highly "specialised" atmosphere. In which are condegred to a bare two hours and a half actions which would require the process of years for consummation in real life. Thus time—or to use the technical term—the unity of time means little or nothing. Ten years may go past while the orchestra is playing a masurka or six weeks clapse while the lights are turned off and on again.

Again in dislogue, stage characters always say the right thing at at at the right moment, fitting into the action of the play like pieces of cardboard into a punile pictura. More than that, they are always at their best. There are no lapses in the brilliance of a Katherine or a Beatrice, no pauses in the villainy of an Isso, no uniy moments in the graces of a Viola or a Recalind. They always say or do the correct thing at the correct moment.

In a shameless manner too they parade their three and dislikes before a theatre of people, taking them into their confidence, unbosoming their hearts. And we we deliberately caveadrop upon a maiden blushing at the first awakaning of love, which she is too modest to confess save to her mirror; or we listen to the marital quarrels of Mrs. B and her husband, or worse, hear Mr. B confess to one he absolutely trusts his innermost thoughts. Boldly do we go into the confessional and, unlike the priest, we do not hold the secrets sacred. It is all part of the aport, part of the white light that streams upon the stage and which follows the "star." provided there is a good operator behind the spotlight.

Dur Boundary Lines.

### Our Boundary Lines.

DARRACH, NOTED SHAKESPEARIAN

SCHOLAR COMING

The last full week of this mouth will offer a notable series of Shakespeare recitals, which will take place at the White Temple under the auspices of one of the organized settlement movements here in cortand.

the auspices of one of the organised settlement movements here in Portland

On Wednesday evening, the 21st; on Friday evening, the 22d, and on Saturday afternoon, the 24th, the recitais come, and Marshall Darrach will be welcomed by a large and enthusiastic audience, for the morning series which he presented here last season created almost a furore and left a very pleasant impression.

Mr. Darrach's methods are quite his own, he recites the main part of any selected play of Shakespeare from memory, assuming in turn the different characters as they appear. His wonderful change of voice, facial expression, his gesture and amotion are enthralling, and he holds his audiences as he wills.

Darrach has been meeting with great success in a recent series of his recitais which have been given in the Louis Sixteenth drawing-room of the Hôtel Somprest in Boston and under the patronage of some of the most distinguished society women of the "hub." The Boston papers have been full of splendid notices of his scholarly work, and the last series given at Tale, where Mr. Darrach appears each year on their regular course, was one of the largest and most enthusiastic ever presented. This course which he will offer here at the White Temple on the dates above mentioned, will be especially selected to interest the scholars, and the event itself will be a fine opportunity for the Shakesperian students to hear a master in the lines of a genius.

The course tickets will be put on sale at some of the prominent book stores and special rates have been arranged for teachers and their classes.

The audience will then accept almost any premise; but one given that premise, there your fiction stops and truth must begin. You must be true to the rules. There are two ways of being true, either in action, or in character, in which case you will also be true in action. Herein lies the divergence between melodrama and tragedy, between farce and comedy. Wherever character determines action there is a play of convincing truth; when action determines character you may have a play which is exciting or enjoyable but which is either farce or melodrama. Not that these are to be misprised. Good farce and good melodrama have their places and should be cherished. After nil, they are but carrying the conventions a step farther, merely to granting of further concessions by the imagination. And in many cases, even of great work, the dividing line between them and their nobler brothers is very tenuous.

Take the plays of Shakespeare, which are accustomed to be approached with the reverential hush with which one entern a sanctuary. What saves "Hamlet" from being a melodrama, or tragedy of blood, as they used to call them? Is not "Lear" in mere outlines pure melodrama? It "The Taming of the Shrew" farce, farce-comedy or pure comedy? Is "Much Ado About Nothing" a combination of melodrama and farce or is it a comedy of manners? And what shall be said of "The Merchant of Venice" and such plays as "Richard III" and "Macbeth," with their long list of murders and treacheries?

Shakespeare's Universality.

### Shakespeare's Universality.

How then in spite of these things does the drama fletion truth? Why do we say that this play is convincing and rings true, while that one is unreal and abourd? Why do we call one melodrama and another tragedy, one comedy and the other farce? And why can we enjoy all? What in short, are the limits of license and where do we stop making allowences?

It may be said generally that we are willing to accept almost any external condition, so eager are we to be amused and so strong is imagination in sven the unimaginative. There are so many conventions, such as the three walls of the gopm mentioned above, which are absolutely necessary if there is to be There are many things which lift the

The New Play.

Recently another type of problem play has come forward of which Mr. Klein's "The Lion and the Mouse," with its economic background, is a fair example. This sort of play is bound to grow more and more popular, because it is indicative of modern life and conditions. We have for the most part outgrown the heavily colored romances of sentimental ravings. Over-florid love-making done in the manner of a half century ago has become something of a stage joke. The drama has its periods of artificiality, like very young persons too quickly educated; but after all it wears down to reality. It is very slow to change, yet when dre thinks that it has only been a liftle over 50 years since Hugo fought his battle with the classicists, the improvement is marked. And already the influence of Dumas fils can be seen upon every dramatist of the time, almost.

What then is to be the next step in the evolution? Not that this problem play is a new thing. There are many examples of it in the Elizabethan drama. Some one has pointed out that "Measure" is an early type and surely such a play as Middleton's "The Changelling" is close to the modern genre, colored though it be by a romantic flavor. In its essentials the "problem" play is old—we have simply adapted it in treatment to modern methods until in the hands of Ibsen it was practically recreated. And we shall probably go on producing "problem plays." Managets will tell you that molodrama is now in demand. What they mean is that strong virile material is required and that the merely pretty and amusing has ceased to interest people, more and more confronted each day by increasing vexing social problems. There is in a way a connecting link between the drama and the newspaper—they are both and have always been expositors of the customs and conditions of the age. The plays which truly reflect life are the plays which are bound to be always in demand and always "popular."

"Mexicans" Pleasant.

The control of the service of the customs and conditions of the age.

### "Mexicana" Pleasant.

to the Lyric last Monday. The locale of this musical comedy is Mexico, its three views disclosing a market square, the patie of a hacienda and the Borda \*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\* gardens. There is a great mass of color and the scenery and costuming nave rarely been surpassed. They are ex-amples of good tasts and intelligent

rarely been surpassed. They are examples of good taste and intelligent management.

The book and lyrics are by Clara Driscoll and Robert B. Smith. The story centers about a government mine, called Mexicana, which is supposed to have been a swindle. As a result of this the many who have lost their money in it have banded together under the leadership of one Rodrigo Cortines, head of the revolutionary forces. Naturally there is a love story. A little maiden, Tita, is woosed by an old suitor, whom she rejects. Juan Adriana, an Indian pulque-seller, has also courted her. But when Tita sees Rodrigo she falls in love with him. After heroically helping him she of course wins him, as all well-conducted comic-opera maidens should.

"Mexicana" taken all in all is a pleasing musical comedy. Its score, though reminiscent in spots, is catchy and rather pretty. The book is fairly good and the company, including Christie MacDonald, Caro Roma, Blanche Deyo, Thomas Q. Seabrooke and Joseph Herbert, is excellent. There is no reason why the piece should not prove a success, since far less meritorious work has already done so.

"The Galloper."

### "The Galloper."

The Galloper."

In the rush of openings last week review of Richard Harding Davis' "The Galloper" was necessarily omitted. Mr. Davis has written a farce vaguely on the lines of "The Dictator." The scene is the Graeco-Turkish war of 1837. Its principal character is one Copeland Schuyler, who, to follow a Red Cross nurse with whom he is in love, agrees to take the place of a war correspondent for an American newspaper. A map noted for his bravery and fearlessness. A series of situations based on mistaken identity and the false impersonation harass the career of the gentleman and are used to evoke fun.

Mr. Davis' play is eleverer in conception than in execution. It is moderately humorous, but it has the suggestion of something better. A teiling little bit in the last act showed only too clearly what might have been made out of this theme. Schuyler, who is posing as the war correspondent, is chosen by lot to carry a message through the lines, a mission franght with extreme danger. For five minutes or more Mr. Davis gave a view of real drams, which was in distinct contrast to all the play which had gone before. There is only this glimpse, however, and the rest of the plece is on a farcical basis. The lines are clever and funny, but there is little action in the first two acts. The play is amusing.

### PENNSYLVANIA EDUCATOR TO LECTURE AT Y. M. C. A

Josiah H. Penniman, dean of the col-lege faculty and professor of English literature at the University of Pennsyl-vania, will arrive in Portland the first of this week and will deliver a public lecture in the auditorium of the Y. M. C. A. Wednesday afterneon at 5 o'clock,

## Marguam Grand Theatre Main 165

Tomorrow, Tuesday, Wednesday, Wed. Matinee, Feb. 12, 13, 14

Fires of St. John PUR TIME TABLE

# MACBETH

MAGDA

## The Marshall Darrach Recitals

Shakespeare's Plays

WHITE TEMPLE TWELFTH AND TAYLOR STS.

Wednesday Evening, February 21, Friday Evening, February 23 Saturday Afternoon, February 24 Ticket's for the course \$1.00. On sale at Gill's. Woodard & Clarke's Hen-Gilbert-Ramaker's. Special rates to students and teachers.

# "The Messiah"

Portland Philharmonic Society

Wednesday, Feb. 14, 1906

At Centenary M. E. Church ast Ninth and Pine streets. Tick-ts for sale at Graves' Music Store, Voodard & Clarke's Drug Store and undere Music Store.

Admission 50c

## Nothing More Appropriate **Than Flowers**

# There was but one opening this week and that was "Mexicana," which came and that was "Mexicana," which came on the Lyric last Monday. The locale Pfunder, the Florist

146 SIXTH STREET Between Alder and Morrison. your order to perfect satisfaction. Cut flowers of every description. Daintfly potted plants. Phone Main 454.

Dr. Penniman has the reputation of being one of the most popular public speakers in Philadelphia.

Dr. Penniman is making a tour of the United States, visiting various colleges to which he has been especially invited by the faculties. He is making the first formal tour of the west that has been made by any representative of the Pennsylvania university. The list of educational institutions to which the sminent educator has been invited includes prominent colleges and schools in St. Louis, Kansas City, Los Angeles, San Francisco, Portland, Tacoma, Seattle, Sait Lake City, Denver, Omaha, Des Moines and Chicago.

Dr. Penniman's lecture to be delivered in Portland will be on the subject, "The Old Testament in the Light of the University of Pennsylvania Excavations in Babylonia." The University of Pennsylvania stands first in original and systematic research in Babylonia. Dr. Penniman has been closely identified with this work.

Dr. Penniman was born in Concord, Massachusetts, July 56, 1868, was graduated from the college department of the University of Pennsylvania in 1890 and four years later received the degree of Ph. D. Besides being a recognized authority on English literature, he is an author of note. Prominent smong his writings is "Wars of the Theatree." He is a member of the American Philosophical society, and the University club of Philadelphia.

Dr. Wilson on Local Conditions. Dr. Penniman has the reputation of be

Br. Wilson on Local Conditions.

"Local Conditions: What Next?" is the title of Dr. Clarence True Wilson's sermon at Grace Methodist Episcopal church, Twelfth and Taylor streets, at 7:30 p. m. today. There will be special music on the organ and by the chorus choir.

Articles of incorporation for the Port-iand Development company were filed yesterday in the county clerk's office by J. F. Shields, O. L. Ferris and S. P. Street. The company is capitalised at \$256,000.

"Two physicians had a long and stubborn fight with an abscess on my right
lung." writes J. F. Hughes of DuPont,
Ga., "and gave me up. Everybody
thought my time had come. As a last
resort I tried Dr. King's New Discovery
for Consumption. The benefit I received was striking and I was on my
feet in a few days. Now I've entirely
regained my health." It conquers all
Coughs, Colds and Threat and Lung
troubles. Guaranteed by E. G. Skidmore
& Co., draggists, 151 Third etreet. Price
See and \$1,00. Trial bettles free.

Week Com. Monday, Feb. 12th

THE INCOMPARABLE LYBIC STOCK CO. PRESENT.

# OUR GIRLS

10c ADMISSION 10c

# APOLLO RINK

Seventh and Oak Streets

### Announcement!

Mesers. Jones & Randall, pro-prietors and managers of the A pollo Rink, announce that their Mr. Joe Waldstein, posi-tive champion skater of the world, will give fancy skating and jumping exhibitions Mon-day and Tuesday nights.

ALSO, to substantiate their claim they have forwarded to 'Frisco \$50 to cover a bet by Harley Davidson, who claims the same honor. The contest for a \$250 purse will be given in the Apollo Rink.

Positive Date to Be Announced Later.

## **APOLLO** RINK

Seventh and Oak Streets Admission, 10¢; Skates, 25¢.

## **Exposition Rink** Roller Skating

IMPORTANT NOTICE

Masked skating carnival on Thursday, Washington's birthday, February 22, 1866, at the Exposition Rink, Nineteenth and Washington atreets. Skating from 3 until 11 o'clock. Until 10 o'clock only maskers permitted on the noor. Galleries for spectators. At 16 o'clock handsome prises will be given the 18dy and gentleman wearing the most unique costume, after which there will be general skating by all until 11:15.

In accordance with the strict policy

High School Skating Rind

# NOW OPEN

# Marquam Grand Theatre

Engagement of the Distinguished Actor,

## MISS MARIE DROFNAH

Thursday Night, "The Taming of the Shrew" Friday Night, - - "Othello" Saturday Matinee, "The Merchant of Venice"

Saturday Night, - - "Ingomar"

# Empire Theatre

SECOND AND LAST WEEK OF

# Pollard's Lilliputian Opera Company

A GAIETY GIRL

THE GEISHA

A GAIETY GIRL

**AN AMERICAN MILLIONAIRS** 

SPECIAL NOTICE There will be no performance on Saturday night, as the company leaves for

STARTING Sunday Matinee, Today, Feb. 11 "AMERICA'S BEST EVER"

# "The Yankee Doodle Girls"

3-SECTIONS OF MIRTH AND MERRIMENT-3

A MISFITABLE INSURANCE COMPANY

6—THE BAKER TROUPE—6 The Most Marvelous Act on Barth, Zonging the Sap."

Next Week--"The Baltimore Beauties"

# THEATRE

S: 100-TO ANY SHAT IN MOUSE EXCEPT NO -100 to any part of the house on

**Princess** 

Trixie

DELPHINO AND DELMORA KENTON AND LORRAINE THE TENNIS TRIO THE THREE WICKERS

Hat the Mapon and Constitute
HAROLD HOFF

"Then the Frest is the the Three
GRAN JASCOPE
"SERRI-SOON MEE."

Week of