



LAWRENCE PETERSON AT THE LYRIC

MILB MARZELLO AND HER TRAINED BIRDS AT THE GRAND

MISS MAGDALINE HOLLY IN "GENERAL MIXUP" AT THE STAR.

HOWARD RUSSELL AUTHOR OF THE SWINDLER AT THE BAKER.

JOHN DRISCOLL AS PRINCE PERCIVAL AND GEORGE KELLY AS "BLUSTER"

MISS LOUISE KENT BAKER STOCK CO. IN HOWARD RUSSELL'S PLAY "THE SWINDLER"

DRAMATIC CALENDAR FOR THE WEEK.

HEILIG—Friday night, "Bell of the Forest." BAKER—Resident stock company in "The Swindler." OAKS—Musical comedy, "The Jolly Widow." STAR—Musical vaudeville, "General Mixup." PANTAGES—Vaudeville. GRAND—Vaudeville.

NEXT WEEK'S OFFERINGS.

BAKER—"The Henrietta." HEILIG—Thursday and Friday, Willie Collier in, "Caught in the Rain."

PROMISES MADE BY THE PRESS AGENTS

"The Swindler," by Howard Russell. Portland has not had many premier performances of new plays and one written by so well known a person as Howard Russell of the Baker Stock company is bound to attract more than ordinary interest and attention. Mr. Russell's new play, "The Swindler," will receive its virgin presentation at the hands of his own fellow players at the Baker this afternoon, and will continue all week. It is a play of high society in New York, and the plot revolves around a handsome, well-bred young man, who through a crook with the police of Europe hunting him, is seduced by a beautiful and accomplished girl, and probably left alone could change his life and never again see a woman so lovely.

that has been given to the local public at any time. Those who have not yet visited the Star theatre since it became the home of musical comedy may rest assured that it is a treat to see the attractions of the Armstrong company at playing. The company is blessed with comedians who know their business and understand the gentle art of making the public laugh. To these may be added a bunch of as pretty, vivacious and charming chorus girls as ever escaped from Broadway to visit the coast. With these people combining to help Portlanders feel jolly during warm weather the result is a success. The musical comedies are sparkling clean, witty and sprinkled with catchy songs and artistic dances, and the entire progress of the performance.

The Grand. When it comes to selecting acts for the Grand, Sullivan & Considine spare no expense. This accounts for the many superior vaudeville attractions which are given at this home of pleasure. The new program, which begins Monday afternoon, will be up to the well-recognized standard of this theatre and will contain acts which will delight both young and old. The Grand is a place where the popular and one of the largest troupes of educated feathered creatures is under the direction of the stars for several weeks. The birds are known wherever there is a first-class vaudeville theatre in the east. Europe. They have been secured at an immense salary to visit the Pacific coast and head the program at the Grand. This act every child should witness. The special added attraction will be as good as the headliner. It will be the Webb Romeo troupe of heavily acrobats and acrobats. The troupe consists of three men and a woman.

"Out All Night" could not be the title of anything but a comedy sketch Hutchinson and Bainbridge will produce it. Those who have seen "Out All Night" declare that it is one of the funniest sketches they ever saw and that it lives up to the title. Another specialty will be that of Marzello and his wife, who are comedy gymnasts and experts on the bar as well as performing some tumbling feats of skill. Those eccentric singing and talking comedians, Fitzgerald and Wilson will occupy the stage for several minutes to the entire satisfaction of all who enjoy fun. Bert and Lottie Walton will show how to be graceful on roller skates and all who are interested in this feat will want to see what they can do. They also sing and dance and do acrobatic stunts. Fred G. Bauer will render the latest illustrated song in his repertoire and F. F. Montross will exhibit something new in the way of motion wave pictures.

Today will be the last of the present big bill, which is headed by the Gleason and Houlahan, the premier dancing act.

Labors' Greatest Drama. The greatest drama ever written around the all-important labor problem is "Capital Against Labor," which will be the offering of the Blunkall-Atwood company for the week commencing Monday night. The Lyric has always stood high in the favor of the public but since it has gained so much prestige as never has the present distinguished organization opened its season. In addition Manager Flood is offering the very best plays that can be seen, and mounting them regardless of expense. "Capital Against Labor" sounds a new note in the drama. It is a thrill-

ing story of the unending conflict between the employer and the employed, being laid in the heart of an extensive manufacturing district. The characters are all drawn from life and are made to live and move and act like real human beings, no like puppets as is too often the case with our drama. There are a number of sensational scenes and the interest is kept at a high pitch during the entire progress of the performance.

The members of the company, Erwin L. Blunkall and Lillian Atwood, the distinguished leading people will have two particularly striking roles, the most important in which they have yet appeared in Portland. Charles Sohad, the clever and popular comedian will create much merriment and the scenic artist has had full scope in depicting the mountain region about Helena.

The Blunkall and Atwood company includes Albert Perry, John Saville, Reginald Mason, W. H. Post, Thomas Martin, Charles Poore, Thomas Beauregard, E. N. Whitney, Thomas Lennon, John Adam, Max Esberg, Al. Allen, Mortimer, Helena Colling-Garrick, Jane Lutz and Anne Bradley.

"The Henrietta" Next. W. H. Crane's and Stuart Robson's famous play, "The Henrietta," will follow "The Swindler" at the Baker. "The Henrietta" will be the closing week of the season for several important members of the Baker company, as it is to be followed in turn by a "Hoyt" act, after which vacation time is here. The Blunkall and Atwood company includes Albert Perry, John Saville, Reginald Mason, W. H. Post, Thomas Martin, Charles Poore, Thomas Beauregard, E. N. Whitney, Thomas Lennon, John Adam, Max Esberg, Al. Allen, Mortimer, Helena Colling-Garrick, Jane Lutz and Anne Bradley.

"Held by the Enemy" Today. At the Lyric matinee today the Blunkall-Atwood stock company will repeat its phenomenal success, "Held by the Enemy," which has caught the city by storm. The last performance of this great war drama will be tonight.

"Bell of the Forest" at the Heilig. One of the attractions at the Heilig theatre next week will be the presentation of a dramatic opera by the students of the Christian Brothers at Blanchet Institute. The boys of the above-named institution are noted for their successful entertainments each year. The proceeds this year are for a worthy cause, that of the building fund of the Christian Brothers Business college. The boys are to present "Bell of the Forest," by Anthony J. Schindler. Following is the cast: Prince Percival, Counts Rupert and Leopold, companions of the prince, Basil E. Ray and Roger P. Muldon; Alexis Forster, the gamekeeper's son, Aloysius Hyland; Karl Krag, a poacher, Joseph P. Hurley; Bluster, a police commissioner, George G. Kelly; Serech, the town orator, John J. Jennings; Franz Staub, a wanderer, Robert B. Driscoll.

the commercial department will conclude the prelude. Music will be furnished by the Heilig orchestra. Judging by the sale of tickets so far, a record-breaking crowd will welcome the students in their opera.

William Collier Coming. William Collier will be seen at the Heilig theatre June 26 and 27 in his newest farce, "Caught in the Rain," which was written by Mr. Collier and Grant Stewart. It deals with life in and about the city of Helena, Mont., and there is a delightful mixture of comedy and heart-interest in the story.

William Collier will be seen at the Heilig theatre June 26 and 27 in his newest farce, "Caught in the Rain," which was written by Mr. Collier and Grant Stewart. It deals with life in and about the city of Helena, Mont., and there is a delightful mixture of comedy and heart-interest in the story. Mr. Collier has the role of a beautiful young man, who meets his fate during a terrific thunderstorm, but unfortunately is mistaken as to the name of the young woman with whom he has fallen in love. That gives rise to unexpected complications, but all ends happily. Charles Frohman has had the play beautifully staged and the scenic artist has had full scope in depicting the mountain region about Helena.

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Mantell's Success. Not since the glorious days of the old California stock company, when Edwin Booth, Lawrence Barrett, John McCullough and other great tragedians of that time trod the boards of that famous theatre has an actor made so deep an impression on California audiences as Mr. Mantell did in San Francisco, when he played the part of the Duke of Van Ness theatre last Monday night. San Francisco critics are not given to pressed themselves in terms of enthusiastic and overwhelming praise such as has never been equaled in the history of the drama. They have been saying anything that has been bestowed on any of the distinguished actors who have trod the boards of the Pacific coast. At the Heilig theatre one week, beginning Monday, June 29.

In a review of Edmund Gosse's new volume, "Henrik Ibsen," the literary editor of the Independent comes to interesting conclusions as to this great author and his dramas, in the making of which Mrs. Fiske was a pioneer in this country, if not in English. In America, says the reviewer, the addition to the drama has come in what a generation ago was the ambition to play Shakespeare, and "Ghosts," "Doll's House," "Hedda Gabler" and "Rosmersholm," with other of Ibsen's dramas, are known to every town of a thousand souls.

As in the case of "Salome," the Dresden public will be called upon to form the first verdict of "Elektra." The first arrangements made by the composer provided for a Berlin premiere of the next Strauss opera, to be followed by a production in French at the Paris Opera. It is now definitely settled, however, that the first performance will

take place at the Dresden Royal Opera next New Year's night. Berlin will hear it a month later, then Monte Carlo and Paris will follow in turn. Whatever its success, it is unlikely that New York will hear the novelty before the following year, as it would be too much to expect for Mr. Hammerstein to stage two Strauss operas in the limited New York season.

Charles Klein has written a new play, which is to be produced by Henry B. Harris.

George Cohan has gone to work on another new play, which will be produced in New York this summer.

Marie Tempest is said to be successful in London in "Mr. Dot." The play will be seen later in America.

Henry Arthur Jones is writing a new play for Charles Frohman, the chief role of which is for a masculine star.

Mary Anderson Navarro and Mignon Nevada, who have been spending the winter in Rome, have returned to London.

The title of Louis Mann's new play is "The New Generation." Jules Goodman will write it and W. A. Brady will produce it.

Maurice Renaud, the French baritone, who returns to the Manhattan next fall, began his spring engagement at the "Opera" as Wolfram in "Tannhauser."

James J. Corbett is to appear in a farce entitled "Behind the Music," which Henry Dixon will produce some years. The star and play will be seen in the first-class theatres.

Henri Bernstein, author of "The Thief," is at work on another play which Madame de Noailles is to produce in Paris. Charles Frohman has secured the English and American rights.

Jessie Millard sailed for Europe last week for a rest. Next season she will appear in a new play entitled "Peter's Mother," opening at the Belasco theatre in this city in September.

Edmund Brees, the original John Burket Ryder of "The Lion and the Mouse," will be seen next season in the part of the actor which he is to play in the new play "The Lion and the Mouse," under the direction of Henry B. Harris.

Robert Edson, appearing in "Classmates," will discard railroad trains on his forthcoming New England tour, including the territory west of the Mississippi, which he will appear in his new 40-horsepower automobile.

That Madame Calve has consented to make one more tour of this continent is a matter of unusual interest to music lovers, especially those who in the past have been charmed by this great songbird's operatic and concert engagements. It has been arranged for the madame to appear in series of 25 concerts, "The Tour," which will absolutely be her farewell to this country, will begin in November and will extend from the Atlantic to the Pacific coast.

Florence Roberts, who has made a name for herself as the most effective and popular present-day emotional actress, will be coming season make her annual tour of the United States, beginning in New York, where she will appear in her new 40-horsepower automobile.

John Cort has renounced Edward Martindell for the coming season to play the role of Totem Pole Pete in "The Alaskan," the Grand-Blethen comic opera in which he was such a pronounced hit this season. Mr. Cort has arranged to open in Chicago in September. Following the Windy City engagement, which is for four weeks, the tour will extend to the Pacific coast. Mr. Cort will then bring his only musical attraction to New York, where he is confident his reconstructed novelty will prove a great success.

Henrietta Crossman will open her season next week in New York in "The Country Girl."

Lina Cavalieri, the Italian beauty of the Metropolitan, whose tour with the company was cut short by a throat affection, appeared in St. Petersburg last week as Manon Lescaut.

May Irwin has become one of the first nighters at the London theatres. She expects to rent her house at the Thousand Islands and remain abroad until next fall.

A revival of "The Alaskan" is planned for next season, to open in Chicago about September 1. Fritz von Dunsing has been engaged for one of the principal roles.

Mabel Taliaferro has changed her plans for next season, and instead of retiring from the stage at the end of the run of "Polly of the Circus," she will resume the role for a short time. She will be succeeded by her younger sister, Edith.

Emma Calve was to have appeared during her engagement of 16 appearances at the Manhattan next winter, but since Mr. Hammerstein has decided to produce "Salome," it is unlikely that the Massenet opera will be given.

Katherine Grey is to be starred under the management of Martin Beck in several Clyde Fitch plays and two or three other dramas in which she has been seen. Her tour will open at the Novelty theatre, San Francisco. "The Truth" is named as one of the plays she will offer.

"The Clansman" established a new record among successful plays with the close of its third season in Brooklyn, New York, on May 23. Those fond of theatrical statistics will be interested to learn that in the Irishman's just

closed Mr. Dixon's Ku Klux Klan drama has been played 1,500 times and has been witnessed by 3,758,946 people. The actual box office receipts have been \$1,250,000. The distance traveled by the companies have roundly aggregated 75,000 miles or more than three times the girth of the earth.

In honor of the extraordinary achievement the 1,500th performance was made a gala night. Manager Freeman, Playwright Dixon and the players entertained a large company of friends on the stage of the Broadway theatre. After the banquet luncheon, the company sang and the literary worlds united in congratulating the management and expressed the belief that the coming tour of "The Clansman" on the Pacific coast would smash even the high records of the play in the east.

Susan Metcalfe, the American soprano, who has been giving recitals and singing in concerts in continental music centers and England since the beginning of the year, sang before the Russian emperors and the Russian empress at Buckingham palace recently.

Secretary of War, William H. Taft, has engaged through his aide-de-camp, two stage boxes at the Grand opera house, Chicago, for the performances Wednesday evenings, June 18 and 19. In engaging the boxes Secretary Taft's aide stated that he wanted them for a large party. The employees of the Grand are wondering whether he referred to the distinguished statesman's physique or to the party of prospective guests.

John Corbin, writing in The Saturday Evening Post, gives in a few sentences a wonderfully clear idea of the motif of "Rosmersholm," in which Mrs. Fiske is now appearing. "This is the play in which the great spirit of Ibsen shines at its noblest and purest. Noting the very quiet beginning of "Rosmersholm" on the conventional viewpoint, and its subsequent power, owing to the potency of its protagonist, Mr. Corbin says:

"For two acts the wonder is that Mrs. Fiske ever elected to play a part so neutral tinted and obscure. Giving the center of the stage to others, she sits apart, the inspiring spirit of the action, yet true to the attitude of mere housekeeper. But toward the end of the third act the whole throbbing life of the play centers in her. Suddenly, the passive woman pulses the white heat of spiritual struggle, and of triumph

Early in September Wagenhals and Kemper will send a special company of players, headed by Miss Annie Russell, to London, there to present "Faid in Full." The company will be an all-American one, and the production will likewise be sent from this to the other side of the Atlantic. The two companies now playing at the Astor theatre, New York, and at the Grand opera house, Chicago, will be continued indefinitely.

through self-abnegation. The ending of the play leaves one with the sense of exaltation."

The new play by Hugh Morton, called "A Matter of Money," has been secured by George C. Tyler, and Eleanor Robson will appear in it next season. The first class which has come from Europe, where Mr. Tyler has been spending the past month.

Marie Doro, having finished her season in "The Morals of Marcus," sailed for Liverpool last Wednesday on the Lusitania. It is probable that the name of the play and the date of her reappearance on the London stage will be announced on her arrival in that city.

The new play for Fritz Schaff, who by the way, has been granted a divorce from her husband, will not be named until after the work has been completed, and Harry Hossom and Victor Herbert, who are to write the book and the music, say it will be some time in June before a title will be decided upon.

William H. Thompson has purchased through Samuel French the acting rights of "Waterloo," the one-act play in which the late Henry Irving made one of his greatest hits, and will present it, with special settings and accessories, in vaudeville next season. The royalty to be paid for the use of the piece is said to be the highest ever paid for a one-act play. Mr. Thompson sailed last week to confer with Conan Doyle, the author of the play.

A new star in the musical comedy field next season will be Frank Lator, who, for the past season, has been the principal comedian of "Comin' Through the Rye." The Rork company has decided to promote Lator, and at the Park Theatre, Boston, Labor day, they will offer him to the public in a musical comedy to which a title has not yet been given. Tom Waters will replace Lator in "Comin' Through the Rye," which will be sent on tour again next fall, as usual.

Howard Russell, Portland's Latest Dramatist.

A great deal has been said and written about Howard Russell's new play, "The Swindler," which will have its premier on the Baker stage today, and which will run the entire week. Russell has been a popular member of the Baker company from its very beginning six years ago, along with William Dills, Mr. and Mrs. Gleason and George Allison, the only ones of the original company left now.

Portland theatre-goers are, of course, more than ordinarily interested in the success of Mr. Russell's new play, and he has the most sincere wishes of them all. It has worked hard and earnestly on it every spare moment he has had

winter for his regular work with the company, robbing himself of much needed rest and sleep in order to complete it before the close of the season.

Of course he has been in a position to get the consideration of Manager Baker in its production, more than any ambitious author outside the company would have, but the play has been accepted for production on its merits alone and not from any personal reasons. It reads with all the earmarks of a genuinely professional society drama, and Mr. Russell's thorough knowledge of stagecraft and its possibilities leaves no reason why it should not play with the same smoothness and interest that it reads.

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