

Stars Who Will Come to Portland Playhouses This Season

ON THE STAGE

Stage Door Gossip—Alan Dale's Latest Letter From London

THIS WEEK AT THE THEATRE.

Baker...Melbourne MacDowell and company in "Cleopatra"...

ROBERT, square-shouldered, athletic—Melbourne MacDowell looks about the same as he did 15 years ago.

"Agreed," replied Mr. MacDowell. "There isn't a living writer of the classic drama, nor has there been one in a century, whose plays are produced as frequently as Sardou's."

"Victorian Sardou"—again the actor rolled the morsel upon his tongue—"is to my mind the greatest master of the drama since Shakespeare, and, frankly, I believe the people get a larger share of enjoyment from the Frenchman's plays than from any other."

And Mr. MacDowell might have added, from his look, "God grant that day be far removed."

"What is your favorite play?" "La Tosca," was the prompt reply. "It is unquestionably the strongest of the Sardou productions."

"And your favorite character?" "Antony," said Mr. MacDowell. "La Tosca is powerful, but it hasn't the breadth, I have always thought, that one finds in Antony. Possibly I am prejudiced. Scarpia is hideous to begin with, while Antony, though he makes a weak one—we all have our weaknesses—appeals to me as a lovable character."

And the rehearsal of "Cleopatra" was resumed. When the general Mr. Baker throws open the doors of his cosy playhouse today, Portland will witness the novel return of the stock-star days.

There was a time, not many years ago, when the theatre furnished a company and the star made his or her way to town all alone. That system antedates even the connection of the Pacific and Atlantic by rail, and in every instance, afterwards, it had one advantage. It avoided expense. But as time changes us all, so it changed the methods that controlled our histrionic amusements.

But here we have the stock-star again, only under more propitious circumstances. The support furnished the star is capable, professional, non-amateurish. The conclusion is that Portland will enjoy the offerings dished up by Mr. Baker and Mr. MacDowell.

The engagement of MacDowell and the stock company in Sardou plays follows rather an interesting situation. At the time of her death, Fanny Davenport owned the sole rights in the United States, at least, to the great Frenchman's works. The plays consequently formed a great asset in her estate, the settlement of which was a tremendous task left to Attorney Thomas R. Hart of New York.

It was feared that a woman to take up Davenport's work could never be found and that the troupe came to the fore, Bernhardt on the other side individually kept the name of Sardou before the world. But Melbourne MacDowell seemed fitter fitted to the demands of the drama and only for brief seasons has been away from the stage. He came into his own the last time a couple of years ago, when Mr. Hart determined to put the plays into stock and furnish the star. Mr. Baker regards himself fortunate in having effected a

contract with Mr. Hart whereby the latter provides the manuscript, scenery, costumes, a stage manager and MacDowell, while the local management engages the players and sees to the payment of their salaries. And, by the way, the young woman who is about to essay the roles that crowned the Bard's surprise package, she is Miss Charlotte Dean of New York, and spoken of in the highest possible terms.

Season's Opening at Hand. One by one the theatres of Portland are opening their doors. Within a fortnight or so the season will be on in earnest.

Cordray's got into line last week with a farce comedy and continues with tragedy this week. Today the Baker begins its season with a notable offering—MacDowell and "Cleopatra"—and the Empire likewise opens with the Wiedemann Stock company in melodrama, "The Colonel," which offers its first bill in another week and the Marquam will be ready on September 15.

Meanwhile, the little houses are playing nightly to capacity. The vaudeville bills just closed have been exceptional worth. Each of the houses—Star, Lyric, Bijou and Arcade—presented features of real interest and they promise no come-down for the ensuing period.

Some Stars on the Horizon. Manager Fangle of the Marquam Grand is thoroughly pleased with the prospects of the coming season, and well he should be, after flashing the list of attractions from which these were taken. Early in the season we get Kylie Bellew in either "Raffles" or "A Gentleman of France"—possibly both. That isn't had at all. And right on top of him comes "The Wizard of Oz," but also, without Montgomery and Stone, Frank Daniels will be here. "Glittering Gloria" is scheduled. We are even promised George Ade's "County Chairman" and Pete Daily in the late Jerome Sykes' big hit, "The Billionaire." Richard Carle's "The Tenderfoot," born at the Dearborn in Chicago; the Shubert's "Chinese Honey-moon," Maxine Elliott, "The Sultan of Sult," Willie Collier, "The Earl of Paerocket," Sothorn and Marlowe, Melba, Bernhardt, Lew Dock-stader—well, the list is enough to take one's breath. But it goes right on. Joe Murphy will be welcome. "Beauty and the Beast" is sandwiched between Florence Roberts and Williams and Walker, the colored gents, "Is Dahomey." Creator's bread is on the way (let us hope for no break-up here). Clara Bloodgood, Frederick Wards and Kathryn Kidder. "Sweet Clover" and "The Bonnie Brier Bush." It looks great.

The musical productions will predominate in the list of big comers. There are 15 booked to date.

Salmon Instead of Cash. Over at Cordray's they have a new advertising man. He broke away from one of Ringling's cars and is making his first stay in Portland. He knows nothing of this section and what they say and do to him around that theatre is plenty. Manager Dudley of the Keane company had on his "hidding clothes" yesterday and attempted, not without Montgomery and Stone, to make the whole without success, to make the

medium of exchange around here. "All along the coast," said he, "you will have to carry a trunk filled with salmon and for each permit to filograph a window you will be compelled to dip up two fish."

Why, what do they do with the salmon? "When you get up to the refrigerator," he said, "they turn them into fish. Why, they exchange them at the box office for seats."

"No?" "Yes," he certainly. Haven't you ever heard of that? Why, over in Astoria the people don't bring money to the window at all. There's a little chute alongside the window, leading to a refrigerator. When you get up to the window the seller asks you how many you want. "I want five," you say. "Drop in six," he says, and then a kid checks them off as the fish come down the chute. A novelty that you can't get in O.K. and the man gets his tickets."

The Pacific coast knew few actors better than they knew Michael A. Kennedy, who died recently. In 1875 he came west with Hooley's comedy company and following that his visits were as regular as they were welcome until a few seasons ago, when, on account of his advanced age, he remained nearer New York.

"Mike" Kennedy made his first appearance under John T. Ford in Ellimore, and later played at Ford's theatre in Washington. It was during his brief absence from that house that Lincoln was assassinated, but his name was published and republished as a survivor of the cast playing on that night. In his career, the deceased supported such eminent stars as Edwin Forrest, Mma. Collette, E. L. Davenport, Matilda Heron, Charlotte Cushman, Lotta and Joseph Jefferson. He was 75 years of age.

Mrs. E. J. Phillips Gone. The death of Elizabeth J. Phillips is reported from Philadelphia. For a half century she was one of America's favorite actresses. A. M. Palmer, her manager for 20 years, paid her this tribute: "She was accomplished, faithful, full of old-fashioned notions of the dignity of her calling, and thoroughly conscientious in fulfilling her duties to the public and the management." Nobody will feel the death of Mrs. Phillips more keenly than Rose Eytling, now in Portland. They were warm friends and close associates for many years in the profession.

Ward and Vokes to Part. The report that Ward and Vokes are to separate is confirmed by Mrs. Mitrovich, who says that the two have no money enough to retire on, but that may be nearer the truth to remark that for a number of seasons "Happy" has been doing all the work for half the proposed salary. In any event, William West is to be seen in Ward's place. This occurs the dissolution of about the last of the teams that were famous when Hallon and Hart, and Evans and Hoy were familiar names to all America. McIntyre and Heath still survive and will celebrate that fact by deserting vaudeville for a legitimate musical comedy.

The Strenuous Bernhardt. An enterprising agent who does not arithmetic has taken the trouble to figure out that Mims Bernhardt has had the greatest experience of all tragedians in the simulation of suicide. Her deaths by self-administered poison total up roughly to 10,000; she has jumped into the scenic artist's Seine over 7,000 times; she has sent over 5,000 bullets into her head from a revolver, and nearly the same number of daggers has

the great actress, to the inexpressible sorrow of intemperately sympathetic spectators, plunged deep down into the coffin at the side of her bodice. At a reception one night at Leopold Rothschild's a woman asked Miss Bernhardt if she really kept a coffin at her house in Paris. "Certainly," answered the actress with a smile. "as you would you if you were the Morgue's most constant customer!"

Mad Goodwin's New Play. N. C. Goodwin will sail from England, September 7, and begin rehearsals of his comedy, "The Usurper," by L. N. Morris. He will open his season at Power's theatre, Chicago, October 3. His New York engagement will be played at the Knickerbocker theatre. After his New York run he will tour the principal cities, playing the Pacific coast late in the spring, ending his season the latter part of June. His entire company has been engaged and will present a roster of very strong names.

A Minstrel's Story. William Josh Daly, a minstrel director, says that the most welcome compliment which he ever had paid to his work was a left-handed one. He and his minstrels were playing at a park in Elmira, N. Y. Harry Dixey, one of his men, was sick and Daly went up after the performance to see him. He was a stranger in town, but as he had been in the house before he thought he could find his way. He came to a house which resembled Dixey's abode, and entered without knocking. He went to a room corresponding to Dixey's and again entered without knocking. In the room were two men and two women playing cards. "A burglar," yelled one of the women, and the men promptly captured Daly. He tried to explain, but they would not believe him. "I am Daly, the minstrel," he protested. "The one that is playing at the park" asked one of the men. "The same," declared Daly. "Tell us your jokes," said the man turned him loose. "You can go," he said. "No one but Adam, Eve and Josh Daly could remember those jokes."

Small Talk of Stage People. And now Kathryn Osterman has a play called "The Girl Who Looks Like Me." How nice, that some one should have found a new way to express it. At that, Cincinnati was recently afflicted with a drama bearing the luscious title "Wedded But No Wife." The author's name was not given, but The Duchess is strongly suspected. The Shuberts found at least one play in London worthy of production. It is "Bernard Shaw's" "Man and Superman." Robert Lorraine will head the cast in this country. Miss Cathrino Countess, who is to lead the feminine forces of the Columbia Stock company, was accorded a flattering reception upon the night of her departure from Philadelphia, where she was leading woman of the Keith's Stock company. Charles Richman is to be leading man with Amelia Bingham this season. The company opens in Chicago at Hooley's. Wonder of wonder! That old "vet," Henry Clay Barnabee, not content with the dissolution of the Bostonians, has gathered three of his old members of that famous organization around him and will go in for vaudeville, presenting a 30-minute opera.

John D. Barkin, former mayor of Birmingham, N. Y., and the original of McRae as her leading man once more. Dustin Farnum, the most natural lover on the stage, will again assume the role of the cow-puncher and hero in "The Virginian." Here is an item that ought to stir the hearts of the old-time "opry house" patrons in towns on the Kansas-Missouri keystone circuit: "Dina May Spouner" will be starred in "Jack's Little Surprise." George Broadhurst is to make a play out of Alfred Henry Lewis' political tales, "The Boss," for Thomas A. Wise. Walter Gale, who created the part of Happy Jack, the tramp in the original production of "The Old Homestead" 18 years ago, will assume the same role when the piece is put out this season. George Ade's next play will be called "The College Widow." Its central figure being a country belle in a college town who keeps up a progressive flirtation with the students. The whole is a satire on college life. Gabriell Rejane and Novell, the distinguished foreign artists, are both to visit the coast this season and will, presumably, appear in Portland. The former will present "Zaza," but as she is not a success. Wyndham has a penchant for long pauses and extended periods of deliberation before action. One night, after an unusually long rest in "Mrs. Danes' Deceit" during the first act, he was told by a somber heroine, a boy in the pit called out: "I 'opes as we are not keeping you up, Sir Charles."

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Stories by the dozen have been told about the ignorance of modern theatrical managers in regard to the classics. But the one who insisted on having 18 muses in his production in order to eclipse the production of his rival has found his equal according to the story told by Oscar Hammerstein. This veteran theatre builder, composer and inventor was standing outside his Victoria theatre the other evening when he saw a friend of his, also a theatrical manager, come out of the New Amsterdam theatre, where a performance of "A Midsummer Night's Dream" was going on. "Well, how do you like that show?" asked Mr. Hammerstein. "It's just this way, Mr. Hammerstein," the man replied, "the music's fine, but I think Klaw & Erlanger will have to get somebody to rewrite the book."

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ROSE EYTLING. With the Columbia Theatre Stock Company.

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lows the enchantress to her palace in the ancient city of Memphis. It is the passion of Cleopatra and Anton that consumes the entire six acts of the play. The loves, quarrels and jealousy afford the dramatist wide scope for powerful writing and arranging intense situations. "Cleopatra" will be found the best attraction that has ever visited the Baker and this is the first time that the play has ever been presented in the Pacific northwest at these prices.

A TRAGEDY AT CORDRAY'S. Laughter reigned supreme last week at Cordray's theatre. This week there will be an entire change in the nature of the performance. Tonight, Mr. James Keane will open with "Fable Roman," a tragedy based on Marie Correll's novel and more commonly known as "Vendetta." From farce comedy to a tale of such tremendous strength is quite a transition, and the change will be readily appreciated by the patrons of the house.

Everybody has read Marie Correll's story. When it was published a few years ago it had a gigantic circulation and aroused great excitement in literary circles. Ever since the novel was dramatized it has been a great drawing card and this is the first opportunity which the people of this city will have had to see this great play.

Fable Roman, a distinguished citizen of Naples during the troubled plague, is seized with the disease, and during the confusion that prevailed is buried alive. He breaks his flimsy coffin and returns to his residence to find that Guido Ferrar, supposedly his best friend, has won the affections of his wife. He resolves to kill them, but thinking that such a punishment is too light, he diagnoses himself and appearing again, becomes the rival of Ferrar and again wins from his false friend his own wife's passionate love. A duel is fought between the two rivals and Fable kills his foe without compunction. He then induces his wife, under a pretext, to visit the tomb in which he had been buried, and there reveals his identity.

Mr. Keane and his well-balanced company give a complete and finished performance of the work and much of the special scenery used in the elaborate New York production will be used here. The play will be the bill tomorrow night, Tuesday, and Wednesday evenings, when it will give way to "A Mexican Romance," which is full of comedy and dramatic situations.

THE NEW STOCK COMPANY. The new stock company opens at the Columbia theatre Sunday matinee, September 4, is now well on with rehearsals. Never before in the history of Portland has the public had such an opportunity to witness high class plays so well produced. No money is being spared to mount the plays and the opening day will be a red letter one.

The play, "Captain Lettibrain," which has been produced at the Columbia theatre, is well adapted for the purpose. E. H. Sothorn had two of his most successful seasons starring in this play, which is Margaretta Correll's play, which is a novelty in the repertoire. Mr. Baume is sure to jump into popular favor, as he is adapted for just that line. Miss Cathrino Countess will be charming as Fanny Hadden, the actor's best work. In Sothorn's play with Sothorn, Dean Harbour, the character comedy part, is in the hands of William Dills. Pickney, the young officer, will be played by Donald Bowler, and the role of the villain, "Folly" will be played by Miss Louise Brandt, the ingenue. Smithers, the comic, will be played by Scott Seaton and last, but not least, Rose Eytling is for Hyacinth Messtier.

Monday afternoon the new bill for the week opens at the Lyric. The money in this bill than any that this house has ever presented. This week's bill is as follows: Ernest Jerax, the contortionist, introducing his spectacular act, the comedy of first magnitude. The comedy of first magnitude, using only kitchen furniture; Mr. and Mrs. Clark Mounts, in high class singing and talking; Kathrine Dyer, dainty soprano; Tommy White, the clever comedian; and the Vitascop, in the latest moving pictures. Last week's bill closes tonight and has proved a great drawing card, while this week's bill opens Monday afternoon, and the performance today from 2:30 to 10 p. m. Fifteen dollars in gold is given away every Friday night, \$5.00 at each performance. If you want an evening's performance, or a matinee, don't miss it. If you list for one evening.

"CLEOPATRA" AT THE BAKER. "Cleopatra," the great Sardou play, will open the new theatrical season at the Baker theatre this afternoon. It will be presented by Melbourne MacDowell, who is acknowledged as the foremost Bardou actor in this country. Mr. MacDowell will appear as Marc Antony, the same part he played so long with the late Fanny Davenport. The role created in America by Fanny Davenport will be in the keeping of Charlotte Deane, an actress of recognized ability. The remainder of the company is composed of experienced people carefully selected for Sardou drama. The production will be complete to the smallest details. The costumes are magnificent and are from designs made for the Davenport tour. The garments are historically correct. Cleopatra was Queen of Egypt and holds a unique place in ancient history. Her career was marked with notable events and her name will live for ages. She was accused of being a magician and in the drama which Sardou wrote the woman shows her power over the elements by producing a terrible storm which has for its object the destruction of a fleet of war vessels. Marc Antony, a Roman general, becomes enamored of the Egyptian queen and fol-

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JAMES KEANE AND MISS LILY BRANCOMBE, At Cordray's Theatre.

CHARLES P. CLARY, At the Empire Theatre.

(Continued on Page Fifteen.)