musical Portland awaits the coming of the first, Herr Andreas Dippel, and will experience deeper interest when memory of Herr Dippel's career is refreshed by the following:

Herr Andreas Dippel has a record in which he has every reason to feel pride, and characteristics which have won for him the warm endorsement from the American press and public.

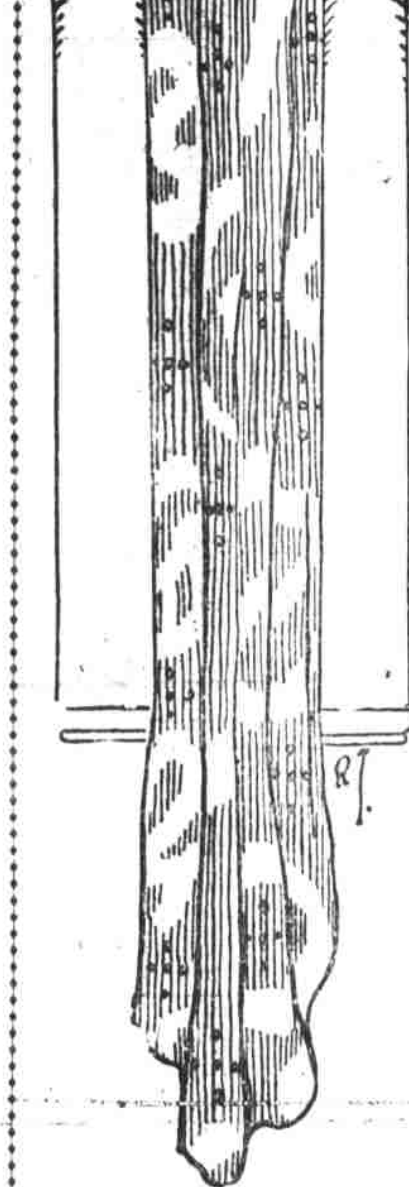
Born in Cassel, Germany, November 20, 1865, he began his musical education at an early age and under Prof. Ross in Vienna. He is in Berlin and Alberto Leoni in Milan, fitted himself for his debut at Bremen in 1887, in "The Flying Dutchman."

In less than 15 years he has filled important engagements in Bremen, Breslau, Vienna, where he was with the Court Opera for five years, Bayreuth, with the Royal Opera at Covent Garden, London, four seasons, in the Imperial Opera at St. Petersburg at the special request of the emperor.

He has been in America six times, the last four as the leading German tenor with the Metropolitan Opera Company, where he has sung the Wagnerian roles which he studied with Hans Richter in Vienna. His versatility and linguistic facility are remarkable, his voice lends itself readily to lyric as dramatic music and he sings 97 different roles in 25 different operas. He is equally familiar with Mozart, Florent, Rossini, Verdi, Gounod, Meyerbeer, Lortzing, Weber, Donizetti, Bellini, Leoncavallo, Mascagni, Corradini and Am Thomas.

His repertoire, in fact, may be said to form a complete portrait gallery of operatic literature. He speaks four languages, and naturally sings in all of them, as: Rhaelamen ("Aida"), Turiddu ("Cavalleria Rusticana"), Overtur ("Norma"), Alfredo ("Traviata"), Manrico ("Traviata"), Tamino ("Magic Flute"), in both German and Italian, and Raoul ("Hugobert"), in German, French and Italian.

He spent the early part of the summer in Tiro and Carlsbad, resting, and since then he has been studying with Prof. Ross in Vienna, preparing his programs for the recital tour which began at David Frohman's first Sunday-night concert in New York City at the Metropolitan opera house.



MANAGERS' ANNOUNCEMENTS.

Rudolph and Adolph at Cordray's.
That musical comedy is the present fad in the amusement world is amply demonstrated by the many successful productions of the past season, not only in New York but in all other principal cities and that intimate territory known in theatrical parlance as the road. After the season has practically closed and every theater in New York playing dramatic attractions had shut up shop owing to lack of patronage, caused by the extreme heat, it is a significant fact that five musical comedies continued playing to paying patronage far into the summer on Broadway. One of the greatest artistic and financial successes of the numerous musical comedies which were produced was "Rudolph and Adolph" by Charles Newman, who, by the way, is the author of "Mr. Jolly of Joliet," "The Man From Sweden," and other successes. Dan and Charles A. Mason made their initial appearance as joint stars in "Rudolph and Adolph" under the management of Broadhurst and Currie, and not only scored an emphatic hit in New York but in all the principal cities visited on a tour which extended from ocean to ocean, and in one season have made a reputation which places them not only in the very front rank of German dialecticians but among the very best paying attractions before the public. So pronounced has been the success of Mason and Mason in "Rudolph and Adolph" that Managers Broadhurst and Currie have reversed the usual order of things and surrounded them with a larger and stronger company and the best singing and prettiest chorus that could be secured. Mason and Mason in "Rudolph and Adolph" will appear at the usual Saturday matinee for ladies and children.

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"A Little Outcast."

Many pleasing specialties are introduced in "A Little Outcast," which comes to Cordray's for one week, commencing Sunday, December 7.

The leading comedy characters were well selected with a view to their individual talent, and the result is that there is never a dull moment from the curtain's rise till its fall, no matter who happens to hold the center of the stage.

Took the Wrong Bottle.

For a week or so past Charles A. Mason of the Mason and Mason company has been meekly buying cigars and other things for the members of the company. Before leaving St. Joseph Dan Mason was presented with a bottle of five-year-old by Miss Host Trunkmiller, as they were about to leave for an all night trip. When Dan produced the bottle and gave a nip to one or two present Charles Mason was in the smoking car, and when he returned to the sleeper Dan had gone to bed. Some one told Charles of the fine liquor and he at once asked what berth Dan had. "Lower seven," ventured one of the company at hazard. Charles went to the number indicated, peeped in and dimly saw a bottle lying on the cover. "Aha! Dan's going to take a night-cap all by his lonesome," thought Charles. He jerked aside the curtain, grabbed the bottle with "Here, you've had enough," and made off. Just then an infant set up a howl, and we heard a woman's voice say: "What do you mean, sir?" Charles

glanced at the bottle. It was half full of milk and had a rubber attachment. He threw it into a berth on the opposite side of the aisle, made a dash for another car and kept as quiet as he could, but as soon as the company reached the journey's end Charles began to buy things for his friends and he has been at it more or less industriously ever since. Mason and Adolph will be seen in "Rudolph and Adolph" playing at Cordray's Theatre for one week, beginning Sunday matinee tomorrow, November 29.

"Fiddle-Dee-Dee."
Weber and Fiddle, great burlesque, "Fiddle-Dee-Dee," which will be presented here at the Marquam Grand all next week, beginning Monday, December 1, is a tremendous hit that is what New York thinks about it. At any rate, this popular play stood the test of a whole year without any signs of its waning popularity, then went to the Pan American Exposition and was without a single exception the only attraction that sold people up at every performance during the entire six months and landed up its wonderful record in holding the boards at Fisher's Theatre, San Francisco, in packed houses for 111 nights. The success certainly means something. "Fiddle-Dee-Dee" caps the climax of all productions of its class and stamps it as the greatest American burlesque ever written. To predict that "Fiddle-Dee-Dee" will please is a foregone conclusion, for it is by far and away the funniest piece ever produced. Its songs and dances, by perhaps the most beautiful and well trained chorus are features never before seen on any stage.

The music was written by John Brownberg and the book is the work of the cleverest of burlesque writers, Edgar Smith, who now has more orders for plays than he can fill.

The fun of the piece is supplied by the well known comedians Messrs. Sloman, Harris, Walters and Harry. Cashman, whose drill work is a new departure in comedy, is the talk of the country; you get through laughing at one thing, when you start your sides laughing at another. The fun comes fast and plenty. The whole performance is so arranged like a whirling dervish with its rare music and pretty dances it affords an entertainment worth going miles to see. It is said that doctors are of little use while "Fiddle-Dee-Dee" is in town.

The production is said to be the most elaborate ever put on the road. The



W. H. DILLS, AT THE BAKER THEATRE.

and there is every reason to believe that it will attract an assemblage which will greet this delightful burlesque with an overflowing house. Popular prices will prevail.

At the Baker.

A play which has been produced with great success both in this country and in England, and in which some of the most celebrated artists in the world have appeared, will be the offering by the N-III Stock Company at the Baker Theatre all next week, starting with Sunday matinee. The famous English author, Henry Arthur Jones, in his great drama, "The Masqueraders," which will be the offering of this popular theatre, tells an in-

teresting story of two orphan sisters, who, owing to the fact that their father had died, a bankrupt, are forced to rely upon their own resources to make a living. The eldest, Helen Larondt, becomes a nurse in a London hospital, and the younger, Dulcie, being averse to a quiet life, takes a position as barmaid in the Stag Hotel. Among the frequenters of this resort is a wealthy but very dissipated nobleman, Sir Brice Skene, also David Remon, who has just begun to make himself known as an astronomer and scientist. Both of these men fall in love with Dulcie, and she not caring to live in poverty, rejects David and marries Sir Brice. After an unhappy married life of five years Dulcie finally becomes disgusted with the conduct of her disreputable husband. Just at this time David again appears on the scene, not as a poor struggling astronomer, but as a famous and wealthy scientist, and lends Sir Brice Skene, who is about to become a bankrupt, valuable financial assistance. In the meantime Dulcie learns to appreciate the difference between the two men, and finally realizes that it is David to whom her heart belongs instead of her husband, whom she frankly tells this fact. He, however, is indifferent and attempts to use the love of David and Dulcie to secure money to add him to his continuing life of degradation. In this he fails and seeing that he is about to lose his wife and child proposes to David that they play a game of cards in which he places his wife and child against the entire fortune of his rival. David accepts his proposition and wins, and Sir Brice takes himself off to some other clime, thus leaving no obstacle to the marriage of Dulcie and David. Another scene which plays a very important part in the plot and which results in the marriage of Sir Brice Skene and Dulcie is the placing up for sale at auction in the cause of charity by a crowd of young rakes at the Stag, a kiss from Dulcie to the highest bidder. The bidding between David and Sir Brice is very lively for a time, but as Sir Brice is the richer he outbids his rival and makes the purchase, and instead of demanding the price of the young lady to marry him, much to the chagrin of Lady Clarice Reigden.

In the part of Dulcie Miss Countess will have ample opportunity to do a great deal of the splendid emotional work of which she has proven herself so capable, and the Montagu Lushington of Mr. Wynette will be one of the best parts he has played this season. Mr. Bernard as Sir Brice Skene will be fully equal to the task of presenting a most difficult character.



AT CORDRAY'S THEATRE, COMMENCING SUNDAY MATINEE, NOV. 30.

scenery and electrical effects are artistic to a degree, while the costumes are supplied by the very best. "Fiddle-Dee-Dee" is a tremendous hit.

AT THE MARQUAM GRAND THEATRE NEXT WEEK.



1, Marie Powell; 2, Genevieve Ward; 3, Aneta Waldron; 4, B. Harry Cashman; 5, Bella Delmar; 6, Hazel Hart; 7, Dot Brooks, in "Fiddle Dee Dee."



LILLIAN RHOADES, AT THE BAKER THEATRE.