

L O. A new star has come out of the west.

His name is Whiffen-Thomas. Whiffen, son of Mr. and Mrs. Thomas Whiffen, whose names were so eminently linked with American theatricals a generation ago that it is really worth knowing a son who threatens to shed more lustre on the family name and profession with respect to the stage.

Few people, if any, who visited "The Sultan of Sulu" were aware that the impersonator of his hilarious highness, Ki-Ram, was part and parcel of the stage Whiffen-Thomas. It is true, though, that Whiffen-Thomas is just a little, as it properly should, when he admits that he is the son of his illustrious parents.

Unfortunately the present Thomas has had few interesting experiences in the profession. In which respect, he differs widely from most actors. Or, if he is not really different, he speaks of himself with realistic disregard for color. Or, possibly, with a fear in his heart that some one will call him an individual press agent. At all events, I went to the young man for an exciting account of his career.

Wherefore, at my urgent solicitation, Thomas the younger talked of Thomas the elder and said a lot of things we had not heard before.

"My father was an Englishman," said Whiffen, Jr., "and began life as a choir boy in the Rochester cathedral, singing tenor. Although he grew up in church, it was not to his liking, and when he became of age he started out to seek his fortune in the world, which he had inherited. You probably remember Dickens' descriptions of the English song houses, where professional people of the better class gather to their nation then and drink their beer, and where, after a certain period of the night, the gathering becomes a foodless banquet. A toastmaster is appointed and at intervals he calls upon the guests to perform."

"Father was a singer on these occasions—the tenor of a quartet, and in that particular circle he bore considerable of a reputation. It was from these functions that he derived the notion of going on the stage. My father was also a violinist, and played in the private orchestra of Queen Victoria, and I remember that he used to borrow the Whiffen family's violin, believing it to be one of the finest in all Europe."

"Eventually, Mr. Whiffen went on the operatic stage. He came to America as the buffo singer of the Galton Opera company, of which my mother, Blanche Galton, was the prima donna. Later he organized his own company. In this country he was the original Sir Joseph Porter in "Pinafore" and the first Pookah in "Kikado," while my mother was the original Butter-Cup."

"Not long after this, my father lost his singing voice, and went in for light comedy. He joined the old Madison Square stock company and originated the role of Pitticus Green in "Hazel Kirke." From that day until his death, seven years ago, he remained under the management of Charles Frohman. At the time of his death he was playing the character part in "Bowling the Wind."

Mrs. Thomas Whiffen is now in her twenty-sixth, imaginative year, and under Frohman's direction. She has been loaned to the Liebler management for "Merely Mary Ann."

"It was in the Frohman troupe stock that the younger Whiffen made his start as a super in "The First Gentleman of Europe." That was only seven years ago, and today he is playing star parts. Mr. Whiffen graduated from Stanford university in the class of 1897, and it was shortly after his father's death that he took to the stage. For five weeks he went on with the mob, without salary, and was then given a thinking man's salary of \$100 a week and the \$5 a week. After the first performance, Frohman put in a piece of stage "business," in which Whiffen participated, and again in seven years ago, I rather liked the way things were coming," continued the young comedian, "and I was overjoyed when Mr. Frohman once more doubted my income. I determined to make a success of it. For three years I played everything that came along, from boys of 14 to dukes of 75. I became assistant stage manager, then stage manager. The rest is brief. I managed the stage for James K. Hackett one season, for Henry Miller one season and then joined "Three Little Lambs," playing a straight part in that musical comedy at the Fifth Avenue theatre. Next I succeeded Cyril Scott in "Miss Bob White." The first character part I played in musical comedy was the Chinese in "The Geisha." Had one season with "The Chaperons" as the old milliner, then reached my goal—a five years' contract with Henry W. Savage for leading roles. The latter was accidental, due to the row between Mr. Savage and Frank Moukhab. From August 1, 1904, I have been playing Mr. Whiffen in only 22 years of age. His future is assured, if he maintains the standard of his work in George Ade's opera."

Henry W. Savage, the one American manager who is prejudiced against foreign theatrical products, has our thanks for sending us the Ade's "The Sultan of Sulu." The verdict was quite general in Portland, as it has been elsewhere on the coast, that no cleverer musical comedy has been presented in the west in many seasons and none of American origin even approaches the wealth of humor in Ade's book or the infectious beauty of Walthall's music. Mr. Savage has established a good reputation for the quality of his western companies. He may be depended upon to send the best he has—for the first engagement, at least—and he never drops his standard quite as low the second and third times as other managers. Doubtless the "Chaperons" is a notably heavy drama, the Henry Irving version of "The Crime of Duboso," with



JOSEPH JR. WILLIAM W. JEFFERSON IN "THE RIVALRY" AT THE MARQUAM THEATRE



JAMES KEANE WITH THE COLUMBIA STOCK CO. IN "THE CRIME OF DUBOSO" AT THE MARQUAM THEATRE

James Keane in the dual role. Next week Howard Gould enters the cast as leading man and the week following Frances Slosson will succeed Louise Brandt as the ingenue. Always something new at the Columbia. The Empire pursues the even tenor of its way, having for this week the genuine thriller, "Nettie the Newgirl." It ought to stand "em up" if anything can. Vaudeville: Two houses, change policy beginning tomorrow. The Lyric and the Bijou have concluded that rather than drift in an overcrowded sea it will be better to furnish cheap stock productions. Which is a sensible conclusion.

SMALL TALK OF STAGE PEOPLE.

The theatrical trust is "on its ear" about some criticisms written by James McCall of Life and has barred the critic from all theatres under its control. It is needless to say that Life will not suffer by the transaction. Mrs. Carter's new play, "Adrea," is a distinct metropolitan hit—it places the actress in the tragic class, being heavier than "Dubarry" and her other recent successes. A three-act farce of "frenzied finance," entitled "The Money Makers," has opened at the Liberty theatre, New York, introducing Ida Comstock as a star. The theatrical novelty on Broadway is the English musical comedy, "The Duchess of Dantzig," which George Edwards brought from London. It is founded on Sardou's "Madame Sans Gene," and follows the story closely, with Napoleon as a central figure. Frank Von Vecsey, aged 12, is the latest musical prodigy to set New York on fire. The lad is a Hungarian violinist and is said to be a phenomenal performer. So great is the demand at the Empire theatre, New York, for Madame Adams that Frohman has cancelled a lot of outside time to prolong her engagement in "The Little Minister."

MONOLOGUES.

"The Crime of Duboso." This is the last week of Edgar Baume at the Columbia. The engagement of Howard Gould, the new leading man, begins next Sunday. By special arrangement with Morris B. Dudley, Manager Ballard has secured the right to present Henry Irving's great London success, "The Crime of Duboso," for its initial American production, with the romantic young actor, James Keane, as star, surrounded by the entire Columbia stock company in prominent and powerful parts. "The Crime of Duboso" will begin with the



SIG. ALBERTI — (MME. MANTELLI) UNDER DIRECTION J. SAUNDERS GORTON — (PRIMA DONNA) AT THE MARQUAM THEATRE

with the result that he engaged her at a high salary for five years for the Metropolitan opera house, New York City. At the conclusion of the New York engagement she made a tour of the principal cities of Europe, with Signor Tamagno, winning fresh laurels in Paris, Berlin, Vienna and St. Petersburg. Mme. Mantelli is not only a great singer; she is a most charming and cultivated woman, speaking almost as easily in her native Italian four other languages, French, German, English and Spanish and singing her roles in them all. Seats are now selling.

WANDO LUDOW AS NETTIE IN "NETTIE THE NEWGIRL" AT THE MARQUAM THEATRE.

has been playing Bog Acres over 23 years. That he always liked the character, and that his heart and soul were in the production of it, is evident from the following extract from his autobiography: "This comedy kept running in my head of late years with almost the same persistence that 'Rip Van Winkle' had done in the olden time. Bob, too, was an attractive fellow to contemplate. Sheridan had filled him with such quaintness and eccentricity that he became to me irresistible. I would often think of him in the middle of the night. At odd times, when there was apparently no reason for him to call, he would pop up before me like an old acquaintance—for I had acted him years before, but always with a new expression on his face. I will not say that the methods by which I treated the various phases of the character were all thought out previous to his revival. Some of them came to me after, and many at the time of their representation; for during the late run of the comedy I had acted Acres at least a dozen times before I had hit upon a satisfactory effect with which to end the second act, and even then it did not strike me until the very moment of its execution."

Mantelli's Interesting Career.

The career of Eugenia Mantelli, who appears with her company at the Marquam Grand Wednesday night in Verdi's masterpiece "Il Trovatore," has been so universally successful that like powerful governments that are said to have no history, it might be thought to be devoid of interest. The reverse is true, for it is a career honestly won by hard work as well as by splendid natural talent.

Jeffersons Tomorrow Night.

Undoubtedly one of the best high-class comedy presentations of the season will be on Monday and Tuesday nights, January 23 and 24, when "The Rivalry," with Joseph Jefferson, Jr., and William W. Jefferson and their "all-star" cast may be seen at the Marquam Grand theatre. Joseph Jefferson took up Sheridan's "Rivalry" in 1875, and altered and condensed it to meet the requirements of modern theatre-goers, who, as he explains, had become averse to abundant dialogue unless it revealed plot, and who demand entertainment for the eye rather than for the ear. The production met with success, and in 1878 he was invited to produce it with the other great plays at the big dramatic festival in Cincinnati. Mr. Jefferson



WILLIAM COLLIER IN "THE DICTATOR" AT THE MARQUAM GRAND THUR. FRID. AND SAT. MAT.

entertainers of the day. Daisy Vernon, the great singer and soubrette, will appear in illustrated songs, and the greatest of all the Japanese-Russian war pictures, entitled, "The Hero of Liao Yang," will be shown on the projection scope.

The Grand Theatre.

The new bill at the Grand theatre is a long one and a thoroughly good one. Cora Miskel and her coal-black "picks" have won favor at Keith's and Proctor's and ought to meet with a cordial reception here. Fannie Donovan will present parodies that are bright, sparkling and original. Huntress, a deep mystery, will do daring things on the revolving globe. Willis and Barran have a new comedy sketch. J. P. Fells is a comical genius who works his laughs out of an ordinary cornet. Kohler and Seymour are comic duellists. The Clarence sisters, the Australian nuggets, are fresh from triumphs at the amateur. Alf Bonner sings the new illustrated ballad, "Genevieve," and the grandiose exhibit "The Chicken Thief," by long odds the funniest story film ever shown in this country. Today is the last chance to see this week's great bill and the performance will be continuous from 2 to 11 p. m.

Baker's Unusual Bill.

This week at the Baker bids fair to outdo any bill that popular theatre has ever placed on its roomy stage. It is headed by an extraordinary artist—Mlle. Venita in her famous spectacular and scenic dances. Mlle. Venita comes direct from New York, in which city she won unusually fine press notices. The remainder of the bill alone is worth much more than the addition of Chameroy's, mischievous acrobats and hand-to-hand balancers, will show Bakerites some wonderful tumbling and feats of strength. Marie Wilson will charm with her singing and dancing specialties; Willie and Barry, two sketch artists, offer a 25 minute roar of laughter; James Hennessy is a monologue artist of no little fame; Livingston and Ward, comedy sketch artists, will convulse their audience with their funny jokes; Stella Rhodes, a petite soubrette, John W. Wood, in illustrated songs and the biograph with a new film will complete the bill.

A Clever German Comedian.

"The Silver Slipper," that great spectacular extravaganza, which was the sensation at the Broadway theatre in New York city, and which comes to the Marquam Grand theatre shortly, has for its chief comedian Suits Edwards. The name itself is one to conjure with, signifying as it does an original vein of humor, gestures and gesticulations that invariably throw an audience into convulsions of laughter, and a Dutch dialect as well as a comic. Much of the success of "The Silver Slipper" is due to the lavish expenditure on stage settings, costumes and music, but the cast after all is as much responsible as anything else for its popularity.

Stock Company at Lyric.

With the last performance tonight the Lyric closes its straight vaudeville house. As announced in today's advertisement the Lyric management will introduce for the first time at tomorrow's matinee the new Lyric stock company in "What Happened to Me," a laughable farce comedy. This company is composed of some well known and talented entertainers. Notable among them are Thomas H. Clarke, Robert Athon, Thomas Ray, an illustrative song and the vitaroscope will entertain "twain" certain rise and curtain fall this week. The price of admission will remain the same—10 cents; any seat.

HE FOUND IT

Just as Recommended. "I bought a fifty-cent package of Pyramid Pile Cure from my druggist, and have used two dollar packages since. I think you are just as good as recommended to be. I have not felt the least sign of piles since using your remedy three months ago. If you want to use my name you may do so, as I feel a new man. I now have no trouble with my piles, and am cured of the disease."

Great Bill at the Star.

The only woman acrobat in America today who works continuously through a performance instead of leaving the greater portion of the team to the men or men of the team, is Madame Emosello Chameroy, who appears in an eccentric athletic sketch at the Star theatre next week, beginning on Monday afternoon. There are all kinds of singers, but the famous Tourlet Trio are without a doubt the greatest singing and comedy trio before the public. Another very excellent musical act is that of Claudius and Corbin, America's leading banjoists. A rural comedy entitled "The Village Schoolmaster" will be presented by the comedy sketch team, Hanson and Drew, and special attention is invited to Miss Drew's impersonation of Sir Hopkins. Sanford and Darlington are jesters whose work has the polish which enables them to rank with the greatest