

# "MRS. WARREN'S PROFESSION"

By JULES ECKERT GOODMAN.

(From The Journal's Own Correspondent.)  
**N**EW YORK, Nov. 3.—Arnold Daily brought his production of the Bernard Shaw play, "Mrs. Warren's Profession," to the Garrick. Its advent had been heralded by a bitter controversy in which Mr. Daly, Mr. Shaw and Anthony Comstock had taken prominent parts. The mayor of New Haven had previously stopped performances of the play in that city. Not since the great "Capharnaum" incident had there been such a caper for a certain element of the public. Thanks to this advertising, the entrance to the Garrick theatre was jammed with crowds which threatened a stampede. Even the street in front of the theatre was crowded with curiously seekers. Seats in the hands of speculators sold for absurd prices, as high as \$25 or \$30 each, while even in the gallery they went at \$10 and \$15. Two women approached a speculator who had but two seats left. They were in the last row of the balcony and the speculator wanted \$10 for them. The women urged him to take less, but he would not come down a cent. Whereupon the women went through their pocketbooks and finding that they had only \$5, one woman hastened home to procure the extra dollar while the other outbought the man in order that he should not get away from them meanwhile. That is a sample of some of the scenes enacted at the entrances of the Garrick theatre.

**Skinned by Speculators.**  
 Twenty-four hours later there was only half a house at the Garrick theatre and there was no crush, no crowd. But in the meantime further performances of the piece had been stopped by the police and "Candida," another Shaw play, had been substituted. A great many people had bought tickets from speculators at fabulous sums both for that night and for the succeeding nights. It is hardly necessary to say that when they came to return their tickets the speculators could not be found and the only redress which might be had was the return of the face value of their tickets, namely \$2 each. It is not clear what else may be said about this play, it has done some good at least in forcing home the pernicious practices of the theatre speculator.

And now for the play, the presentation of which the London censor refused to permit, which has been stopped by the police of both New Haven and New York after a single performance in each city. Mr. Daly is reported to have said after the New Haven incident that he would rest his case with the critics and if they judged the play was immoral and unfit that he would withdraw it.

It has been long since such scathing words have been said of any play as were said by every New York paper of "Mrs. Warren's Profession."  
 There is really little to be gained by a discussion of this play. In one way it reflects the best of Shaw just as in another it shows him at his worst. It is not without forceful strong scenes of dramatic value. It lacks, however, that passion of conviction which is essential to every stage piece, that is, judging it from the purely technical ground and leaving aside the moral question. It is dialectic rather than dramatic, although its subject and the essentials of its story in the bare narration would appear to be intensely dramatic. Somehow it seems cold-blooded, almost stilted, too true to facts and not true enough to imagination. It lacks the interpretive power to force home the very lessons which it brings up. It is almost purely mental and its cold-bloodedness—if the term might be used—strikes one with the force of a blow. At least this is the impression which a reading of the play evokes.

**Moral or Immoral.**  
 When you come to the ever-insistent moral question, it is safe to say that if our attention had not been forced upon it a great many of us would not have

given it a thought. The theme itself is so common. It is not a pleasant subject, but it is purely a matter of treatment which decides whether or not it is moral or immoral. One thing the devotees of Shaw have undoubtedly in their favor is that it is a question whether anything as photographic and, one might say, economic as this can be immoral. This does not mean, of course, that there is justification for its presentation upon the public stage. The clinic is not for general view. So the whole matter reverts again to one of taste, as was said in this column a week ago, in speaking of the approaching presentation of this play.

It might be remarked, however, that its most disagreeable incident, probably that of love between half brother and sister, is not unlike the great theme in Ibsen's "Ghosts." There is, of course, a world of difference in treatment, but there are those who would call even "Ghosts" immoral, even as they would unwittingly condemn in the same breath such plays as "Oedipus." To mention such a play as "Ghosts" in connection with "Mrs. Warren's Profession" is to call it once its position. Perhaps, after all, Mr. Shaw has given his play the best designation when, by placing it with the plays which he did and always the title which he selected, he tacitly dubbed it "unpleasant." And whatever else it is, unpleasant it certainly is. Yet one cannot but think what a splendid, wonderful thing this play might have been if it had had the uplift of emotion and the coloring of sympathy for human frailty and endeavor, if, instead of being a dramatic propaganda, it had been a great dramatic story.

**Three Shakespeare Productions.**  
 To turn from Shaw to Shakespeare, there have been three Shakespearean plays produced this week. Over at the Garden theatre Mr. Robert Mantell, who began on Monday night with "Richard III," Thursday presented "Othello," Mr. Mantell appearing as the Moor. Adequate is the word which naturally springs to mind in thinking of Mr. Mantell's work. Rarely is it illumined by flashes of genius, but nearly always he is characterized by merit and expressed with good taste and in manner suggesting a soundness and thoroughness of training. His performance of "Richard III" is especially good, full of color and with a splendid restraint. These qualities are apparent in almost all that he does. He has had the training seen all too seldom at present upon the stage. The performances which he is giving at present at the Garden theatre are of interest and merit.

Over in Mendelssohn hall, where "Everyman" was first presented in this country, Mr. Ben Greet has inaugurated a series of Shakespeare's plays acted in the Elizabethan manner. Whether the method of production which Mr. Greet exhibits is Elizabethan or not is one of some debate. The old accepted idea of the bare Elizabethan stage has been called into rather serious question recently. In a manager's note on the program there is written: "This drama is generally quoted by those anxious to prove that Shakespeare neither anticipated nor desired elaborate settings and mountings; the subject is too broad for discussion here. It is certain he never used them. It may as well be stated here that our object is to give these plays as nearly as possible as they were written, to show their value as drama and literature and in no spirit of opposition to the public that prefers more scenery and less Shakespeare."

At least there can be no doubt as to the views of the man who wrote this note, Mr. Greet or his press agent. It is a pretty sweeping statement to say "that Shakespeare neither anticipated nor desired" elaborate settings. No one can of course say what he desired. When it is considered that scarcely 20 years after Shakespeare's death there were elaborate mountings of plays upon the Elizabethan stage, effects of mechanical nature to challenge comparison with those of today, this broad, de-

clarative statement admits at least of questioning.

**Scenery in Elizabeth's Time.**  
 In this connection it might be worth while to quote from Anthony Wood's "Annals." On August 26, 1638, Strode's "The Floating Island" was presented by the students of Oxford at Christ Church hall before Charles I. Here are Wood's words of description: "That night, after the king, queen and two princes had supped they saw a comedy acted in Christ Church hall, but such an one as was that it had more of the moralist than the poet in it. It was acted on a goodly stage reaching from the upper end of the hall, almost to the hearth place and had on it three or four openings on each side thereof and partitions between them. . . . out of which the actors issued. The said partitions they could draw in and out according to the nature of the scenes whereas were represented churches, dwelling houses, palaces, etc. which for its variety bred very great admiration. Over all was delicate painting resembling sky, clouds and at the upper end a great fair tree of two leaves that opened and shut without any visible help. Within which was set forth the emblem of the whole play in a very sumptuous manner. Therein was the perfect representation of the billows of the sea rolling, and an artificial island with churches and houses, waving up and down and floating, as also rocks, trees and hills. Many other fine pieces of work and landscape did also appear at sundry openings thereof and a chair was seen to come gliding on the stage without visible help."  
 This is really not bad for a scenic production and this was not more than 29 years after the death of Shakespeare. Of course a word should be said about the fact that this play was presented before the king and queen and was something in the nature of a mask and even Wood remarks about its unusualness. Still we do know something about the effects which Inigo Jones produced, and while he has been called Elizabethan in the strictest sense, he comes very close to being so. It is hardly probable that scenery should have developed to the degree suggested in the description above without having had some standing 20 years before. As Mr. Greet says, however, "the subject is too broad for discussion here," and after all there is very little that can be absolutely proved one way or the other. Certain scholars feel very strongly one way and others have no less strong opinions of a directly opposite character. Meanwhile we have Mr. Greet's production of "Henry V."

There is one thing which this undertaking is to be commended for and that is that it is making an educational appeal and is placing before many school children a more vivid view of the poet's work. There were quite a number of young boys and girls present the other afternoon and they were keenly enthusiastic. The idea also appeals strongly to students and whether it evokes approval or discussion it will have a salutary effect.

**"The Merchant of Venice."**  
 Mr. Sothern and Miss Marlowe have not tried to be Elizabethan by the extinction of scenery in their production of "The Merchant of Venice." On the contrary, they have presented the play with beautiful and costly settings which have rarely been surpassed upon our stage. The mounting is exquisite and the lights are managed with a sense of artistry seen rarely; the costuming is varied as it is beautiful. Above everything there is atmosphere and warmth to it all breathing of Venice and Italian landscape. Shakespeare possibly never dreamed of such a thing, but it would have delighted him, practical dramatist that he was.

Of Mr. Sothern's Shylock it may be said that it is interesting and that it has moments of inspiration. So far his impression conveys the idea that it is "new," that it needs the seasoned tone of definiteness, needs decisiveness and constant convincingness. There are bits that fairly surprise one by their fitness and inspiration, but there are other bits which seem a trifle rough and uneven. Mr. Sothern has followed rather in the steps of Kean than in those of Macready and Irving, though at times he seems to combine both interpretations. His Shylock lacks on one side and on the other lacks racial differentiation. His Jew is Jew only on the surface; scratch him and you will find a Gentle. You cannot portray the Hebrew by merely assuming certain gestures and movements, a whole trend of mind is necessary. This, to me, is the greatest flaw in Mr. Sothern's interpretation; it lacks the racial quality. This is very evident when one has seen such an actor as Jacob P. Adler in this part, who brought to it the splendid fervor, the cringing, persecuted, acute, wheedling, proud, intellectual endowment of the Hebrew. You feel too much of the villain in Mr. Sothern's portrayal, too little of the man behind the villain. Above all it leaves the impression of being unsettled, undecided. You never are quite sure of the viewpoint. It is therefore, as stated at the beginning, a performance of moments, some of the speeches being done with rare beauty and force.

**Miss Marlowe's Portia.**  
 Miss Marlowe's Portia is a picture to be placed in the same gallery with her Juliet and her Beatrice, a creation of beauty and appealing charm. There is a splendid womanliness combined with a spirit of youthful fun in Miss Marlowe which make her peculiarly fitted to this role. Above all her voice is a perfect instrument for the demands of the part, especially in the trial scene. She made Portia first, last and always essentially feminine, a woman whose experience had given a mental grasp and a dignity, yet a woman who underneath cherished always a romantic dream. She was gracious, tender, yet firm when there was need of firmness. A Portia who could carry in her heart for years the picture of a Bassanio, yet one, too, who could extract the last farthing of payment from a Shylock. Above all she was a Portia who could play the girliness of her nature being always close to the surface. There has been few more engaging Shakespearean pictures offered on the stage than this Portia of Miss Marlowe.

For the rest it might be said that the acting throughout was very satisfying and the stage management excellent. There were several other openings this week which can be scarcely more than mentioned. At the Broadway theatre, "Veronique," a comic opera worthy of the name, was presented by an English company, which has scored heavily. Miss Marie Cahill in a new musical comedy, "Moonshine," opened on Monday night at the Liberty theatre and seems to have met a favorable reception. At the New Amsterdam the new Drury Lane spectacle, "The White Cat," was presented last night. It is vaguely on the lines of its predecessors, "Mother Goose" and "Humpty Dumpty," and is of standard.

Agency for Mackintosh's Toffee at Sam L. Beary's.

# MARQUAM GRAND THEATRE

Monday Night, November 13, 1905

AN ORNATE BLAZE OF GLORY!  
A Glorious Commingling of Jovialty!

Richards & Pringle's  
**FAMOUS GEORGIA MINSTRELS**

40—A COALITION OF MIRTH, VIVACITY AND GAITY—40

The Big 6 Comedians  
CLARENCE POWELL      JAMES CROSSBY  
FRED SIMPSON      HAPPY BUREGUARD  
FRANK KIRK      LESTER M'DANIELS

Street Parade at High Noon.  
**POPULAR PRICES**  
25c, 35c, 50c and 75c.      Boxes and Loges \$5.00.

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Fourth and Washington Streets      BELASCO & MAYER, Proprietors  
E. D. PRICE, General Manager      E. L. SACKETT, Resident Manager

Last Matinee Today, Last Time Tonight of THE LADY OF LYONS

Starting NOVEMBER 13      Matinee Sat. & Sun.  
MONDAY

25th Week Belasco Stock Co. and Last Week of

**WHITE WHITTLESEY** With Belasco Stock Co.  
In Richard Mansfield's Success  
**The FIRST VIOLIN**

Prices: Night—25c, 35c, 50c, 75c. Matinee—25c, 35c and 50c.  
Sale of seats at theatre box office only. Reservations two weeks in advance.

NEXT WEEK      Reappearance of  
The Powerful Drama **THE FATAL CARD**      WILL R. WALLING

# COMING! THURSDAY AFTER-NOON and EVENING Nov. 23

**MARQUAM GRAND**  
**R. F. OUTCAULT**  
**BUSTER BROWN and TIGER**

Buster Brown Souvenirs for Children at Matinee.  
Direction LOIS STEERS—WYNN COMAN.

# WHITE TEMPLE

TUESDAY, NOVEMBER 21

**FAREWELL CONCERT**  
OF  
**Mme. NORELLI**

Tickets, \$1.50, \$1.00 and 75c, on sale at Woodard, Clarke & Co.

# VIVACIOUS VAUDEVILLE STAR

Week of Nov. 13th

SUNDAY CONTINUOUS, 2:30 TO 10:30 P. M.

Miss Eleanor Jenkins Prima Donna Soprano—Duetting with "Viva Diva!"	PREMIER WIRE ARTISTS <b>Bud and Ollie Wood</b> Spoken Singers and Dancers.	Diamond May & Co. Singing and Dancing Comedians. Conley & McGuire Ethiopian Vocalists. Storoscope "AUKE IN PARIS," ETC.
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General Admission 10c

CLUB MEMBERS DECLARE SPITE CAUSE OF RAID

Members of the Colored Cooks', Porters', Waiters', and Janitors' club, which has rooms at 10 1/2 North Eighth street, are indignant because of the raid on their place Friday night, when the manager and thirty members were arrested and taken to headquarters. They insist that the raid was investigated by persons who are unfriendly to the club because they were excluded from membership. Members were amusing themselves in various ways when Sergeant Taylor with a detail of policemen interrupted them. E. G. Hedepeth, manager, was arrested and charged with keeping open after hours. The members were released after being taken to the station.

Music at Trinity Church.  
Carl Denton's program of organ music at Trinity church today is as follows: At 11 a. m. "Annette and Lubin" (pastorale), Durand; Andante from the ninth sonata, Merkel; "Postlude in D." Lemmens.  
At 7:45 p. m. "Träumerei," Schumann; introduction to third act of "Lohengrin," Wagner; "Andante Sostenuto," Battisti; "Postlude in E." Battisti.

# MARQUAM GRAND THEATRE

Tuesday, Wednesday, Thursday Nights, Nov. 14, 15, 16, 1905

OLIVER MOROSCO OFFERS

**MR. HARRY MESTAYER**  
IN HENRIK IBSEN'S MASTERPIECE

# "GHOSTS"

THE PLAY THAT HAS AROUSED MORE DISCUSSION ON TWO CONTINENTS THAN ANY OTHER THAT WAS EVER WRITTEN.

"Mestayer reached the zenith of dramatic art."—Los Angeles Examiner.  
"The most brilliant dramatic performance of the season."—Chicago News.  
"A wonderful soul-reaching performance."—Mestayer a great young actor."—Louisville Courier-Journal.

PRICES—Lower Floor, except last three rows, \$1.00; last three rows, 75c. Balcony, first six rows, 75c; last six rows, 50c. Gallery, 25c and 35c. Boxes and Loges, \$7.50.  
Seats now selling for the entire engagement.

# The BAKER THEATRE

THE HOME OF MUSICAL BURLESQUE  
YAMMILL AND TRUD BERTHELE  
ORSON THEATRE COMPANY, Lessee.      GEORGE L. BAKER, Manager.

Starting Matinee Today, Nov. 12—6 Nights Only

REGULAR MATINEES, SUNDAY, WEDNESDAY, SATURDAY.  
NOTE—Bargain Matinee Wednesday, 2:15 P. M.—25c to Any Seat

T. W. DINKIN'S FAMOUS BEAUTY SHOW  
**THE UTOPIANS**

MUSICAL BURLESQUE EXTRAVAGANZA

Filled to the brim with mirth, music and a stage full of pretty girls. One of the Big Empire Circuit's Guaranteed Attractions, featuring this season's positive sensation—startling, fascinating

**O HANA SAN**  
THE BEAUTIFUL IN HER ORIGINAL NOVELTY.

Evening Prices, 25c, 35c, 50c, 75c. Matinee, Sunday and Saturday, 15c, 25c, 35c, 50c; Wednesday, 25c to any seat.

Next Week—56c **PARISIAN BELLES**

# Empire Theatre

PORTLAND'S POPULAR PLAY HOUSE  
Twelfth and Morrison Sts.      Milton W. Seaman, Resident Manager

ALL WEEK—Starting Sunday Matinee, November 12—Today

ARTHUR ATENSWORTH PRESENTS THE HEART, JINGLING MUSICAL COMEDY

**HOOLIGAN'S TROUBLES** BOOK BY MARK E. SWAN

MUSIC BY W. M. STROMBERG

A MESHANGE OF HUMOR, DANCING, SINGING AND MUSICAL NUMBERS.

COMPANY INCLUDES WOOD AND WARD, GRACE ATENSWORTH, THREE OTHER SISTERS, MATTHEW FITZGERALD AND 15 OTHERS.

Latest Song Hits!      Newest and Brightest Things in Laugh!

DIRECT FROM NEW YORK CITY.

MATINEE SATURDAY.  
Evening Prices, 15c, 25c, 35c and 50c. Matinee, 10c, 15c, 25c.

Next Week—A BROKEN HEART

# GRAND

Week of Nov. 13th

SUNDAY CONTINUOUS, 2:30 TO 10:45 P. M.

Zinn's Merry Travesty Co.      And Chorus of Dancing Girls

Headed by TONY WEST AND Merry Jolly Shapely Singing and Well Dressed Girls

General Admission 10c

Evenings, Sundays and Holidays, Reserved Seats Lower Floor, 25c. Daily Matinee, Entire Lower Floor, 10c. Box seats, 25c.

# Liberty Theatre

CORNER FOURTH AND STARK STREETS.

General Vaudeville—Week Commencing Nov. 13

1—OVERTURE by the Famous Liberty Orchestra.	6—KELLY AND DAVIS, premier comedians introducing buck and wing soft shoe dancing.
2—JERRY SCHMIDT, The Human Pillar, great European novelty holding a cycle wheel weighing 1,500 pounds in the air while a daring rider performs remarkable feats.	7—WALSTEIN AND DAINE, world's champion poker players.
3—THE BERLINO CHILDREN, wonderful juvenile musical artists.	8—WOLFEY ARKLAND, the Norwegian violinist, successor to Ole Bull.
4—LEO WITKE, popular baritone in illustrated ballads.	9—THE EPICUREAN, showing Edison's very latest life-motion pictures.

MATINEES DAILY AT 2:30. SUNDAY CONTINUOUS.  
ADMISSION 10 AND 20 CENTS

# ELSIE GRESHAM PROVES THAT PLAY IS NOT THE ESSENTIAL



Miss Elsie Graham, who is to appear at the Empire theatre in "A Broken Heart," is among the cleverest of America's popular-price stars, and has a following which should insure big business for the attraction when it visits Portland.  
 Miss Graham has been with Salvini, Mansfield and Jefferson and has learned about all the tricks of the trade. She has magnetism and individuality, and was one woman who rejected the assertion that the play makes the actress. In substantiating her theory two years ago, she took a new play over old territory and the business done by the company increased nearly 25 per cent over the business of the year before.