THE STAGE

THIS WEEK AT THE THEATRES.

Marquam Grand—Monday, Tuesday, Wednesday nights, "Woodland"; Thursday, Friday, Saturday nights and Saturday matinee, "Way Down East."
Empire—"The Moonshiner's Daughter."
Baker—Baltimore Beauties (burlesque).
Lyric—Melodrama.
Pantages—Vaudeville.
Grand—Vaudeville.
Star—Vaudeville.

IT was a heavy week at the Marquam Grand, relieved by Charles B. Hanford's presentation of "The Taming of the Shrew" on Thursday night and "The Merchant of Venice" Saturday afternoon.

Nance O'Neil started it, presenting a melancholy play on Tuesday night—Sudermann's "Fires of St. John"—and following the performance on Wednesday with an even more dismal masterpiece, "Monna Vanna." On Friday night Hanford appeared as "Othello," and on Saturday night as "Ingomar" in the English adaptation of Frederich Halm's stirring tragedy, "Der Sohn der Wildniss."

Nance O'Neil's old friends trooped out to see her act, and those who knew her only by the fame she recently has acquired helped swell the throng. Almost all were pleased with Miss O'Neil, but the plays she used did not meet with such general approval. It would be a real pleasure to see Miss O'Neil in a really likeable play, to which statement, of course, Miss O'Neil's stanch admirers will reply that in a likeable play her genius could not show itself. Perhaps not, but we should like to see her try.

Hanford, who plays in the small towns of the country to the delight of a faithful following, rather surprised Portland people by the general acceptability of his offerings. His Petruchio in "The Taming of the Shrew" Thursday night was excellently done, and Miss Drofnah was a consistent shrew. However, tragedy is Hanford's forte, as he demonstrated on Friday and Saturday nights in "Othello" and "Ingomar." In these plays he displayed talents long familiar to theatregoers, as was also the case in respect to his Shylock in "The Merchant of Venice." Hanford is not a great actor, but he is careful, studious and consistent. His reading of Shakespearean roles is enjoyed by students, and his interpretations generally accepted as reasonable.

★ ★

This week "Woodland," hailed as one of Pixley and Luders' best comic operas, comes to the Marquam for the first half of the week, followed by the ever-popular "Way Down East." There is burlesque at the Baker, commencing this afternoon, contributed this week by an aggregation called the Baltimore Beauties, and the Empire offers for the week "The Moonshiner's Daughter," one of the most popular melodramas on the road.

SMALL TALK OF STAGE PEOPLE.

"Mizpah," a play in blank verse by Ella Wheeler Wilcox and Luscombe Searelle, was given its first presentation at Ford's opera house, Baltimore. The performance, under direction of Charles Frohman, is declared to have been a success. "Mizpah" is Mrs. Wilcox's first play, and the poetess was present to see it performed. She received an ovation.

The Municipal theatre at Northampton, Massachusetts, made a profit of $8.41 last year, the receipts being $11,068.05 and the expenditures $11,056.87. The balance of $9.41 will be used to reduce the 1904 deficit of $8,100.

The Denver Press club has been tendered the use of the Broadway theatre for a benefit performance on February 19. The club will present two sketches, written by members, one dealing with President Roosevelt's visit to the west, the other burlesquing national characters. The four daily newspapers will engage theatrical people from the current attractions to criticise the performance of the newspaper men, agreeing that each criticism shall be printed exactly as written.

It is reported that 27,000 people attended the opening of Venice of America, the new California pleasure resort.

Herr Zimmerman of Vienna has discovered that two leather sacks filled with air when brought violently together make a noise exactly like that produced by the slapping of hands. By placing the leather sacks in various parts of the theatre, concealed from public view, of course, Herr Zimmerman can produce by simply pressing an electric button, applause from the gallery, pit or stalls.

Gaston Akoun, who had the Streets of Cairo show on the Trail at the exposition last summer, has charge of the amusement features at the recently opened Venice of America, near Los Angeles. A number of Trail attractions are being presented under his management there, including the Streets of Cairo, Temple of Mirth, Mirror Maze, Klondike Mines, Darkness and Dawn and Animal Show.

Justice Fitzgerald of New York in deciding against the theatrical managers' association, which excluded from its theatres James S. Metcalfe, critic for Life, defines a man's right to the theatre thus:

"The managers' resentment may or may not be well founded, but that is immaterial. It cannot be held that dramatic criticism is of itself unlawful, and, while it may be that critics in some instances transcend legal bounds, the law in such cases affords ample remedies against writers and publishers.

"It is claimed that the combination of managers in this instance practically controls all of the city theatres and that the secret of their conduct is to deprive the complainant of the opportunity of pursuing his profession. The gravamen of the charge lies in the agreement, and the collective rights of the parties thereto cannot be measured by the nature of their individual rights in respect to individual acts.

"He (a theatrical manager) may even refuse to sell tickets to some applicants, while freely disposing of them to others, providing such discrimination is not on account of race, color, etc.; but conceding him all these rights, they cannot be held to excuse agreements between a number of managers to the prejudice of an individual or a class of individuals.

"When the purpose of the combination is of a character to affect prejudicially the interests of others, then acts which may be within lawful bounds when done by an individual become criminal if done in pursuance of a common agreement by a number of individuals."

Benjamin Chapin will tempt fate with "The Great Emancipator," which is a dramatization of incidents in Abraham Lincoln's life. A similar play produced in Chicago in 1893 failed miserably, although Lincoln's make-up was perfect.

Here's a glimpse of how a play is written. Channing Pollock's version of "In the Bishop's Carriage" will not be given in New York this season. Mr. Pollock dramatized the novel last spring, and last summer it was tried out with great success by a stock company at Hartford.

"Miss Mabel Taliaferro, aged 14, attempted to play the role of a woman of 27, but was not heavy enough for the emotional scenes," said a member of the company. "Mr. Pollock kindly rewrote the whole thing, making her part juvenile. Still she couldn't handle it, and we were laid off until more rewriting could be done.

If reports from Cleveland are to be trusted, Fitch's latest comedy, "The Girl Who Has Everything," is a success. It was written for Miss Eleanor Robson, and the reviews are just as complimentary to her as to the play.

"Finally Mr. Tyler of Liebler & Co., who refused to take Miss Taliaferro out and substitute a mature actress, got Mr. Pollock to make her part secondary in that of the principal character. Charles Cartwright was engaged to play the lead, but finally refused it on the ground that he couldn't do himself justice in support of a child. Mr. Tyler then disbanded the company rather than withdraw Miss Taliaferro."

David Garrick was equally good in comedy or tragedy. At a social gathering one night a friend said to him, "Davy, which do you like best, which do you find easier to play, comedy or tragedy?" "Whether ill or well, in high spirits or depressed," answered Garrick, "I always feel equal to tragedy. But comedy—ah, my friend, comedy is a serious business."

Even the mightiest among them have to scratch gravel to make a living nowadays. John Drew, Viola Allen, Kyrle Bellew and Mrs. Fiske were doing one-night stands last week. Bernhardt herself is booked for a succession of act-and-get-out towns.

Charlotte Thompson has made a successful play out of Miss Roberts' failure, "Pauline Darcy."

Miss Nethersole said the physical strain of playing two of her important characters in one day is very great.

"But," she remarked, "I have adopted a system of living that makes the task much less severe than it might otherwise be. For some time I have been a strict vegetarian, discarding meats altogether, and the physical benefit is surprising. There is a feeling of buoyancy and strength that I never experienced before. I am convinced that people in general take entirely too much food; for myself I have but two meals a day—breakfast of a cereal and eggs, and possibly fish, at noon, and absolutely nothing more until after the performance at night, when I have what may be regarded as my dinner, although that, too, is light. The consequence is that my mind is clear, my spirits elastic and my body under perfect control; I rarely experience fatigue and suffer no inconveniences from the changes of the weather. I do not in the least mind the cold."

Grace George is shortly to begin her first tour through the northwest.

Mr. George Evans, who has the leading part in "The Runaways" at the Auditorium this week, says he likes his new role immensely.

"In it," said Mr. Evans, "I am a veritable kissing bug. There is one part in the play where I kiss six pretty girls, and about 10 times each. That means about 60 sweet osculations each performance. In Baltimore I shall play 10 performances, so you see that for the coming week I have something like 600 kisses coming to me. On the season I can figure on about 21,000 kisses, which record, if I do say it myself, makes Captain Hobson look like a two-spot.

"Don't ask me if I like the show. How can I help it? Wouldn't any man like it with 60 loving kisses coming to him sometimes twice a day, and getting paid for it, too? John D. Rockefeller and Pierpont Morgan are not the only ones who have cinches in this world. Fate has also been kind to me."

Will A. Page, business manager for Olga Nethersole, sends word that she has completed arrangements for one of the most remarkable theatrical movements on record. She opens her season next fall in London, and moves direct from London to San Francisco, where she opens on Christmas day. Miss Nethersole has seven carloads of scenery for the nine plays in her repertoire, and instead of shipping this by freight across the continent, Miss Nethersole has found it expedient to charter a large ocean steamer to move all her effects from London to San Francisco by way of Cape Horn.

"'Way Down East' shares the happy distinction of being the best paying piece of theatrical property in the country with "Ben Hur" and "The Old Homestead," and yet at the start of its career it had to be nursed into popularity with the solicitude and care given an incubator baby.

At one time a half interest in the play could have been bought for $2,500, but, needless to say, the man to whom it was offered and who needed the money didn't go into it.

William A. Brady produced the piece. That was nine years ago, and for several years he paid the author, Mrs. Lottie Blair Parker, royalties. After that I think he effected an arrangement by which he paid her outright for the play, and its profits have since been his and his partner's, Joseph R. Grismer.

"'Way Down East,' like "The Old Homestead," has the advantage over "Ben Hur" of being a comparatively cheap show to run. Its cast is not particularly long, and while living salaries are paid the actors, there are no $250 a week people in it. Some pretty fairy tales about the profits of the play are extant. They read very nicely and are only expanded about two thirds. At one time there were three companies out. In some years the net profits have run as high as $125,000, but "'Way Down East" has had its lean seasons as well as its fat, and a fair estimate of its net returns since it was first produced would probably be somewhere between $600,000 and $700,000.

MONOLOGUES.

"Woodland" Tomorrow Night.

The attraction at the Marquam Grand theatre tomorrow, Tuesday and Wednesday will be Henry W. Savage's offering, "Woodland," which has been aptly described as a musical fantasy of the forest. While it is a comic opera, it differs so absolutely from the current compositions coming under that head that it will be found to be a wholly unique and original entertainment.

"Woodland" was Mr. Savage's annual summer production in Boston almost two years ago, and held the boards at the Tremont theatre for upward of four months. Subsequently it was given at the Studebaker theatre in Chicago for two months and was then taken to New York, where it was the popular musical play on Broadway for upward of 10 weeks.

The story is imaginative and poetical; the characters have all been selected from the feathered tribes and furnish opportunities for a great diversity of suggestive costumes, from the broadly comic blue jay and rooster to demure Jenny Wren, the gorgeous peacock and the exquisite nightingale. The story of the play is simple and easy to follow. King Eagle, the ruler of the forest, has sent for his son, the Eaglet, to come home from college and assume command of the royal army. The son is expected to wed his cousin, the Lady Hawk, but declares his love for Miss Nightingale, and, as he refuses to obey the royal edict and marry the hawk, he is banished. The king is accidentally killed and the blue jay, who has been posing about the court as a lyre bird, ascends to the throne. His reign is a tempestuous one and a revolution, headed by robin redbreast, results in his downfall and the placing on the throne of the rightful heir, Prince Eagle. The eaglet marries the nightingale, and the bluejay, though allowed to wed the wren, is banished from the forest.

The comedy of the piece will be found clean and refined, but hearty, and the action at all times sprightly. One of the principal charms lies in the music. The songs will be found to be delightfully lively and catchy and the ensembles and choruses have been declared by all who have witnessed the performance to be the best Mr. Luders has ever written. The play has been staged in a manner most elaborate, costly and artistic.

The leading comedy role, that of King Blue Jay and the bogus "Liar" Bird, is played by the well-known and popular comedian, Harry Bulger. Dainty little Miss Helen Hale, a Wellesley college graduate, is the pert and saucy Jenny Wren bird; Sherman Wade, the comical General Rooster; Louis Casavant, the wise Judge Owl; Walter Lawrence, the bold Robin Redbreast; Miss Louise Tozier, the dashing Prince Eagle; Miss Magda Dahl, a young Swedish-American girl with a sweetly sympathetic voice, is the prima donna and plays the part of the exquisite Miss Nightingale; Miss Ida Mulis is the loquacious and gossiping Mrs. Polly Parrot; Miss Greta Risley is the proud Lady Peacock, and Miss Bertyne Mortimer the demure little Dove.

Seats are now selling for the engagement.

★ ★

"Way Down East" at the Marquam.

On Thursday, Friday and Saturday nights, February 22, 23 and 24, with a special price matinee Saturday, the Marquam Grand theatre will have "Way Down East" as its attraction.

"'Way Down East" was written by Lottie Barker, elaborated by Joseph Grismer and produced by William A. Brady. The characters of Mrs. Barker's play are ordinary human folks. Above everything their stories are every-day stories; often dramatic but never theatrical. Anna Moore, the young girl who has been deceived by a mock marriage and has come to the home of 'Squire Bartlett for shelter, is the embodiment of countless, well-remembered mothers and sisters—quiet, clinging, affectionate and useful about the house. Thoroughly human, too, is gentle, patient Mrs. Bartlett, and equally human, the squire, a genuine admixture of Nathaniel Berry and Dunstan Kirke. Honest farm boys, such as David Bartlett, are not rare, nor, unfortunately, are gossips like Martha Perkins and unscrupulous dandies like Lennox Sanderson.

If Hi Holler, the Pickwickian chore boy; Professor Sterling, the butterfly-catcher, and Constable Whipple, who represents the majesty of the law, are a little bit overdrawn, no one who recalls the merriment they occasion will blame the author.

Squire Bartlett learns from Miss Perkins that Anna Moore, who has sought refuge with him, has passed as mistress "but didn't wear no weddingring." The Squire verifies this information and despite the remonstrances of his son, who has come to love the stranger, faces Anna Moore with her supposed sin. After giving way to a burst of womanly indignation, the pent-up emotions of years, Anna flies into the heart of a raging storm. Benumbed with cold and unconscious, she is found hours later by David Bartlett, who takes her to his heart and hearth.

Long runs in New York, Chicago, Philadelphia, Boston, San Francisco and other cities evidence the popularity of the offering. "'Way Down East" has been done 475 times in New York and 150 times in Chicago.

The company to be seen in the play differs in no important particular from that which has come to be identified with it. Persons who have witnessed the performance will remember that every member of the cast is qualified for his or her special role. The advance sale of seats will open next Tuesday morning, February 20, at 10 o'clock.

★ ★

"Moonshiner's Daughter."

There will be a strong melodramatic offering at the Empire for the coming week, starting with today's matinee. This will be "The Moonshiner's Daughter," which is one of the few plays that bids fair to be a leader after hundreds of others have disappeared.

One of the most interesting scenes in "The Moonshiner's Daughter" shows a complete illicit still in full operation, explaining how the moonshiners make whiskey from the corn they grow. This still was captured in the mountains of Tennessee after a terrible fight, in which many government officers were wounded and several moonshiners were captured. The moonshiners cannot understand why, after they have grown their corn, it is not their property to do with as they like. A beautiful love story is woven around these rugged mountaineers, full of heart interest.

The entire performance, while thrilling and exciting to the extreme at times, is nevertheless a clean and wholesome play, a story that appeals to all classes. There will be only one other matinee besides the opening one, that on Saturday.

★ ★

Madame Gadski Coming.

The prospect of hearing Madame Gadski at the Marquam Grand theatre Thursday evening, March 8, is one to which all local music lovers are looking forward with pleasurable anticipation, and there is every likelihood of the famous singer's reception being a cordial one. There is perhaps no singer on tour today whose fame, particularly in the great Wagnerian roles, is greater. Indeed, of the few truly phenomenal voices that may be heard this season, Madame Gadski's is probably accepted as the richest and fullest, while from the standpoint of freshness none can equal hers, the diva being younger by many years than those whose claim to preeminence on the operatic stage was made contemporaneously with hers. Madame Gadski is still in the early thirties, and her powers are just reaching their perfect development.

It was with considerable chagrin two years ago that New York patrons of the opera received the announcements that Madame Gadski had decided to forsake the operatic stage, but the news that she would be heard throughout the country in concert was hailed with delight. The initial tour was taken under the direction of Loudon G. Charlton, who manages her fortunes this year, and so successful was it from every viewpoint that arrangements for 70 appearances this season were made.

★ ★

"Human Hearts."

At the Empire for the week following "The Moonshiner's Daughter" the domestic melodrama, "Human Hearts," will be presented by a good company and with elaborate scenic environment.

★ ★

The High School Girls at the Baker.

At the Baker theatre next week, commencing Sunday, February 25, and continuing for the usual week's engagement, with regular matinees, the offering will be "The High School Girls."

★ ★

The Baltimore Beauties.

The Baltimore Beauties company will be the attraction at the Baker for the week commencing with the matinee today. It is said that no better burlesque company has ever been presented to the patrons of this house and that no prettier lot of girls were ever brought together in one production. A strong company will present an entirely new two-act musical farce, entitled "A Scotch High Ball," from the pen of Edward Balty, well known for his ability to create really funny situations and dialogues. Interspersed with the action of the play are the following favorites in their novel specialties: Glenroy and Hughes, comedians; Edna Davenport, the dancing marvel, and Armstrong and Bertrand, vocalists, singers and dancers. The musical numbers, in which the entire company participates, have been especially arranged by the famous dancing master, Eduard de Copenta. The costuming and scenic effects are from the workrooms of the best mechanics procurable.

Besides today, there will be two more matinees by the Baltimore Beauties. On Wednesday the regular bargain matinee will be given, and Saturday matinee will close the company's engagement.

VAUDEVILLE AND STOCK.

Haviland Trio at Star.

Those who have heard so much about the wonderful powers of little Lois Cotton, the child mind reader, at the Star, can witness her performance for the last time today. The greatest moving picture film on exhibition in the world is "The Trainwreckers," which will also be shown for the last time today. The performances are continuous from 8:20 to 10:45 p. m.

The Haviland Trio, the greatest wire act in America, has been engaged for the feature of the new program which begins with the matinee tomorrow afternoon. A mimic of strange sounds is Del-a-phone, who is practically a human telephone. Eddie Dolan, the man who made the world laugh, will now make the Star patrons enjoy a good, long feast of fun. DeRosetta and Excelle are unrivaled gunspinners. John J. Welch, the man in white, is a monologue artist. He is not unknown in Portland, for he visited this city several years ago and made himself a favorite. Will C. Hoyt will have a new picture song, and the Stereoscope will solve the servant girl problem. Thursday is Washington's birthday, and in honor of the holiday the Star will have continuous performances as on Sunday.

★ ★

Grand's New Bill.

Today is the last opportunity to see Princess Trixie, the best-trained horse in the world, and the other assortment

(Continued on Page Nineteen.)

Reffling
231 WASHINGTON ST.
PORTLAND OREGON.
MAKER OF MENS CLOTHES