

# PLAYS AND PLAYERS

**TONIGHT'S PERFORMANCES.**  
Marquam Grand theatre—Dark.  
Baker's theatre—"The Moth and the Flame."  
Cordray's theatre—"For Mother's Sake."  
Park theatre—Vaudeville.  
Arcade theatre—Vaudeville.

**COMING ATTRACTIONS.**  
Marquam Grand theatre—Monday and Tuesday nights, "Happy Hooligan"; Wednesday and Thursday nights, "Ghosts."  
Baker's theatre—"A Celebrated Case."  
Cordray's theatre—"Lost River."  
Park theatre—Vaudeville.  
Arcade theatre—Vaudeville; bill changed Monday.

New York has taken the lead in providing for fire-proof theatres since the Chicago holocaust. An ordinance has been passed there that makes it compulsory to have every bit of scenery used on the stage made of non-combustible material. This object can be accomplished by the use of chemicals. In the meantime the investigation of the fire commissions continues, not only at New York, but in other cities.

Florence Roberts is said to have determined upon dropping "Zaza" from her repertoire and the Portland performance of that much-talked-of production will probably be her last appearance in the Frenchy creation. The majority of theatre-goers will certainly utter a fervent "peace to its ashes," for to develop the general interest in the first act, at least, must display a coarseness that is revolting. Having relegated "Zaza" to the junkshop of antiquated theatrical relics, "Sapho" will probably follow. We sincerely hope so.

"Happy Hooligan" is announced at the Marquam Grand for Monday and Tuesday nights. As its name indicates, the play is a farce built up around the characters made famous in colored supplement pictures. The management promises handsome costuming and a clever, snappy performance.

"Are You a Mason?" was on the whole a rather pleasing comedy, but the supporting company had not evidently been picked very carefully for dramatic ability. The play was dragged and punctured to an extent that spoiled much of the funny business. The second act turned out to be the best part of the show and Frank Perry's masquerade



GERTRUDE RIVERS.  
The Baker Theatre Company.

however, in every showshop in the land. If some auditors could not realize how many good actors they have discouraged, how many fine climaxes they have ruined and how many good scenes they have broken up by making known to the players their utter lack of appreciation of the work on the stage, they would at least have the courtesy to sit in silence when they unfortunately find themselves at a play which is utterly beyond them. The city administration prohibits doglights. It is a mistake that noble pastime should be allowed to run all through the theatrical season, for apparently nothing else would satisfy some of the people who were in the theatre yesterday.

"The Moth and the Flame" is terribly Fitchesque, and as a play has very little which would recommend it. The action is at times above the average, but often it jogs along at any old pace, probably according to the author's periods of literary indigestion. The play is not trashy, but outside of the church scene there is little dramatic strength exhibited. A few splashes of brilliant dialogue are encountered, but it is not a play that you will remember more than a day at the most.

"I'm only a boy, but I will help you, mother," was the pretty sentiment that flavored "For Mother's Sake" at Cordray's this week. The love of mother and home pervaded every line of the dialogue, and the show, while not making pretensions to stellar qualities, is one of the best in its line we have seen for several seasons. Marie Heath's Jo Pemberton, the widow's son, who is blamed for practical jokes that he has no claim to, is one of the most delightful stage creations the theatre-goers are privileged to see at the popular priced houses.

White Whittlesey is booked for a Portland engagement in "The Second Command," which is ranked with Sotheby's "If I Were King," and is labeled one of the best six plays of the last decade by Louis C. Strang, a well known Boston critic.

"Maloney's Wedding," an excellent farce comedy, comes to Cordray's next Thursday, January 28, for four nights and Saturday matinee. It contains no problem nor exploits anything unclean, it teaches no moral, nor serves any purpose save that of amusing for an evening and leaving behind it a memory of jolly comedians, pretty girls and tuneful music. Its chief character is Dan



ALBERTA GALLATIN.  
In "Ghosts" at the Marquam Grand Theatre.

as a woman was excruciatingly laughable.

Marie Wainwright and her company gave a presentably artistic performance of the "Twelfth Night" at the Marquam Grand on Wednesday evening, but some of the star's support was lamentably weak. Miss Wainwright is herself a clever actress, although the idea of her playing an ingenue role appeals about as strongly as Henry James in the part of the young "Alexander the Great." It seems to be a way these stage celebrities of much ability and many years, have—that of playing youthful characters.

"Lost River" will be found at Cordray's next week, and in Joseph Arthur's creation we have a thriller that seems to prove so popular with the audiences at the Washington street playhouse. The play title was originated from the famous river that springs, full-sized, from the base of an Indiana mountain and disappears about six miles away in a cavern. Whither it runneth man has been unable to discover. Of course there is plenty of opportunity for realism, and it is safe to say that the ingredient is used with a lavish hand.

"A Chinese Honeymoon" is a very entertaining creation; flowery, delicious and as refreshing as draught from the Fountain of Joy. It is brimming over with pleasant sayings, dainty stage settings, clever dialog, tuneful music, and, last, but not least, an array of femininity that is simply stunning. It has been quite a while since the last "girlie" show was here and that makes its appearance all the more acceptable. The settings and costumes are China-like to a T, and there is a distinct aroma of the land of poppy and incense.

In a recent review of a play, J. W. Sayre, dramatic critic of the Seattle Times, touches a thread of genuine interest and the habit of audiences to spot an effective climax by injudicious laughter. He says: "The majority of the strong points were intelligently taken up yesterday, but a portion of the audience was working hard against the actors all of the time. This minority applauded not wisely, but too well. The



At Cordray's Theatre.

## MARQUAM GRAND THEATRE

W. T. FANGLE, Resident Manager.

Wednesday and Thursday Nights, Jan. 27-28

Alberta Gallatin

In Ibsen's Widely Discussed Play

# Ghosts

"The Greatest Work of the Greatest Living Dramatist"—New York Sun.

Direction of George E. Brennan

PRICES—Parquette, \$1.50; parquette circle, \$1.00; balcony, first 3 rows, \$1.00; second 3 rows, 75c; last 6 rows, 50c; gallery, 50c; boxes and loges, \$10.00.

Maloney, a Hibernian patriot, who went to the Philippines with his good friend Dr. Dennis Mulcahy O'Brien during the Spanish-American hostilities. Dr. O'Brien was fatally wounded and he exacted a promise from Maloney to call upon his fiancée, the widow Clancy, and break the sad tidings of his death. Upon his return to America, Maloney sets out to visit the widow. At the moment of his arrival a young naval cadet, in love with Margery, the widow's niece, was seized with a fit upon learning of a compulsory separation from his fair divinity. During the excitement Maloney enters and presents the doctor's card and is mistaken for a physician and they beseech him to administer to the afflicted young man. He does so to the best of his ability, much to the disgust and discomfort of the victim. The widow Clancy not having seen Dr. O'Brien for many years believes Maloney to be the doctor and without allowing him to explain she has her fat-like pound figure into his arms. Our Don Quixotic hero falls madly in love with her and decides to carry out the deception of his mistaken identity. He weds her and the same time the younger couple overcome the obstacles and they, too, are married. After that their troubles begin. Maloney overhears a conversation which he believes to be a plot to poison him, and the younger man finds his wife flirting apparently with a stranger. After a succession of ludicrous incidents and climaxes the play ends happily.

The most unique of Florence Roberts' many Christmas gifts was a tiny bell of pure crystal not larger than a thimble, the clapper being a small diamond the size of a pea suspended by a strand of twisted gold. This quaint and delicate piece of workmanship is to be worn as a bangle ornament and came to her all the way from Persia.

Our genial friend Dan Maloney, contractor, patriot and politician, has decided to go up against the game of matrimony and on next Thursday night at Cordray's theatre he will lead the coy and blushing widow Clancy to the hymeneal altar. You are invited to attend the ceremony. Everybody of consequence will be there. That the occasion may not lack conviviality 20 stunning girls in modish costumes will appear to advantage in catchy songs and dances. A band and orchestra will assist in drowning your troubles in a deluge of real music. Maud Sutton, Jessie Stevens, Lew Nelson, Frank Mitchell, Ollie Willard, Kathleen Seymour, the Wellington sisters, Harry Fantelle, Claud Radcliffe, the megaphone band and a score of specialist artists will attend, and it's a safe bet that there will be great doings when Dan Maloney commits matrimony.

The Park theatre, the new continuous house on Washington and Sixth streets, closed its first week with an excellent patronage and assurances that its popularity will continue. Neither did the presence of a rival seem to disconcert the old stand-by, the Arcade, only a block away, and it looks as if there is in Portland, probably more, for Fred Merrill is arranging a third home for vaudeville in one half of his old cycler store on Sixth street. There is to be seating accommodations for 775 people and continuous performances from 2 to 10 p. m., the price of admission being scaled from 10 cents up.

The vaudeville bills were all exceptionally pleasing this week and the managers promise a number of treats in the new programs.

Portland may get a chance to see Richard Mansfield's production of "Old Heidelberg," for in the early spring the attraction is engaged for a San Francisco run and the chances are that it will be brought north.

The management of Cordray's theatre in this city and the Third avenue theatre in Seattle have engaged the Stockwell theatre company for a limited engagement following the close of their Oakland, Cal., date.

The local Elks are awaiting with much interest their forthcoming minstrel show at the Marquam Grand theatre. The date has been set for Friday evening, January 29, and it is needless to say that the theatre will be sold out.

The first New York appearance of "The Pit," a dramatization of the well-known story by Frank Norris, has been set for February 2. The production has scored a tremendous success in Chicago, where a four-week's engagement has been extended to a stay of nine weeks. The receipts average \$1,300 a performance.

Within three months Manager Baker will send his Baker theatre company on a road engagement that will include all the important points on Puget Sound and in California. He is at present engaged in selecting some strong plays for the company and when it commences the tour its personnel and repertoire will compare favorably with the best road organizations sent out from the East.

It is said that Cosmos Lennox, an English playwright of considerable repute, has a version of "Vanity Fair" which he is desirous that Florence Roberts should produce in the West next season. It would be a welcome addition to that popular woman's repertoire and would undoubtedly be far more satisfactory to the public than her "Zaza" or "Sapho."

Mr. and Mrs. H. E. Duffield, Frank

MacVicar, Joseph Dalley and Mr. and Mrs. Corbett are enjoying a few weeks' rest at the Relief Hot Springs, San Jacinto, Cal. They are leading lights with the Neil-Morocco Stock company and made many friends here during a protracted engagement recently.

In the death of Mrs. Russell, mother of Annie Russell, the stage loses one of its historic characters. Miss Russell was playing a road engagement when notified of her parent's demise and returned to New York in time for the funeral services. Mrs. Russell, her daughter and a son Thomas were once members of Ada Gray's "East Lynne" company.

Richard and Pringle's minstrels are en route to the coast and are booked for an engagement at the Marquam Grand theatre next month.

Rose Melville, the clever little actress whose famous character creation of "Sis Hopkins" is so pleasantly remembered by local players, has a heart as great as her talent. She recently cheered the founder of the Bell Consumptive Home for Actors by sending him a check for \$358 and announced that she would also send the proceeds of a benefit performance to aid the cause.

The job of theatrical angel has proven to be anything but a sinecure for H. E. Bay, manager of "Uncle Josh Spruceby" which recently played at the Marquam Grand in this city. The show went into bankruptcy at Oakland last week and Mr. Bay, who has once a well-known national league baseball player with Cincinnati, will probably go back to the diamond for a living.

"The Fatal Wedding" will be seen at the Marquam Grand theatre in the near future.

One of the early attractions at the Marquam Grand theatre will be "The Devil's Auction."

**PRESS AGENTS' MONOLOGUES**

"GHOSTS."

"Ghosts" is the story of a woman who has faithfully acted as a model wife and mother, sacrificing herself at every point with selfless thoroughness. Her husband is a man with a huge capacity and appetite for sensuous enjoyment. Society, prescribing ideal duties and not enjoyment for him, drives him to enjoy himself in underhand and illicit ways. When he marries his model wife, her devotion to duty only makes life harder for him; and he at last takes refuge in the caresses of an undutiful but pleasure-loving housemaid, and leaves his wife to satisfy her conscience by managing his business affairs whilst he satisfies his cravings as best he can by reading novels, driving and firing, as aforesaid, with the servants. Mrs. Alving feels that her marriage has not been a love match; she has, in pursuance of her duty as a daughter, contracted it for the sake of her family, although her heart inclined to a highly respectable clergyman. In the humiliation of her first discovery of her husband's infidelity, she leaves the house and takes refuge with Manders; but he at once leads her back to the path of duty, from which she does not again swerve. With the utmost devotion she now carries out a tremendous scheme of lying and imposture. She so manages her husband's affairs and so shields his good name that everybody believes him to be a public spirited citizen of the strictest conformity to current ideals of respectability and family life. She provides for her illegitimate daughter as a maid in her own household. And as a crowning sacrifice, she sends her son away to Paris to be educated there. Her own martyrdom is brought to an end at last by the death of her husband in the odor of a most sanctified reputation, leaving her free to recall her son from Paris and enjoy his society. Oswald, the son, has inherited his father's love for enjoyment; and when, in dull rainy weather, he returns from Paris to the solemn house where virtue and duty have had their temple for so many years, his mother sees him first show the unmistakable signs of boredom with which she is so miserably familiar from of old; then sit after dinner killing time over the bottle; and finally—the climax of anguish—begin to flirt with the maid who, as his mother alone knows, is his own father's daughter. She did not love the father; she loves the son with the intensity of a heart-starved woman who has nothing else left to love. She sees at once that he has a right to be happy in his own way, and that she has no right to force him to be dutiful and wretched in hers. She sees, too, her injustice to the unfortunate father, and the iniquity of the monstrous fabric of lies and false appearances which she has wasted her life in manufacturing. She resolves that the son's life, at least, shall not be sacrificed to joyless and unnatural ideas.

In driving the father to steal his pleasures in secrecy and squalor, they had brought upon him the diseases bred by such conditions. Her son now tells her that those diseases have left their mark on him, and that he carries poison in his pocket against the time, foretold to him by a Parisian surgeon, when he shall be struck down with softening of the brain. When the mother and son are left alone in their dreary home, all

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## The Event of the Season

# ELKS' BENEFIT

At the Marquam Grand Theatre  
Friday Evening, January 29th

The finest Dramatic, Musical and Vaudeville Performance Ever Presented in Portland

"Destiny"—(New York Herald \$1,000 Prize 1-Act Play).  
"At the Stage Door"—Composed and participated in by those Four Funny Fellows—Rea Irvin, A. L. Hart, Bob McCracken and George Eastman.  
"On His Devoted Head"—1-act comedy, wherein the woman does all the talking. (The first time in Portland.)  
Minuet—(From Don Giovanni)—Danced by eight beautifully costumed children.  
Bass and Baritone Solo—(From Opera I, Puritani).....Bellini Signor Ferrari and Mr. S. N. Doughty. (First time in Portland.)  
"Her First Lesson"—The funniest 1-act farce. (First time in Portland.)  
Soprano Solo—Selected.....Mrs. Millie G. Perkins.  
Monologue—Selected.....Mr. Leo Cooper  
Soprano Solo—"Ala Stella Confidentia".....V. Robandi Madam G. Ferrari.  
Petticoat Party—1-act high comedy. (First time in Portland.)  
Accompanist, Miss Elizabeth Hobson.  
The entire performance under the personal direction of Mr. Leo Cooper. Tickets with reserved seats, \$1.00. Box office open Wednesday morning.

## CORDRAY'S THEATRE

Cordray & Russell, Mgrs.  
PHONE, MAIN 992.

MATINEE PRICES—Adults 25c; Children 10c.  
EVENING PRICES—15c, 25c, 35c, 40c and 50c.

Last Time Tonight, Sat., Jan. 23—"FOR MOTHER'S SAKE"

COMMENCING TOMORROW, SUNDAY MATINEE, JAN. 24  
And Sunday, Monday, Tuesday and Wednesday Nights

## LAST SEASON'S BIG SUCCESS

JULES MURRY'S  
BIG SCENIC PRODUCTION OF JOSEPH ARTHUR'S

# Lost River

A PASTORAL LOVE STORY—DIRECT FROM ITS PHENOMENAL RUN IN NEW YORK.

IT IS MELODRAMATIC MUSICAL SENSATIONAL WHOLESALE Large and Splendid COMPANY

MAGNIFICENT SCENERY!  
Thoroughbred Horses carried by Lost River Company. Bicycle Race. Old Toll Gate, Etc.

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MATINEE PRICES—Adults 25c; Children 10c.  
EVENING PRICES—15c, 25c, 35c, 40c and 50c.

Three Nights, Starting Thursday, January 28  
Only Matinee Saturday, January 30

...THE MIRTHFUL, MUSICAL COMEDY...

# Maloney's Wedding

PRETTY GIRLS TWENTY COMEDIANS TUNEFUL MUSIC. SEE The Big Parade at Noon The Saxophone Quartette

A GREAT CAST—30-PEOPLE-30

## THE BAKER THEATRE

GEO. L. BAKER, Sole Lessee and Manager Phone Main 1907  
PORTLAND'S FASHIONABLE POPULAR-PRICED PLAY HOUSE

GEORGE L. BAKER PRESENTS

## The Baker Theatre Company

WEEK BEGINNING SUNDAY MATINEE, JANUARY 24

# A Celebrated Case

A POWERFUL DRAMA IN PROLOGUE AND FOUR ACTS  
By WILLIAM DENNERY and CORMON

MATINEE SATURDAY

Next Week A Roaring Comedy in three acts "JANE"  
By William Lestocq