

Portland



WILTON LACKAYE AND MISS ELSIE FERGUSON IN "THE BONDMAN" AT THE HEILIG. MAY 7, 8, 9. MAT. SAT.

DRAMATIC CALENDAR FOR THE WEEK.
HEILIG—Thursday, Friday, Saturday, Wilton Lackaye in "The Bondman."
BAKER—Resident stock company in "The Climbers."
STAR—Armstrong musical comedy company in "The Bathing Girls."
GRAND—Vaudeville.
MARGUAM—Pantagone vaudeville.
LYRIC—Allen stock company.

NEXT WEEK'S OFFERINGS.
BAKER—"The Heir to the Hoohah."

PROMISES MADE BY THE PRESS AGENTS

Lackaye and "The Bondman."

Lackaye and "The Bondman," an actor, whose coming to Portland is always a matter of real interest to folk who admire talent yoked with intellect in the affairs of the theatre, will be seen next Thursday night in the Heilig theatre, in the role of Jason of the North, in Hall Caine's new play, "The Bondman." This is the author's own dramatization of his famous novel, which was first published here and in Great Britain in 1888. The tale, therefore, ought to be more than reasonably familiar for those who have read the novel, and for those who have seen the play. It tells the story of a young married couple—the husband, who, by wild speculation has become rich, and the wife, who, by her heartbreaks—the confidential friend, suspicion, jealousy, denouement and tragedy. It is all here—the story of a life that glitters on the surface, but reeks with misery from within. But it has its bright side, and all in all, well deserves all the immense success that has been its lot from the very beginning. The cast of the Baker stock company will be as follows:

"The Bathing Girls."

Musical comedy at the Star theatre at popular prices is a success. This much has been proven conclusively during the week just past. The Armstrong musical comedy company will, commencing today, present "The Bathing Girls" for the benefit of the fund-raising people of Portland.

Pantagone's New Bill.

Pantagone attractions at the Marquam Grand theatre drew capacity houses all week. The facilities of the big and attractive theatre combined with the vaudeville bill drew the theatre-going public out in crowds. And all voted the bill which is just now coming to an end well worth the price.

"Mrs. Wiggs of the Cabbage Patch."

On its way to Australia, where it will presumably repeat its brilliant successes which it has attained in America during the past five seasons and in London, England, where it created a veritable furor at Terry's theatre for 300 performances, "Mrs. Wiggs of the Cabbage Patch" comes to the Heilig theatre May 14, 15 and 16, with its life study that is so vivid and so inspiring in its development of moral courage and true charity amid its soul-killing atmosphere of poverty.

"The Heir to the Hoohah."

Paul Armstrong's popular western comedy, "The Heir to the Hoohah," was only just released for stock purposes, when Manager Baker, of course, secured it for his patrons immediately. It will be presented next week following "The Climbers" and opening Sunday matinee, May 10. It has been here before by traveling companies and was first played with Guy Bates Post as the star. It takes with "The Argentinian," "The

Also this week will mark the return of the popular leading woman, Miss Izetta Jewel, who will play Amelia Bingham's most successful role of Blanche Sterling.

"The Climbers" is first and last, a typical Fitch play, and all the people are members of high society, which this noted playwright has been so extremely successful in portraying. It tells the story of a young married couple—the husband, who, by wild speculation has become rich, and the wife, who, by her heartbreaks—the confidential friend, suspicion, jealousy, denouement and tragedy. It is all here—the story of a life that glitters on the surface, but reeks with misery from within. But it has its bright side, and all in all, well deserves all the immense success that has been its lot from the very beginning. The cast of the Baker stock company will be as follows:

Ned Warden, Donald Bowles; Dick Sterling, George Allison; Mr. Mason, James Gleason; Mr. Trotter, Howard Russell; Mr. Godesby, Robert Homans; Dr. Steinhart, Earl D. Dwyer; Jordan, R. E. Bradbury; Leonard, Charles Lewis; Man servant, Charles Lawrence; Blanche Sterling, Miss Izetta Jewel; Hunter, Miss Corliss Gleason; Miss Ruth Hunter, Miss Gertrude Rivers; Clara Hunter, Miss Marcel Seymour; Jessie Godesby, Miss Louise Kent; Miss Seller-ton, Miss Elsie Garrett; Thompson, Miss Hilda Graham; Marie, Miss Fay Blair.

will be Peter J. White and company, who will produce a little dramatic sketch, entitled "The Visitor." It is now the correct caper to have one dramatic tabloid on every vaudeville program and "The Visitor" will not be found wanting, especially since it is being played by such an artist as the original Porter J. White. Clara Thropp, a recruit from the operatic world, is a singing comedienne who will have a place on the new program. Miss Thropp was formerly identified with a number of high-class operatic companies.

The Ascott-Eddy trio have an acrobatic comedy act which is said to be nothing less than great. The Alpha trio is another act with a reputation for making good. They are novelty hoop-rollers. There are other hoop-rollers, but wait until you see the Alpha.

Fred Bauer will have a new song and F. F. Montrose, a late Parisian moving picture artist, has the opportunity to see Henri French in his impersonations of famous music masters, and the balance of the all-star bill.

Francis Dealey and company sing the very latest New York songs, bringing with them everything in the song line that is new in Gotham.

The Golden Gate quartet is provided as a second feature. These five people are dandies and perhaps the best comedy quartet entertainers on the vaudeville stage. To see their character impersonations of Chinese is in itself an upsurge of fun.

Miss May Evans, whistling soprano, has a novel and striking act. Jacqueline and her "two Scotch kilts" likewise have something novel in a singing, dancing and bagpipe act.

Jean Wilson will sing a new illustrated song and the graph will present the usual installment of new and meritorious moving pictures.

As the top attraction the management will present the Marco twins, conceded to be one of the funniest acts in vaudeville. The Marco twins have played over first-class theatre of consequence in this country and Europe. They give the public something to laugh at and this accounts for their success. One twin is about 10 feet tall and the other is little more than a dwarf. It is unique and the contrast in the size of the twins one reason for many of the laughs. In the wide field of vaudeville there is not a duplicate of the act.

For the special added attraction there

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MISS ELSIE FERGUSON WITH WILTON LACKAYE AT THE HEILIG. IZETTA JEWEL WHO RETURNS AS LEADING WOMAN OF BAKER STOCK CO. IN "THE CLIMBERS"



CHORUS GIRLS WITH THE ARMSTRONG MUSICAL CO. AT THE STAR.

to be added next season to William A. Brady's list of stars—a list that now includes Miss Grace George, Wilton Lackaye, Robert Mantell and Miss Phoebe Davies.

J. C. Williamson, the Australian manager, has purchased the rights for his country of "The Girl of the Golden West." Another play produced by him is Clyde Fitch's "Truth." In a few weeks Mr. Williamson will produce "The Prince of Pilsen" in Sydney.

Francis Lehár has signed an agreement with the management of the Vienna theatre, where he agrees to turn over to that house a new operetta entitled "Vilja, the Forest Girl," with the book by Dr. A. M. Willner and Robert Bodansky.

"The Broken Idol" is the name of B. C. Whitney's new musical comedy, which will go on as the summer attraction at Whitney's theatre, Chicago, May 10. Hal Stevens wrote the book, Harry Williams the lyrics and Egbert Van Alstyne the music.

At the conclusion of her season Marie Dero, Charles Frohman's newest star, will sail for England to join Mr. Frohman. A brief season of rest and recreation will be followed by her appearance in London in a new play.

The great success of Richard Strauss' "Salome" in Naples led the composer to well worth the most important, although he had contracted to conduct a concert in Rome the day after the first performance, the completed confidence in the triumph of his musical theories which he says are exhibited so far as opera goes in "Salome" and are to be carried still further in the new work based on the "Elektra" of Hoffmannsthal, which is not yet completed.

Chatting the other night of their first marked success, James McIntyre of McIntyre and Heath, said: "We owe much, directly and indirectly, to William A. Brady. It was he, when we stranded here in Portland in 1897, induced us to go to San Francisco and produce our sketch called 'On Guard' in the concert hall scene. We did so, with the result that he made us known to audiences in the best theatres throughout the east and south. After that season with Brady we never experienced any difficulty in getting what was called a 'fancy' salary for our work."

The Shuberts will present Lulu Glaser at one of their New York houses late this spring in a farce entitled "The Girl Who Dared." In its original form it was produced in Vienna "The Girl Who Dared" was "Ein Toller Maedel." Carl Ziehe is the composer.

Frederick Donaghey, general representative of William A. Brady and of the firm of Brady & Griener, which produced "The Man of the Hour" has been in Portland in the interests of Wilton Lackaye, who comes next Thursday night to the Heilig theatre. Mr. Donaghey was for a number of years the editor of the Philadelphia Public Ledger. His farce of "The Noblest



REVELLE URGHART AT THE LYRIC

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LACKAYE FAVORS MODERN DRAMATIZATION OF DICKENS

Wilton Lackaye, an actor of real consequence who is not ashamed of the fact that he takes an interest in the business, as well as in the artistic aspect of the theatre, is responsible for a suggestion that has originally, at least, to commend it. It is that a company be formed to make a revival of the plays based on Dickens' novels; in fact a Dickens repertoire organization. In his argument, he makes the following points:

"The oft heard and oft printed assertion that nobody reads Dickens nowadays is a fallacy. Ask any publisher or bookseller in the street and you'll learn that Dickens' works maintain the lead now quite as steadily as they did in the first flush of their general popularity in the United States. What is more, in my opinion, Dickens will continue to be read as long as English is read and spoken, and as long as the Anglo-Saxon race retains its identifying marks.

"When I first went on the stage, back in 1883, every other actor more than 30 years old whom I met was a man who had made his mark as a character actor in the Dickens characters. This one had been picked out by the critics for his quip, that one for his Fagin, another for his Sampson Brass, another for his Pecksniff or his Joey Bagstock or his Tackleton or his Squeers. The dramatists of that time were not only interested in Dickens, but they had small regard for the organic quality that was the pet and pride of Dickens in every bit of fiction he turned out. Thus the standard play from 'David Copperfield' was called 'Little Em'ly,' and made its chief appeal through the love story between her and Steerforth, with David and Dora as a sort of second pair of lovers, and Ham, Dan, and the rest in the background.

"Nearly all the dramatizations possess the same weakness—the desire to tell a stocky love story for the sake thereof, and an almost total disregard of the genre qualities of all the stories. That was where Paul Potter showed his wisdom in dramatizing 'Tribby.' He realized that the readers of the novel would desire to see in the theatre the characters they had read about, so that he staged them all, taking full advantage of his opportunities for the picture.

"Singularly enough that one of Dickens' novels which would seem in the reading to lend itself best to the process of dramatization has always been the despair of the dramatists. I mean 'A Tale of Two Cities.' The last play so made from it has been 'The Only Way'; but even that was not a real success. Doubtless, the repeated failures with regard to this special story have been due to the fact that the main situation, Carton's self sacrifice based on his resemblance to a more fortunate lover, was an aged theatrical device long before Dickens employed it in his book.

"We've had very little Dickens of late in the theatre, save for an occasional offering like, for example, E. S. Willard's 'The Girl of the Golden West,' an elective arrangement of scenes and situations from Martin Chuzzlewit, put together with a view of giving Mr. Wil-

son the center of the stage as Tom. In the old stage version of that story, the part of Pecksniff and Sairy Gamp was always the chief characters; and in one that I recall 'Tom Pinch' did not appear at all, but Mr. T. carrying the burden of sweetness and light.

"The stars of a generation ago believed in Dickens' after the fashion of the Cricket on the Hearth. In his repertoire till the end, and always packed the house when it was the bill. Wilton Lackaye, until he joined hands with Jefferson in 'The Rivals,' had his most attractive bill when he appeared as Charles Dombey in 'Dombey and Son.' Let us not forget to 'double' the roles of Lizzie Neil and the Marchioness in 'The Old Curiosity Shop,' always her best drawn part, and Sissy Jupe, who often put on 'The Cricket on the Hearth' that he might play—not the old toy-shop, but the 'The Cricket on the Hearth' which he might play—the old toy-shop, who he played Alfred in 'The Old Curiosity Shop' and Sissy Jupe in 'The Cricket on the Hearth.' It has always been my personal opinion that Henry Irving's very best piece of acting was when he played Alfred in 'The Old Curiosity Shop' and Sissy Jupe in 'The Cricket on the Hearth.' The great value of Dickens in the theatre is that he is easy to act. His characters are all clearly defined, indeed. Your average actor has the Dickens temperament, although he may never have read a page of the novelist's work. The trouble we all have when we stage Dombey or Sissy or the Marchioness is to prevent the actors from Dickensizing the characters. A play based on a Dickens novel is always easily cast, because the characters are unmistakable. They do not need to be explained or discussed or analyzed. I once took part in a revival of 'Oliver Twist' in which every member of the cast was better than in less than 48 hours; yet, none of us save one, had ever before acted in the play.

"The idea is for a company that should get up in a repertoire of say seven of the plays, giving them in order. Thus, they might open with 'Oliver Twist,' do 'Dombey and Son' the second night, 'David Copperfield' the third, and so on, holding say 'The Old Curiosity Shop' for the matinee bill. Such a company would have a field all its own, and a clientele larger than has ever been the fortune of any single company, inasmuch as it would catch thousands of folk who do not go to the theatre as a regular thing. I have no personal ambition in the matter whatever."

Mr. Lackaye's ambitions lie far from Dickens—as far, at least, as Ibsen. He wants to play next season Doctor Stockton in "An Enemy of the People." He has already won a fine success as the guilty shipbuilder in Ibsen's "Pillars of Society." He has thrice been disappointed in the matter of the play which Rostand began to write years ago for Coquelin called "Chamberlain." Mr. Lackaye was to have had the rights to the play for Great Britain and the United States. Rostand has not only shown no signs of a desire to resume work on the play, but would seem to have entirely lost his interest in the drama. Some 16 years ago, he was hailed as the hope of the stage by reason of the success of his "Cyrano de Bergerac."

DAMROSCH INTRODUCES WORK OF FAMED RUSSIAN COMPOSER

Portland music-lovers are on tiptoe with expectation over the coming of Walter Damrosch and the famous New York Symphony orchestra. No national figure in American music circles is more prominent than Walter Damrosch.

It was through his personal friendship with Andrew Carnegie that the latter was made to feel the need of a large hall in New York City devoted exclusively to music. In this respect Mr. Damrosch's acquaintance proved of substantial value to all the music world, for Carnegie hall was the result.

It was inaugurated in 1890 with a great musical festival. Tchaikowsky, the famous Russian composer, was there upon Mr. Damrosch's invitation, and he directed the most important works of his compositions. As a result of the friendship that ensued Tchaikowsky sent Damrosch the score and made known his new famous "Pathetic Symphony." The manuscript arrived a week after the composer's death. The sending of it to Damrosch was one of Tchaikowsky's last acts. It spread over the country

like wildfire, and soon was known as one of the most beautiful symphonies in existence. Long before this, however, Damrosch had a strong predilection for Tchaikowsky's music, and may be said to have achieved his highest success as conductor of Wagner, Tchaikowsky and Brahms.

This great conductor and his celebrated orchestra, the New York Symphony, will be heard here under the direction of Lois Steers-Wynn Coman. No other event in the entire musical history of Portland can equal this in importance. The Armory on this occasion will be converted into a pleasant and comfortable auditorium. Mr. Damrosch will bring with him his best orchestral soloists, as well as the famous young soprano, Mme. De Moss. His programs will be remarkable in interest, for the great conductor has special genius in program-making, and has introduced many of the highest original and captivating works, the creation of master-minds, to his delighted audiences. Many of these compositions have afterward attained great renown. His programs are always fascinating.

Richard Strauss has offered his new opera "Elektra" to Oscar Hammerstein, demanding a higher price than he required of Mr. Conried for the rights to the opera. It is believed as far as its American exhibition was concerned.

C. Aubrey Smith, the English actor appearing in the support of Marie Dero in "The Moral of Marcus," bears the title of champion orator of England and Australia. He is to appear in "The Specimen" in London next season.

George Fawcett's ambition to present "Pudd'nhead Wilson" in London, seems about to be realized. William De Van, capitalist of Baltimore, who has financed Fawcett in other ventures, sailed last Wednesday for London to complete arrangements for the project.

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