

THE STAGE, THE PLAYERS AND THE PLAY

CORDRAY'S THEATRE.
"THE DARKEST HOUR"

MARQUAM GRAND THEATRE.
"THE TWO ORPHANS" AND "THE WIZARD OF THE NILE"

BAKER'S THEATRE.
THE GREAT WAR DRAMA, "SHENANDOAH"

Shenandoah.
"Shenandoah," which will be the attraction at the Baker Theatre all next week, starting with the usual matinee tomorrow afternoon, is a play that has stood the test of time better than any other American drama. It is a story of war, but it is also a story of love. Much attention has been paid to the spectacular possibilities of the play, and the battle scene at the end of the third act is said to be one of the most effective bits of stage business that has ever been seen upon the stage.

The play opens in Charleston, S. C., it being the night before the first gun was fired at Fort Sumpter. Indeed, the grim walls of the fort can be seen from the mansion where the young lovers are visiting their Southern friends. The hero of the play is a West Point

graduate, a young and gallant officer, who is, at the time, stationed in Charleston, and he falls in love with a typical Southern girl. She is spirited and brave, with a true heart and mind of her own. The declaration of love is stopped by the gun, which, fired by Gen. Beauregard at Fort Sumpter, plunged this country into an awful four years' war. Thus the two lovers are separated, he to fight for the Union, she to remain in the Southland and nurse the wounded. But there is no cessation of interest, even though the lovers be separated, for the action of the play takes a jump forward four years and at the rise of the second act, both armies are drawn up, almost in battle array, in the Shenandoah Valley—the scene being Cedar Creek, about 20 miles from Winchester.

Gen. Sheridan, who is in command of the Union Army, has been summoned to Washington. A message, taken from the rebel signal station on Three Top Mountain, tells of the coming attack. Here, by singular combination of circumstances, the lovers meet, for the heroine has been arrested as a Confederate spy, and her lover is detailed to guard her. Then comes the great scene of the play—the battle of Cedar Creek. It starts in with the Confederate rush on the left flank, which carries all before it. Then comes another on the right, and amid the shrieking of shells, the rattle of musket balls, the Union troops are forced to retreat.

The day certainly looks black for all the Union soldiers, but, faintly, in the distance is heard the cry, "Sheridan is coming!" It gives the men new heart. The guns which have been going so furiously are turned about, and once again their brazen throats hurl words of defiance to the armies of the South. When Gen. Sheridan does come, covered with dust from the long ride he has had, followed by a troop of cavalry, the tired men rush forward like demons and sweep all before them. The day is won. The Northern soldiers are victorious. Defeat is turned into victory, and tableau follows tableau, making a series of most thrilling war pictures. The last act has for its locale the City of Washington. The war has ended, and it is time to end the story.



KATE CLAXTON

As "The Two Orphans," at the Marquam, next Monday, Tuesday and Wednesday nights.

out, so that now the popular interest is very great. The coupon tickets which have been on sale only a few days have been going rapidly, and of course from now on till after the performances the demand for seats will increase.

The writer attended a rehearsal the other day at the Marquam, and great as his expectations because of the reports he had heard, they were more than realized by what he saw and heard. W. H. Boyer, who has had charge of the musical part of the opera, has a chorus of 100 that sings the songs as well as any professional chorus ever thought of doing. The parts are well proportioned among tenors and basses, and between those there is a chorus of 14 boy altos and sopranos. All together they make music which has never been excelled by any local organization and

to be designed. These "Sadie Girls" would not fall to make a hit. They are all well known and popular and will have hosts of friends in the audience. They have learned their graceful steps under the tutelage of Miss Buckenmeyer and have learned them well.

Kate Claxton at the Marquam.
Kate Claxton, the famous blind girl of "The Two Orphans," is the star at the Marquam next Monday, March 23, for three nights. Regarding her and the company the Winnipeg Telegram of February 13 said:

"Standing room only was the cry at the theatre last night, when Kate Claxton and company presented 'The Two Orphans.' Miss Claxton as Louise upheld her reputation. It is no easy matter to impersonate a blind person, and, although she is an inexperienced eye her part might not seem very important, there must be a great strain on the system throughout the performance. As Henrietta, Ethelyn Palmer acted with great power, grasping every opportunity presented to her. As Froehard, Marlon P. Clifton kept the audience in roars of laughter, begging with the true art of a practiced mendicant, acting the hypocrite as though to the manner born, and making dry remarks of the cold-blooded villain, who Fred M. Tillish's representation of the Chevalier de Baudry was very good, especially in the scene with the Count de Linieres at the end of the third act. As Picard, Joe E. Ryan proved very amusing; he was distinctly a specimen of the light-hearted Frenchman, who suits himself to circumstances and takes a lot of zapping. Frank McDonald gave an excellent representation of the villainous, unscrupulous, and has no moral principle and would not hesitate to commit fratricide should his brother stand in his way. Mary Stewart Cone has very little chance of showing her histrionic powers until the sixth act, when she is allowed to be sent to exile in place of Henrietta, a piece of self-denial which is much to be admired, but which rarely happens in real life. Florence Robinson as the Countess de Linieres has a stately presence, and makes an excellent wife to the Count de Linieres, who as the minister of police is as pompous as his position demands. Seats are now selling for the entire engagement.

Matinee Tomorrow at Cordray's
Charles A. (Karl) Gardner, the sweet singer and eminent German comedian, who starred for so many years in "Fatherland," "Karl, the Peddler," and other successful plays, will be seen in Lincoln J. Carter's mammoth scenic masterpiece, "The Darkest Hour." The play is well conceived, with a remarkable series of exciting and decidedly thrilling situations. It deals with railroads—there are tracks, switches, etc., and the railroad is utilized on the stage as it has never been before. One of the most popular and realistic effects Mr. Carter has ever produced was the approaching locomotive in his well-known drama, "The Heart of Chicago." In "The Darkest Hour" he has reversed this idea and shows a full-sized passenger train going away from the audience. Around this wonderful piece of stage mechanism is written one of the most thrilling and intensely dramatic scenes that has ever been witnessed on any stage.

The plot is entirely new and away from the threadbare conventional lines. Wholly devoid of all the old stereotyped situations, it tells a story never before used for stage purposes. It is in four acts, for each of which the entire equipment of special scenery is carried. "The Darkest Hour" will be the attraction at this theatre all next week, beginning with the Sunday matinee tomorrow. "The Darkest Hour" he has recently produced a special matinee for ladies and children on Saturday.

A. G. Fields Coming.
The big company of ten comedians with the A. G. Fields Greater Minstrels is headed by A. G. Fields in person. The greatest living delineator of the negro character and dialect is, beyond question, A. G. Fields. His work stands out distinct and alone, in a class by itself. His opportunities for studying the negro in the everyday life of the world have been unlimited, and he has made excellent use of his opportunities. He has transplanted the negro character on the stage in a manner charming in its naturalness. The result is seen in a perfect portrayal of the existing types of the colored race that is as refreshing as it is original. This season he is to be seen in an up-to-date program of funnyisms that would tickle the risibilities of a stone wall. His Minstrels will be an easy attraction at the Marquam Grand Theatre.

Largest Watch in the World.
What is undoubtedly the largest watch ever made is to be seen at the Waltham Watch Co.'s office in High Holborn, England. It stands 29 inches high and weighs 120 pounds. It is made in the form of a perfect fac-simile of one of their latest watches. It is a beautiful and wonderful model, by which it is possible to see the "works" in motion, impossible in the case of an ordinary watch. Special machinery had to be devised for making the various parts. Altogether the sum of \$16,000 was spent upon it. There are 23 jewel imitations in the big watch, these being composed of agate and rock crystals. The watch has been exhibited at some of the principal exhibitions and has always attracted more than ordinary notice.

Pioneer Woman M. D.
The first Australian lady duly qualified physician, Dr. Emma Constance Stone, recently died in Melbourne at the age of 46. She was the daughter of a London contractor of scientific tastes who settled in Tasmania. She studied first at the Woman's Medical College, Philadelphia, afterwards in London and finally in Melbourne, where she started practice and encouraged a number of young ladies to follow in her footsteps. Dr. Stone was a strong advocate of female suffrage.



STUART MCGUIRE

As "Cheops" in "The Wizard of the Nile."

played by Ed Warnock. Did you ever see a Shanhai and a bantam rooster side by side? Well, that is what Bob and Ed remind you of. Stuart McGuire, the well known baritone, takes the part of Cheops, the priest, and he does it justice. Harmon, the music teacher, is played by Nic Zan, who has many good lines and funny scenes with Princess Cleopatra. The ladies' parts of the principals and chorus are all taken by men. Louis Bura, as Queen Sigmone, makes an admirable woman in both voice and appearance, and Lon Gerlinger, in the role of Princess Cleopatra, is positively stunning. The songs which he sings with the little boys' chorus will surely make the audience wild with delight.

The beautiful costumes and the striking scenery for the production have all been designed by H. D. Allen, under whose direction the opera will be given. The costumes of the ballet, the "Mistnomah Sadie Girl," are entirely original, for in the former productions there was no ballet, and hence costumes had

SPECIAL NEW YORK DRAMATIC LETTER
By Herbert E. Clapp.
(The Leslie Syndicate Special)
NEW YORK, March 1.—The liveliest inspiration we have had in theatrical matters this week is the appearance of James T. Powers in "The Jewel of Asia," who leaves us suddenly at the end of the month owing to a previous engagement at the Criterion Theatre by which Charles Hawtree takes his place. James T. Powers has long been a popular favorite in the presentation of Broadway fun. He is one of the cleverest farce comedy men who has ever delineated it. He is the natural complement to Bert Williams, the leading man of the negro company at the New York Theatre, who has naturally made a big hit there.

It was nature that made Mr. Powers grotesque, but it is art that has conquered the question for merriment. He is a wonderfully expressive comedian. Joseph Jefferson is no more adept than he at cracking a joke without a hammer. Rachel Booth, who will play the star female role with him on the road, has made quite a success. Charles Hawtree will come to the Criterion on Monday, March 23, and present his famous two seasons' success, "A Message From Mars."

At the Victoria Theatre Walsh plays her part in serious drama. "Resurrection" in the Hatfield dramas what Tolstoy meant it to be in his book, a dreadful exposure of degradation in a woman, not for entertainment, but for evangelism; and there has not been much success from Miss Walsh's view of the unfortunate Marlowa, as the latest conceivable sordid and drab, designed by the author to enforce a lesson by means of a most terrible example. Looked at from that standpoint, Miss Walsh's achievement deserves all of the ample consideration it has received from the reviewers. Prior to this I had regarded Elita Proctor Otis' Nancy Sikes as the

week of her metropolitan engagement shows not the slightest falling off, even though Lent is here.

"The Girl With the Green Eyes" is nearing the close of its successful run at the avoy Theatre. Although it is still in the height of its popularity Charles Frohman finds it impossible to delay any longer its Boston engagement which is booked for March 28. On this date the full company and complete production will be taken to that city for the rest of the season. Mr. Fitch's latest comedy has scored heavily in New York with its cleverness and brightness.

At the Manhattan "The Bishop's Move" has proved a success. Naturally, for he is a veteran and in his time was played many parts. One can scarcely

recall a dozen of the chief Frohman success of the last 10 years without recalling that Mr. Thompson had a role in the production that he played well. He recalls the fact that he has played his part well and has the privilege to become a star if the public is willing to accept him as such, under the management of J. K. Hackett. His part is certainly a charming one. Mrs. Craigie deals with a pretty love story in which the Bishop's nephew hesitates between a simple and charming young girl, Barbara, and a fascinating young Duchess, whose beauty and brilliancy have blinded the young fellow's eyes. The Bishop, a genial and lovable character, moves through the play with a kind and governing hand, eventually saving Barbara and his nephew from what threatened to be great unhappiness for them both and finally bringing them together.

The forthcoming engagement for one week, beginning March 23, of "King Dodo" at the Montauk Theatre, Brooklyn, marks the first appearance in Greater New York of the popular Pixley & Luders comedy opera since its memorable run at Daly's Theatre last Washington recently, is now being interpreted by Miss Celeste Wynne. "King Dodo" closes its second engagement in Boston to receipts that surpassed the record of any week of its former visit.

At Mrs. Osborne's Playhouse Mr. Fawcett's plans include a long run of Ibsen's Ghosts, previously played at the Manhattan Theatre. Miss Mary Shaw enacts the leading role very

cleverly. She succeeds herself from the Manhattan Theatre. It is the purpose of Mr. Fawcett to continue Ibsen plays at this attractive little theatre, he having a strong belief in problem plays.

George Ade is planning to furnish an attractive and novel souvenir for the 100th performance of "The Sultan of Sulu" at Wallack's Theatre in New York. This merry musical satire will round out its first century run on Broadway shortly and the popular demand for the many lyric hits has led the author to show his appreciation by publishing a handsome illustrated edition of the book of "The Sultan of Sulu," containing illustrations in colors of the scenes and characters in the opera.

"The Dangers of Paris" by the well-

THREW THINGS AT HER HUBBY
Judge Cleland's Divorce Will Grinds Much Grist.
Four divorces granted and two held under advisement was the record in Judge Cleland's court yesterday. Not a case was contested. The wife who is alleged to have thrown flat-irons and cooking utensils at her husband failed to show up and defend herself, and the wife that ran away with another man likewise did not put in an appearance.

The first case called was that of Augustus Brill against his wife, Emma Brill. Mr. Brill had a tale of woe to relate to the court, and he did it well. Many tucks and frills adorned his testimony, and the court decided that he was a much-abused man. Brill testified that one source of amusement indulged in by his better half was that of throwing flat-irons at him on various occasions. Pots and pans also came his way, when he was not prepared, and several kitchen utensils had at divers times met him in the face. At last Mrs. Brill could no longer amuse herself with Brill and deserted him. This was more than a year ago. The court held the case under advisement.

With "Another Gentleman."
W. E. McMenides sued Elizabeth McMenides for a divorce on the grounds of infidelity. The testimony was adduced that Elizabeth had decamped with another man several months ago, and has not been seen or heard of since. Said Judge Cleland: "Did Eliza leave you?" "Yes," replied the deserted McMenides, "she went away with another gentleman." He got his divorce.

Elizabeth Killon was granted a divorce from William Killon on the ground of habitual drunkenness.

Temperance House secured a decree from J. C. House on the ground of desertion.

Minnie Erickson was allowed a divorce from Charles Erickson on the ground of desertion.

The case of Charlotte Benfield, who is suing Fred Benfield for a divorce on the ground of desertion, was held over under advisement.

Biggest Man in Senate.
W. B. Heyburn, the newly elected Senator from Idaho, will be the biggest man in the Senate next session, at least from the viewpoint of avoirdupois. But he makes good-humored complaint. The Eastern papers—and by "East" an Idaho man means anywhere other side of the Missouri—have exaggerated his weight. "They say I weigh 400 pounds," he remarked, "when the truth is I am just a scant 280." Mr. Heyburn is a native of Pennsylvania, but for nineteen years has been a resident of Idaho, where he is very popular.

Is Devoted to Music.
Ever since Frederick the Great the house of Hohenzollern has been conspicuous for its devotion to music. The latest instance is Prince Joachim Albrecht of Prussia, the second son of the regent of Brunswick, who has just completed the music for a spectacular ballet entitled "The Miracle of Spring."

Feudal Coincidence.
Sir James Ferguson, senior member of the British House of Commons, was seriously injured recently by being struck by a cab. The last "father" of the body, W. W. Beach, was killed by a similar accident.

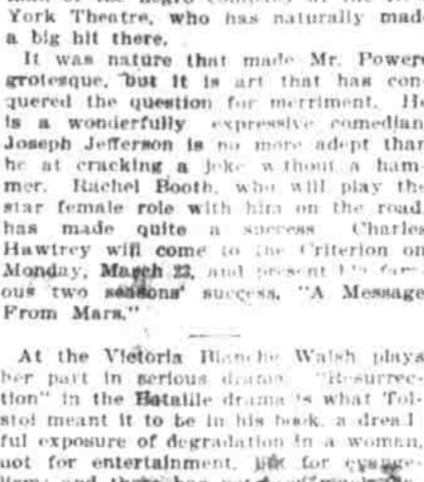
Monopole Tomatoes are better than home-canned.

WONDERFUL RAILROAD SCENE.
In "The Darkest Hour," at Cordray's, Tomorrow.

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vildest creature in womankind that I had ever seen outside of a police court, but when Blanche Walsh's Maslova, an equally sudden inebriate, changed her hateful scowl to an amorous leer, I shudderingly moved Miss Walsh ahead of Miss Otis as a demonstrator of feminine depravity.

Annie Russell begins her tenth week tomorrow night in "Mice and Men" at the Garrick Theatre. The remarkable business which started with the first



Scene From "The Two Orphans," at the Marquam Grand Theatre.

known English authors, B. H. Mitchellson and Charles H. Langdon, had its first metropolitan production at the American Theatre on Monday night. The play is of the melo-dramatic order, full of startling and sensational incidents and will be put on with elaborate scenic effects. It ran for six years in England and has proved a gigantic success.

There is no discounting the bill at Keith's Union Square Theatre this week. It is one of the best that liberal "Napoleon of the Continuous" has ever put into his vaudeville house in New York.

The Nobles head the bill and their work in comedy sketches is distinctively high class. Tom Nawn and company are presenting "Pat and Gentil," which is even more laughable than "One Touch of Nature"; the Marvellous Merills in their acrobatic feats; Josephine Sable, the well-known vocalist; La Petite Adelaide, without doubt the showiest toe dancer in vaudeville; Quaker City Quartette, in popular songs; Waterbury Bros. and Tenny in a musical act; Raymond and Caverly, well named the "Roger Brothers of Vaudeville"; Kennedy and James, in a rapid-firing talking act, and many other clever performers, will help in the entertainment.

Patent Train Stopper.
A novel device is being tried for automatically stopping a train. A double dial is attached to one of the driving wheels; this registers the number of miles. Another part of the dial is fitted with a series of stops, arranged to coincide exactly with the distance of each station from the preceding one. As the train runs into the station zone the "stop" acts on a throttle valve and pulls up the train within the specified limits. The inventor adds that it will be useful in case of carelessness on the part of the driver, or if he should be asleep.

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