STAGELAND

SCENE FROM "THE HALF BREED" AT THE BAKER.

MUSICAL LOWE XYLOPHONE SOLOIST AT THE GRAND.

MISS RUBY McINTYRE IN "A TRIP TO CONEY ISLAND" AT STAR

Lew Dockstader as "The Man of the Hour," in "A Dull Day at the White House."

Ervin Blunkall, Leading Man With the Blunkall-Atwood Company, at the Lyric.

DRAMATIC CALENDAR FOR THE WEEK.

HEILIG—Saturday and Sunday, Lew Dockstader and his minstrels.
BAKER—Resident stock company in "The Halfbreed."
OAKS—Musical comedy, "Jakey, Mikey and Ikey."
STAR—"Trip to Coney Island," musical comedy.
PANTAGES—Vaudeville.
GRAND—Vaudeville.
LYRIC—"The Bushranger."

NEXT WEEK'S OFFERINGS.

BAKER—"Lovers' Lane."
LYRIC—"Held by the Enemy."

PROMISES MADE BY THE PRESS AGENTS

Lew Dockstader at the Heilig.

The Heilig theatre, Fourteenth and Washington streets, will have a splendid offering next Saturday afternoon, night and Sunday night, June 6 and 7, when Lew Dockstader and his minstrels play an engagement. The coming of Dockstader and his fun-making companions is always a source of pleasant anticipation. He is the only minstrel comedian who plays the leading theatres in the large cities, and he always brings with him a company that is first class in every respect. The popularity which he and his minstrels enjoy is amply demonstrated by the large audiences which he attracts everywhere. As a monologue artist Dockstader is without a peer in this country. His offering this season is called "A Dull Day in the White House," the title of which suggests a wide scope of fun for his clever speeches. His "makeup" in the skit is an exceedingly clever bit of art, almost realistic, and one can readily anticipate the original views which he will present upon trust-busting, bear hunting, race suicide and other important current topics which are presumed to emanate from Washington, D. C.

The other fun-makers of the company have plenty of opportunities in their own special directions. Neil O'Brien has a new song of his own composition in the first part called "Brother Nothin'," and appears later in a new skit called "Quick Lunch." The other comedians in the company are John King, Eddie Mazzier, Pete Detzel and Tommy Hyde, with Harry M. Morse, interlocutor. The first part is divided into what are called "Introductions." There are three, each with its own particular end men and ballad singers. Among the sweet-voiced soloists this year are Reese V. Prosser, who has a new ballad called "What Will Your Answer Be"; Will Oakland, who sings "My Twilight Queen," Thomas Hackett, whose song is called "I'll be Waiting Dearie," and W. H. Thompson, who has a splendid number entitled "'Neath the Old Acorn Tree.' The setting for the opening part is one of the handsomest scenic and electric light effects ever presented in a program of this kind. Among the many and varied features of the program not already referred to is a travesty on secret societies called "Joining the Elks," a pictorial, singing and dancing act called "The Land of Nicotine," in which a company of 25 exceptionally clever dancers perform the dances of various countries, and a skillful and graceful drill called "Reveille at West Point," in which all the vocalists and dancers appear. The advance seat sale will open next Thursday, June 4.

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"The Halfbreed" at the Baker.

Arrangements have been made with Oliver Morosco who owns the play for the Baker stock company to present "The Halfbreed" which has a great record of seven weeks at the Burbank theatre, Los Angeles. It will open at the Baker this afternoon, and is one of the biggest things, scenically that the popular stock company has offered this year.

The plot is laid in the Indian Territory and deals with the period about 1899, when the Indians were raiding outlying settlements led by a white renegade, who, in the play, turns out to be our half-breed, Spavinaw., Spavinaw and Ross Kennion both love the lovely daughter of Judge Huntington. The former is the smooth polished kind, with claws just under the velvet while the latter is the firm straightforward westerner.

Spavinaw manages to create suspicion that Kennion is leader of the raids and comes within an ace of getting him hanged. Many thrilling scenes and climaxes are introduced and the characters are true types of the western play. The rainstorm scene is unique, amusing and interesting, and many other scenes are bound to attract unusual attention. "The Halfbreed" runs the entire festival week with a Saturday matinee, and the cast of the Baker stock company in it is as follows:

Ross Kennion, a power in the land, George Alison; Delmar Spavinaw of the red blood, Robert Homans; Hooley Bell, long suffering, but hopeful, Donald Bowles, Fugit Flippin, called "Fuge," Howard Russell, Judge John Dwyer Huntington, Evelyn's father, William Gleason; Doc Frazee, a type, William Wolbert; Emmett Crutchfield, the sheriff, James Gleason; Leon Pardeau, host of "The Hermitage," Edward Lawrence; Yellow Snake, a full blood Indian, Earl D. Dwire; Dick, Kennion's boy, called "Little Pal," Miss Mamie Haslam; Howard Devlin, of the Circus Royal, Charles Lewis; Johnson, a cattle raiser, R. E. Bradbury; Gordon, a cattle raiser, Sidney Isaacs; Robert, a servant, James Waters; Evelyn Huntington, John's daughter, Miss Ivetta Jewel; Dolly Pardeau, with a penchant for "Fuge," Miss Maribel Seymour; Suzette Stapleton, caled "Surly Sue," Miss Louise Kent; Eliza Simpson, housekeeper at Huntington's, Mina Crollius Gleason; Marianne Adair, a link between the past and present, Miss Lucile Webster.

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Vaudeville at the Grand.

For the rose carnival week at the Grand Sullivan & Considine have booked as good a vaudeville bill as one wants to see anywhere. The leading feature will be the Thirteen Pekin Zouaves.

George Wilson, the original George of "waltz me again" fame, is the special added attraction. There is no minstrel man in the country better known than Wilson nor more popular in this neighborhood. Wilson is a sure shot laugh every time.

There are many singing fours who call themselves the American Newsboys' quartet, but the only and original is booked to appear on the new bill which starts at the Grand tomorrow afternoon. Musical Lowe, who was xylophone soloist with Sousa for two years, will play several selections on that instrument, of which he is credited with being the master.

"The girl who says things" is the billing of Nellie Revell, a singing comedienne. An especially appropriate illustrated ballad will be sung by Fred G. Bauer. "Roses Bring Sweet Dreams of You" is the title and it fits in well with the Rose Festival spirit. F. F. Montressa, who presides over the motion pictures, promises a new film which will surprise the public.

Today and tonight will be the last of the present program which has the seven Samois, Arabian acrobats, Potter and Hartwell, gymnasts; Lawrence and Harrington, Bowery types; Macks, Hart and LaMarr, from New England; Harry Helman, jester, and the pictures, "The Legend of the Ghost."

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At the Oaks.

The Oaks enters upon a new line of policy beginning with today. This afternoon at 2 o'clock in the new sheltered Airdome, Portland will be introduced to the new band of white and gold signalized as the Herr Waldemar Lind Symphony orchestra. This organization of 20 artists and their investiture in the striking uniforms of white and gold is the particular fond dream of Manager Freeman, who has brought about this organization composed largerly of local musicians.

Herr Lind is not only an artist, but an enthusiast, and he has entered upon his work with characteristic energy and it is expected that his concerts at the Oaks will be a feature of that resort. There has been a demand for music from the best that the Pacific northwest has to offer and the preparation of the past five months will find consummation when the big program is rendered this afternoon.

The evening free attraction at the Oaks every night will be a big musical comedy with bright and catchy music, winning and whistleable dancing numbers and a cast of unusual capability and elaborate scenic accompaniment offered by the Allen Curtis musical comedy company.

Allen Curtis is known far and wide as a character comedian of more than usual ability. His company numbers 25 up-to-date performers presenting the latest Weber-Fields skits; while he has never been seen in the Pacific northwest it goes without saying that he will soon make himself known. The Denver News, speaking of this company, says:

"Jakey, Mikey and Ikey" last night held the audience in one continual spell of laughter from start to finish and their surrounding company of 25 people, including a remarkably well drilled chorus, were given every opportunity to score. The chorus in its entirety is a show in itself. All the members are talented, pretty and shapely and possess singing voices out of the ordinary. They also knew how to wear stunning gowns uncommonly well. Fifteen song hits were heard during the action of the comedy and each had the popular swing and received vociferous applause at the hands of the many spectators. The music was expressly composed for the offering and it is in itself an innovation.

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"The Bushranger."

The hundreds of loyal Lyric patrons who have enjoyed the splendid productions and performances that have been given at that popula rfamily thestre will be delighted to learn that the opening of the new stock season will occur tomorrow night when the Blunkall-Atwood forces will make their first Portland appearance. The bill will be in keeping with the importance of the occasion being that thrilling drama of life "The Bushranger."

The play is well adapted to display the various talents of the company to the best advantage. Great interest is manifested in the appearance of Miss Lillian Atwood, one of America's foremost leading women who has distinguished herself in all the principal cities of the country. The work of Edwin Blunkall, leading man and company manager is too well known to need comment. He has made good with the best of them.

In the cast there are a large number of excellent artists including Charles Schad, Gracie Plaisted, Joan Storm and Lawrence Peterson.

Manager Flood positively guarantees the company to the Lyric patrons and as it is known that the management always keeps its word, you may take it as settled that the Blunkall-Atwood company will be the best popular price organization that has ever appeared here. First performance of "The Bushranger" Monday night. Get your seats now.

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Musical Comedy at Star.

Right on time this afternoon at the Star theatre the Armstrong company will introduce a new musical comedy to Portland under the sweeping title of "A Trip to Coney Island." This attraction will also be offered twice this evening as well as twice each evening throughout the week. There will be daily matinees. All those who visit Portland to attend the festival and who are seeking musical comedy should remember that the Star is the home of this popular form of amusement and the only house making it a specialty.

The comedians of the Armstrong company are really funny, the principals can sing and the chorus is composed of carefully selected girls who are young, handsome, can sing, dance and wear a fetching costume. Each week there is a new musical comedy, and the one to open this afternoon, "A Trip to Coney Island," is the sixth of a series.

"A Trip to Coney Island" is not burdened with plot. In fact there is scarcely a shred of a story. The piece is an excuse for assembling a lot of humorous situations, clever dialogue, new and tuneful songs and fancy dancing. There will also be an additional specialty in the way of an extra vaudeville number. Black and Miller have been engaged for this and will be found amusing knockabout performers.

Three performances daily at the Star, and "A Trip to Coney Island" is an excuse for plain and fancy comedy.

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Star Acts for Marquam.

All week the police department and sheriff's men have been trying to dig up some sort of contrivance that would hold Hardeen, a Pantages feature, at the Marquam. They have used Oregon boots, manacles with intricate locks, straight-jackets and even a packing case. In his strange way Hardeen baffled every attempt to secure him. His act was supplemented with seven other good turns, making up a show of big values.

For the new bill Manager Johnson has drawn on the best for his performers. A double feature will be offered in the Gotham Comedy Four and the Three Juggling Vannans. The Gotham quartet stands high while the three Vannans are fast and furious in their unequalled juggling work.

There isn't to be an act on the new bill, for that matter, but could be utilized as a feature. Del-a-phone, for instance, has been widely featured by other circuits, but Pantages uses him as an ordinary member of the program. His imitations of phonographs and his work as a mimic make Del-a-phone a high- priced performer.

The Yialto duo are the fastest dancers in the game. They present all sorts of novelty dancing including the new dance hit, "The Soul Kiss."

Crawford Brothers, the eastern comedians whose work the past year has attracted considerable attention, are coming here for the first time. Bert Lennon, a character change artist of reputation and marked ability, will add much to the program. Jean Wilson will sing a new illustrated song and the biograph will spin out a new comedy film.

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"Lover's Lane" Coming Next.

For the week following "The Halfbreed," the Baker Stock company will present Clyde Fitch's celebrated rural play, "Lover's Lane," opening next Sunday matinee June 7. This is one of the most popular plays in stock, and its charming pastoral pictures, its true types of characters and beautiful heart story all combine to make an ideal stage entertainment that the individual must be sordid indeed who can resist.

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Farewell to Allen Today.

This afternoon and tonight the Allen Stock company will give its final performances in Portland repeating for the last times its great success, "Under Two Flags."

PLAYED CLEAN COMEDY AT MODERATE PRICES

Allen Stock Company Closes a Very Successful Season in Portland and Goes to Calgary Under Contract for a Year.

Pearl R. Allen, Manager of the Allen Stock Company, and His Leading Lady, Miss Verona Pelton.

Wanted—By theatrical managers, a daughter.

Not all theatrical managers are inserting such an ad in the want columns, but it might be a good thing if they did. The presence of a daughter in his company is the reason, according to Pearl R. Allen of the Allen stock company, who he turned on tradition and began giving really excellent plays with his popular priced company.

It was this way, according to Mr. Allen: Verna Felton, his daughter, has been playing in his stock company for seven years. She is a girl of more than usual talent, as nearly every one in the coast cities knows. Mr. Allen, whose heart would make 10 of those of the ordinary owner of a theatrical company, didn't care to see the girl in whose future he has so much faith playing the scalped heroine in an Indian war melodrama or the muchly wronged chee-yild of the streets in the very bad plays of sentiment that most popular-priced organizations indulge in. So in order that Miss Felton might have the kind of plays that wouldn't injure her or any one else, Mr. Allen has been giving a class of dramas in Portland that compares very favorably with those seen at the highest priced stock companies, several of his plays, in fact, having been presented by the Allen people before they were seen at $2 a seat in the Klaw & Erlanger houses.

The record of the Allen company which has just closed its season in Portland is remarkable in more ways than in its having broken from bad melodrama into good, clean comedy. It has been running steadily for over two years without a week's vacation. The company was organized in California and played in Vancouver, B. C., then in road stock, a summer season at the Third Avenue in Seattle, two years continuously in Tacoma, seven months at the Star in Portland and then at the Lyric in Portland, playing steadily at the latter house, with the exception of 13 weeks on the road.

This week Mr. Allen goes to Alberta, where he has a contract to play for one year in Calgary, and where he will open early this week, the members of the company having but one day's rest between their railway travel and their opening day.

ROBBED OF YOUTH TO ACT PART OF MUMMERS

Pitiful Condition of Children Forced to Face Footlights That Greedy Parents May Profit by the Sacrifice of Youthful Spirits—Remarkable Child's Theatre in New York's East Side.

By J. F. S.

OUR train pulled up to the little station platform just as the last coach of the Portland bound limited disappeared out of sight beyond the fringe of burned timber that stood out bleak and forbidding against the cheerless winter sky-line. It was late afternoon and we were to be held in Centralia possibly 20 minutes while a special wrecking outfit could have time to catch up with and pass us. It was an aggravating wait.

As I went to the rear platform, hoping against hope that the station loungers might furnish some novelty, I had my first glimpse of the stage children off duty, and beyond the deceptive illumination of the footlights. Their presence was so totally unexpected, the idea of half a hundred youngsters clustered together on the platform at Centralia seemed so unusual, that for a minute I could not understand why they were there. It was the wrong time of the year for Sunday school picnics. Entire schools do not migrate. What in heaven's name were all those poor little tads, in short dresses and knickerbockers doing there? Could it be that an orphan asylum was traveling en masse?

Under the direction of several gorgeously dressed young men the flock was marshalled and got aboard the train where we soon learned that they were the members of a children's opera company, on its way to the next night's stand.

There was something inexpressibly pitiful in the sight of the homeless youngsters being herded about—an impression that was not changed by the careful explanations of the manager of the attention he gave his charges—of how they were drilled in their lessons by experienced tutors and how carefully the governesses and nurses looked after their health and manners. The caretakers had not washed the grease-paint from the faces of the 12-year-old girls, marked into impossible rouge smiles, which were given the lie by the tear-streaks that had furrowed their way down the cheeks of some of the smaller children.

Tired, restless, unhappy, clutching their dolls and their sewing rags in a pathetic attempt to be like ordinary children with homes and mothers, as unnatural looking as the toys they held in their arms, they were an object lesson in child labor that no one who saw them forgot.

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Why is it, if you please, that we are forced to see children shamelessly exploited in this fashion? As sure as you see a child who ought to be in the kindergarten or the nursery, dragged around night after night to the theatres, subjected to the unnatural conditions of parading themselves before people, of working while others are playing, and of having an exorbitant amount of attention paid them you can be sure that somewhere its worthless parents are enjoying the fruits of its youth, its health and its moral welfare. The presence of children on the stage adds very little to the naturalness of a production. They are placed there to gain no good beyond the mere pleasing of an audience. They are usually merely incidental to the plot, as for instance the utterly useless exhibition of children of tender years that Mr. Lackaye gave in "The "Bondman."

"Mrs. Wiggs of the Cabbage Patch" can scarcely be said to warrant the use of babies that it indulges in. A short time ago a helpless child of a few months of age was subjected to the ordeal of blinding footlights, foul air and a dozen yelling men every night for a week for no better purpose, apparently, than that its parents might say that it had begun its stage career at the tender age of 90 days. The vaudeville theatres are old offenders and seem to take particular delight in exhibiting children in difficult and daring feats of skill. "A Doll's House," which stands out as one of the few plays where children are absolutely necessary to the plot and where the plot seems to warrant their use, can be arranged so that older girls can take the part of the child characters.

Producers of plays who use children seem to rely upon a general tiresome sentimentality to bolster them up in their efforts. They say that everyone likes to see and hear children and that the sight of the little dears should do us all good. That it doesn't do any one good is too palpable to require reiteration. It's a cheap appeal for sympathy, whatever novelty it once had is rapidly wearing away, and with it has gone the interest of the general public. This business of exclaiming Ah and O at every appearance of a child on the stage like bumpkins at a Fourth of July display of fireworks isn't as popular as it once was. And if Mrs. Trumbull and the child-labor commission keep on as well as they have begun it will be less popular still. The stage will not have suffered any irreparable loss while a few selfish and lazy parents will be kept from letting their children out to theatrical managers as they would a monkey to a hand-organ man.

On the other hand, while the law does right to step in and interfere with the using of children commercially, night after night, there is another side to the question of children in the theatre. You can see it on a Sunday afternoon down in the lower East Side of New York, where live the Slavs and the Italians and the foreign-speaking Jews and the immigrants from those nations of central Europe whose people look to America as their one chance for bettering their existence. There, in the auditorium of the Children's theatre on East Broadway, the Educational Alliance is doing its work towards fitting the children of these foreigners to become useful men and women—and its instrument is the inherent love of the drama that is found alike in all people.

We can all remember with what childish delight we saw our first matinees, whether they were of "Cinderella" or "Little Lord Fauntleroy" or "Uncle Tom's Cabin," how we came home to re-act the parts through many a rainy morning, and what an important part this dramatic sense played in our lives. It has been used by the Educational Alliance to develop the ideals and the imagination of the child, to teach him erect carriage, and self-confidence and a proper enunciation of the English language.

It has met the craving for "a show" by giving the children of the East Side their own theatre, where they can act themselves and see their companions act, where they can hear the fairy stories and even the more serious works of the drama and have their horizons broadened and their outlook upon life made better and more cheerful.

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Of course, this theatre is not a commercial affair. Miss A. Minnie Herts, who took charge of the entertainment department of the Alliance and instituted the first of the plays four years ago at first set the price at five cents on the theory that every child could save five pennies for the performance. Later it was found necessary to raise this to 10 cents because of the restricted capacity of the theatre. As Miss Herts wrote in the Atlantic Monthly describing her venture, "The box office counts meagre returns, but educationally we coin the very gold of young hearts into eternal profit."

That the influence of this theatre upon the children of New York has been strongly for the good there can be no doubt. Whether it would be possible to apply her methods locally is doubtful. Mrs. Trumbull tells me that she has found that amateur performances are objectionable, inasmuch as they key the child up to the point of going on the stage, facing audiences and that it interferes seriously with the natural duties and pleasures of his life. Certainly there is not the same need for such entertainment among the children of well-to-do parents that there is among those of the tenements, and Portland's slum children are fortunately few in number. And as to the question of the desirability of the amateur performances—that, I presume, depends largely on the character of the performances, the director and the children. It is hard to lay down a definite rule in such matters. There can be no doubt but that most children have at some time in their lives gone through the experience and the race doesn't seem to be much the worse for it. It certainly contains none of the more serious objections that hold so good against professional work, and it often adds an entertaining and harmless experience to a child's pleasures.

That there are enough stage children to count as really important factors in New York is shown by the theatricals which are given every Saturday afternoon during the winter in the Waldorf-Astoria. Here the big east room is transformed into a stage and Wilbur Finley Fauley, who has charge of the theatricals, gives some of the old favorites. His actors are stage children that have grown too big to take very young child parts but that are still too young to play grown-ups. And so these children in the transitional stage between their dramatic careers give matinees for other children, playing Punch and Judy, Cinderella and translations from the French, Alban de Polhes' "La Petit" being a particularly popular number with the New York children.

Inasmuch as there is this dramatic instinct in all of us and it is bound to find its expression in the growth and improvement of the child it is of course desirable that it be turned away from the at least useless channels of the cheaper and more vulgar theatres and given its opportunity to expand under the most desirable circumstances. But it is difficult to see in what way the exhibition of children under 16 years old upon the professional stage is going to bring about this result or any other that will counter-balance the effects of its unwholesome, unnatural life.

RATHER BE MOTHER THAN STAR, SAYS OLGA

Olga Nethersole Says She Has Sacrificed Natural Joy of Life.

New York, May 23.—"If I had my life to live over again, I would be a wife and a mother."

In this phrase Olga Nethersole, the actress, who has pictured on the stage every conceivable character, impulse and passion in woman, today admitted that her life work, so far as happiness is to be considered, had been in vain.

Miss Nethersole, in an interview, amplified the views she expressed on marriage last Sunday to members of the People's institute.

"I have sacrificed the natural joy which is the right and privilege of every woman," she said, "to gain a money-making place on the stage. I would rather be a wife and a mother than achieve fame on the stage or in any other sphere of professional life.

"The one ideal life, and the one toward which education is tending, I believe, is perfect marriage. Education makes woman free to love with no mercenary thoughts. The result will be a more perfect mating, more successful marriages.

"The star of a home, playing to an audience of husband and child, is happier than a star of a stage, winning the applause of thousands."

Balzac and the Thief.

From the Westminster Gazette.

A story, said to be new, of Balzac is related by a French contemporary. A burglar gained admission to Balzac's house and was soon at work by the light of the moon at the lock of the secretaire in the novelist's chamber. Balzac was asleep at the time, but the movements of the intruder aroused him. The burglar, who was working most industriously, paused. A strident laugh arrested his operations and he beheld by the moonlight the novelist sitting up in bed, his sides aching with laughter.

"What is it that makes you merry?" demanded the burglar.

"I laugh," replied the author of "Pere Goriot," "to think that you should come in the night without a lantern to search my secretaire for money when I can never find any there in broad daylight."

Next.

From the Houston Post.

The cyclone now has had its fling,
Has gone a-roaring by,
The next list of fatalities
Is due Fourth of July.