

Homely Old Playhouse One of Sights of London

Memories That Hung About Drury Lane Theatre Had Special Attractions for American Visitors to Town of Fogs and Soot—Something of the History of the Building About Which Centered the Fashion of the Times

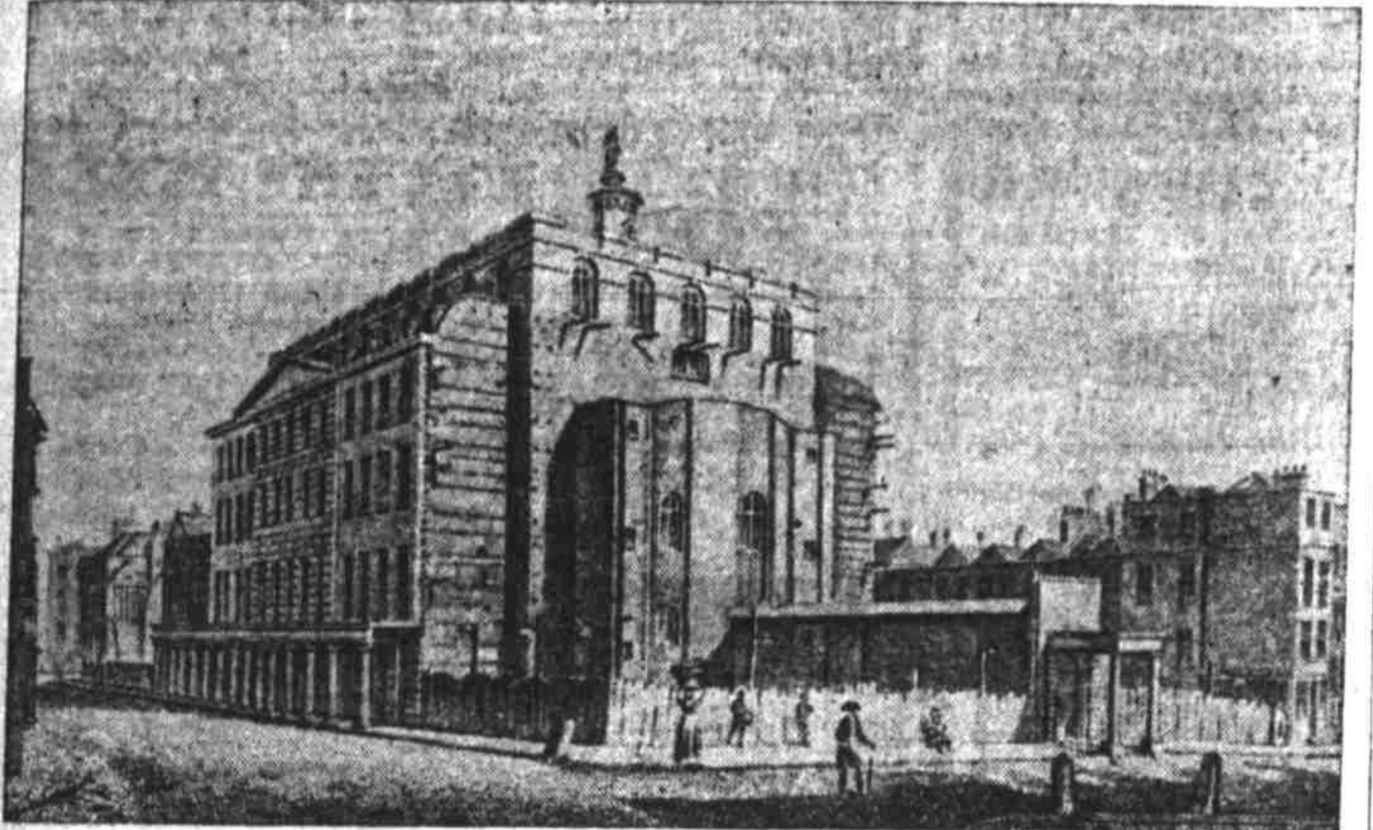
By J. F. S.

"Mrs. Flowerdew—it was a zealous prayer I heard a brother make concerning playhouses.
"Hps—For charity, what is it?"
"F.—That the Globe, wherein (quoth he) reigns a whole world of vice, Had been consumed; the Phoenix burnt to ashes."
—Rudolphe's "The Muse's Looking-glass."

It was some centuries back that the prudish Mrs. Flowerdew voiced her highly appreciative views on the burning of the old Drury Lane theatre, which was then known as the Phoenix. And now this home of the English drama, which has been so persistently followed by the demons of fire, has again been burned to the ground and the memories of another and later "world of vice" turned to ashes.

The Bettertons, the most famous actors of those times, made their homes at Drury Lane and there was first presented "The School for Scandal." Here, too, flourished lovely Nancy Oldfield, the favorite of Churchill, Barton Booth played Addison's "Cato," while the name of Colley Cibber was most closely associated with it. Quin, Macklin, Garrick, Kate Clive and Mrs. Pritchard played their best days in Drury Lane. It successively saw the triumphs of Quin, Macklin and Garrick, while Alexander Pope and Dr. Johnson came to admire and criticize. Also it saw the glories of the erratic Edmund Kean, of Mrs. Billington, of Miss Farren and Harriet Mellon, Mrs. Nisbet and Macready.

The most important event in the history of English opera was undoubtedly when young Michael Balfe, an Irish musician, became a member of the orchestra of Drury Lane. Balfe was an unassuming young fellow,



Drury Lane Theatre, Recently Destroyed by Fire.

The most recent destruction of Drury Lane seems fated to result in a new and better house to bear the famous old name than did any of the previous catastrophes. For in the old days of Drury Lane the house stood almost alone in its position as the home of famous plays and players. Its only rival of any consequence was Covent Garden—"the houses twain of Covent Garden and of Drury Lane"—and in those times the destruction of one of the two great playhouses of the metropolis was an event of extreme importance—so much so that both the fires of 1672 and 1809 left their permanent imprint on the literature of the periods.

Drury Lane has a background that makes one gasp to think of it. Peppys speaks of it several times, and it is known as the neighborhood of the playhouse, then known as the Globe or the Phoenix, and still earlier as the Cock Pit, was a favorite haunt of the silly, lovable old diarist. Adjoining it was the Rose—where Peppys used to love to go on an afternoon and take his rest, seated near the front of the inn, where he could spy safely and pleasantly upon the ladies of fashion as they tripped along Russell street or alighted from their sedans. Under the date of 1662 he writes: "To Lincoln's Inn Fields, and it being too soon to go to dinner, I walked up and down and looked upon the outside of the new theatre building in Covent Garden, which will be very fine."

It was Thomas Killigrew who in 1663 took out the first patent to build the Cock Pit, Killigrew of whom Peppys wrote that "when a boy he would go to the 'Red Bull' and when the man cried to the boys, 'Who will go to be a devil and he shall see the play for nothing?' then would he go in and be a devil on the stage, and so get to see the plays." The "Red Bull" was another of the famous old inns of the vicinity—the one before which, according to tradition, young Will Shakespeare held gentlemen's horses. Later on Peppys was to go to Drury Lane and see the plays offered there, for he saw Beaumont and Fletcher's "The Humorous Lieutenant," the first play given in Killigrew's house, and of which he wrote: "A silly play, I think—only the spirit in it that grows very tall and then sinks again to nothing, having two heads breeding upon one, and then Knipp's singing did please us. Here in a box above we spied Mrs. Pierce; and going out they called us and we stayed for them; and Knipp took us all in and brought us to Nelly, a most pretty woman, who acted the great part, 'Coelia,' today, very fine, and did it pretty well. I kissed her and so did my wife and a mighty pretty soul she is."

Probably "Nelly" was not the only pretty actress to be kissed beneath the shadows of Drury Lane—only not all men took the precaution to have their wives with them and allow them to share the joys of kissing the actress.

It is probable that the Cock Pit was the first theatre built outside the walls of London and open during Shakespeare's time. The company playing there was styled "The Queen's Servants." In 1647 an act was passed for the suppression of stage plays and the Cock Pit was converted into an eminently proper school-room, one that would have suited the tastes of Mrs. Flowerdew herself. This did not last long, however—the name was against any permanent use as a school house and it again became a theatre until the Puritans in 1649 broke into a performance, routed the frightened actors and spectators and destroyed the seats and the stage property. Later it once again resumed its old position and we find that tireless recorder, Peppys, referring to it repeatedly, telling how he saw "The Cardivess" had entertained General Monk for many an evening.

and like most Celts, a dreamer, but somehow he had the stuff in him to make of his dreams realities, and his two first operas, "The Siege of Bochele" and "The Maid of Artois," were first heard in that house. Later a statue of the composer was placed in the lobby of the theatre and it along with the other art treasures of the theatre was destroyed in the recent fire.

The first building of Old Drury was burnt in 1672, and the new building, designed by Sir Christopher Wren, was opened two years later with a prologue and epilogue by Dryden. It was subsequently owned by Cibber and Booth, and in 1714 a life patent was granted Sir Richard Steele. Later Lacy and Garrick secured the house and it was almost wrecked by the anti-French mobs who were angered by French dancers introduced by Garrick. Then Sarah Siddons and her brother, John Kemble, became the principal attractions of the house and held undisputed sway for years, with the dramatist Sheridan as proprietor. Here the most wonderful era in English acting was seen, with Mrs. Siddons and the two Kembles playing Shakespearean plays and introducing Sheridan's inimitable comedies.

It was in 1809 when the theatre was again destroyed, that Sheridan and his gossip, Barry, sat in a nearby coffee house and drank a bottle of port while the famous theatre burned, Sheridan remarking that it was "hard if a man could not drink a glass of wine by his own fire!"

The rebuilding of Drury Lane was the occasion for the issuance of that famous book of verse, "Rejected Addresses," collected by Horace and James Smith, and containing 21 imaginary prologues on the destruction of the old theatre and the opening of the new. The essays imitated the styles of the various prominent writers of the day—Byron, Scott, Crabbe, Wordsworth, Samuel T. Coleridge, Thomas Moore and Dr. Johnson. Lord Byron said the verses were the best things of the kind since the "Rolliad," and they contain much that is still delightfully witty and entertaining.

The new building—the one destroyed last month—in the words of one of the "Rejected Manuscripts"—was "a plain, honest, homely, industrious, wholesome, brown-brick playhouse—a large comfortable house, thanks to Mr. Whitbread."

But, if plain and homely, Drury Lane, for the American visitor in London, had always its own peculiar attraction. Since the days of the first theatre Russell street has been built up closely with shops and houses, already old and smoky. The Doric portico on Catherine street and the colonnade on Russell street were added at a later date than the main building. All London is muddy and oozy, but the Russell street entrance to Drury Lane was no longer in such a condition as that described in the "Addresses" when

"Tender beauty, looking for her coach,
Protrudes her gloveless hand, perceives
The shower.
And draws the lippit closer round her
throat,
And ere she mount the step the oozing
Sinks through her pale kid slipper.
On the morrow
She coughs at breakfast, and her gruff
Cries, 'There you go! This comes of
playhouses!'"

Old Drury, with its memories of Garrick and Kean and the first Booth, of Sweet Nell Gwynn and the Siddons and Kemble, will not down merely because it has been singed for the third time. The grimy old building which looked like a background for a Hogarth etching was so important in the history of London that to think of Russell street without Drury Lane theatre would be to have Washington city without the monument.

2,000-YEAR OLD PLAY SUCCEEDS

Modernized Version of Plautus' Comedy "Menachmi," by M. Tristan Bernard, Makes Hit.

Paris, March 30.—The latest dramatic novelty in Paris is a modernized version of Plautus' comedy, "Menachmi," by M. Tristan Bernard, to which he has given the title of "Les Jumeaux de Brighton." In spite of the fact that the plot is nearly two thousand years old the comedy was so great that the modernized Latin comedy had a great success. Many present hardly realized that it was not a modern work.

Charles Frohman at the Hotel Ritz says the coming theatrical season promises to be the most interesting in years. He said:

"There is going to be a reaction in France toward human interest plays. M. Henri Bernstein in 'The Thief' has led the way, but French playwrights are behind Americans in this movement. The tendency is again toward plays like 'The Old Homestead' and 'The Two Orphans.'"

Mr. Frohman says that dramatic critics should abuse managers who produce poor plays, not the authors who are held the way by French playwrights. Miss May De Souza brilliantly represented America for the last three months in the new revue, "Son Altesse Veuve," England is represented by Fred orris Marie-Louise Hahn, while the French artists include the divettes Mesly, Gely, Delvys and Balay.

STRAUS IS HAILED IN BADEN VILLAGE

Pure Milk Plant Presented to Sandhausen Saves Lives of Many Babies.

Berlin, March 30.—Nathan Straus, of New York is regarded almost as a savior by the people of the little South German town of Sandhausen, which has greatly benefited by his "pure" milk campaign. A complete pasteurizing plant has been presented to the municipality for the purpose of insuring the purity of the milk supply, which has hitherto been very inferior.

To the bad milk supply was attributed the appalling high infant mortality rate of 47 per cent, the highest in the Grand Duchy of Baden. Many of the cows from which the supply was derived were in a tuberculous state.

Mr. Straus has not only given the pasteurizing plant to the town, but he has borne the expense of fitting up the pure milk depot, and also provided for a free supply of milk. Thus he has earned the deep gratitude of the inhabitants of this obscure German town, which can now boast the purest milk supply in Europe. Mr. Straus's efforts in the direction of pure milk have been watched with great interest by the dowager grand duchess of Baden, who has asked to be supplied with reports on the progress of his good work.

Harold M. Sewall of Bath has announced himself as a candidate for the Republican nomination for representative in Congress from the second Maine district, to succeed Congressman Littlefield, who is to resign in September. Mr. Sewall was formerly United States minister to Hawaii and acting in that capacity received the transfer of the islands to the United States in 1898.

Feast in Store for Portland Music Lovers

The largest music event before the people of Oregon is the three days' musical festival to be given by the Chicago symphony orchestra at Armory hall, April 10, 11 and 12. With an orchestra of 65 skilled musicians, four eminent vocal soloists, some distinguished instrumental soloists and a chorus of 300 of the best local singers, the prospect for the series is gratifyingly bright.

The Chicago symphony orchestra was organized in 1893. Adolph Rosenbecker, the noted director, has been chosen for another season and will conduct during this tour.

Since 1901, the orchestra has been making annual tours and it has been heard in almost all the principal cities of the United States and Canada. In Texas, the orchestra made a trip to the Pacific coast and played in this city. From here the orchestra went to San Francisco, where five concerts were given and the orchestra was received with the highest praise.

For the past four seasons the orchestra has made extended tours to the



JAN VAN OORDT
CHICAGO SYMPHONY ORCHESTRA.

before the public for five years and is widely heralded as a singer of sterling qualities. His interpretive powers and the brilliancy of that rarest of voices, a purely lyric tenor, have been instrumental in winning him the best of notices wherever he has appeared.

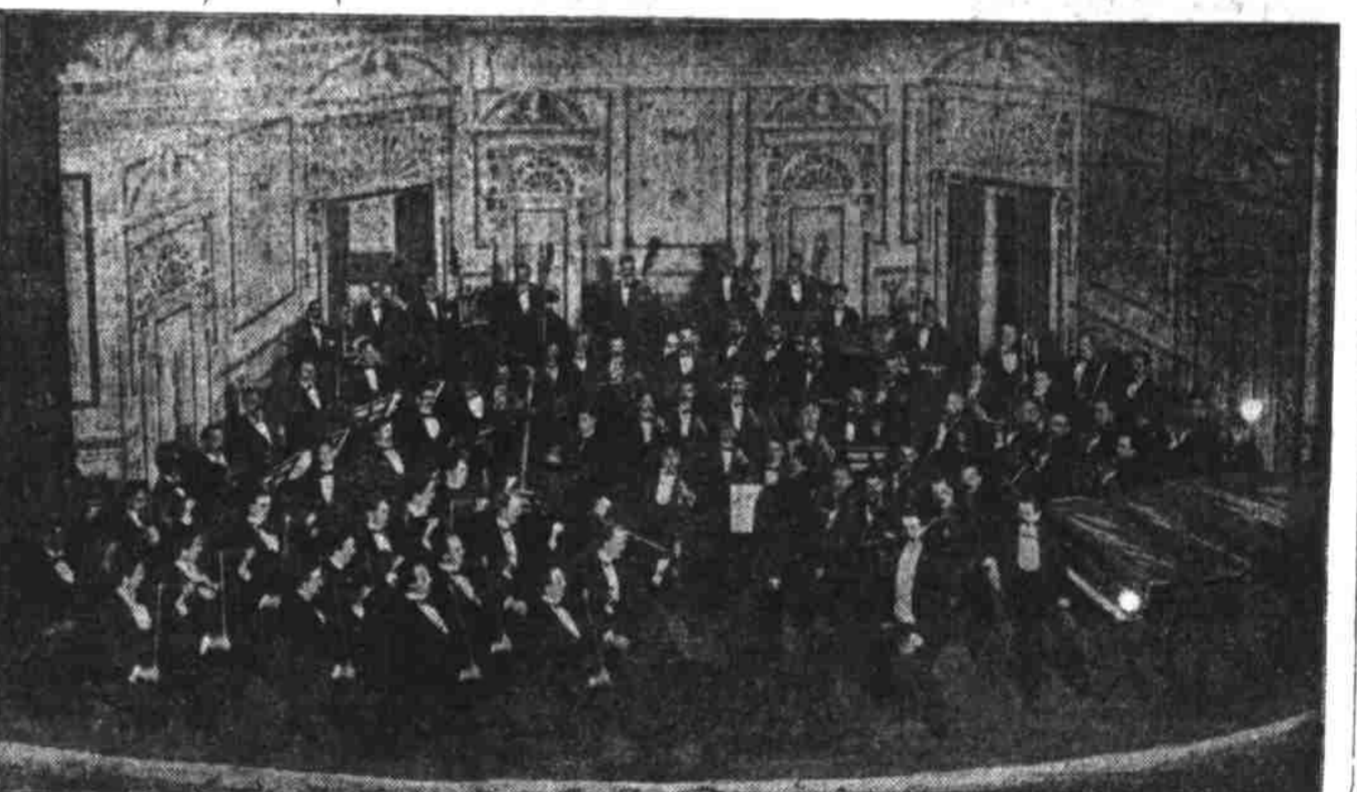
His voice has been thoroughly schooled, and he handles all the passages of intricate work in the oratorios and other difficult compositions with ease and power. His singing is said to be markedly sympathetic, of even quality and sincerity. He is at present tenor soloist in St. Paul's University church, Chicago and a member of the

The incident on which this cantata is based belongs to the period of the Indian mutiny of the year 1857 when Scotch highlanders under Sir Colin Campbell, afterwards Lord Clyde, broke through the rebellious epoys and saved the besieged town of Lucknow, where British troops and civilians, including many women and children, were imprisoned.

Girl Saves Town.
Among the besieged was a Highland Scotch girl who one night gave a scream of delight and said that she had heard the sound of bagpipe music made up by advancing Highlanders. Her word



Rose L. Gannon.



principal Canadian cities, and on two occasions as far south and west as Texas. Many of the leading musical cities and festival centers have been visited, and one series given at the Chicago Auditorium.

Leading Singer.
Mrs. Genevieve Clark Wilson, soprano, is recognized as one of the leading American singers. She has achieved notable success in oratorio and her sympathetic voice and artistic rendering have won unlimited praise. She has appeared with many of the prominent orchestras throughout the country and by her brilliant voice, winning personality and intelligent reading has made friends everywhere.

Mrs. Rose Lutiger-Gannon, contralto, is also widely known. She has recently returned from her studies abroad with the noted Jean De Reszka. Her voice is remarkable for its richness and beauty, has an unusual range and is of the most finished quality. In her oratorio work she has been very successful, and her rendering of "He Was Despised," from the Messiah, has been spoken of in the highest terms for its fine seriousness and intelligence.

John B. Miller, the tenor, who is to be heard with the orchestra, has been

Chicago musical college faculty. The fourth member of the solo artist band is Arthur Middleton, basso, whose rich full voice, mobile and of wide range, charms every audience before whom he appears.

Other Competent Musicians.
Many critics have united to place Mr. Middleton correctly before the people. He is said to create great enthusiasm for he has just the sort of voice that the people love to hear, big, rich, vibrant, mellow. In simple aria and in difficult and climactic musical compositions alike he wins honors.

Beside these we are to hear Edith

The town was saved.

The name of the heroine who said she had heard the bagpipes at Lucknow is a matter of dispute. Some give her name as Ellen Campbell, and the Scotch poet, Alexander McLaggan, who died in Edinburgh in 1879, gives the girl's name in his poem "Dinna Ye Hear It?" as Jessie Brown. Some writers even deny that the historical incident mentioned ever took place, but this objection is not usually made if any big Scotchmen are around. The music is martial and patriotic, as befits the occasion.

This will without doubt be one of the most satisfactory and interesting musical events that Portland has ever known. The crowd in court was generally able to follow the gestures as well as if he had used words, and watched with painful interest as the drama of murder was unfolded in clear and unmistakable pantomime.

The mute described how he tried to enter the inn of which he was an inmate, by the front door on the day of M. Monget's death. The door was locked. The mute described in gesture how he went round to the cellar door, how he opened it, how he found two men and the woman of the house frantically washing their hands, how he noticed a great splash of blood on the woman's apron, how he pointed it out to her and how she quickly threw the apron into a fire.

Next he described how he went alone afterward to the cellar, and there discovered in a corner the battered corpse of M. Monget. One of the male prisoners found him, cursed him, cursed him, and lunged him out of the house. He stayed near by to watch. After midnight he saw the male prisoners come out, one holding a candle, another wheel-

judge. The witness is a railway porter from the village station, opposite which is the inn. The crowd in court was generally able to follow the gestures as well as if he had used words, and watched with painful interest as the drama of murder was unfolded in clear and unmistakable pantomime.

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ing a barrow with the corpse strapped into it. They went to the banks of the Garonne and flung the body in.
So clear was the mute's pantomime in the final stages of his story that not a word was spoken. Judge, jury and spectators watched enthralled the dumb man's treasures in the falling light, and the only sound was the chattering of the teeth of the prisoners as they stared in helpless terror at their silent accuser.

KAISER CLINGS TO BIG WAR HOARD

Keeps \$80,000,000 in Gold Stored in a Tower as Part of Germany's "Preparedness."

Berlin, March 28.—Members of the appropriation committee of the Reichstag have urged the government to consent to the use of the war hoard of \$80,000,000, which is kept in the Julius Tower at Spandau, for the current necessities of the empire, since the country borrows and pays interest to meet its debts.

For 37 years the government has kept this store of gold for instant use in case of sudden necessity to mobilize the forces of the empire. It desired to avoid the necessity of even a day's delay.

Secretary of the Treasury Eyday said the government would not consent to this war treasure being diverted to general expenses, as it was an essential part of the general preparedness of the empire. Under Secretary Twelie then said that it would be well if this sum was three times as great as the outbreak of a war might be coincident with a general financial crash.

On these representations the members of the committee who raised this question decided not to press it.

Under Secretary Twelie then announced that the government would ask to borrow \$65,000,000, and he asked authorization to increase the imperial treasury bills from \$87,500,000 to \$112,500,000. The committee agreed to this and then approved the entire budget.

The latest slate picked as delegates-at-large from New York to the Chicago convention is made up of the names of Stewart L. Woodford, Frank S. Black, Seth Low and Jacob Gould Schurman.