

PLAYS AND PLAYERS

John Cort, president of the Independent Producing company, announced that he had closed five year contracts with Paul Armstrong and Jules Eckert Goodman, playwrights, whereby all of the plays written by them in the life of the contract would be controlled by his company.

Frederic Thompson, who has a passion for changing the names of things, has rechristened his review, "The Comic Supplement," "Girles." His last effort of that kind was when he renamed Abel Taliaferro "Nell" and was so sorry for it that he changed it back again.

Miss Ada Klein, a member of "The Three Twins" company, has sued her manager for \$1,000 because she fell from a mechanical contrivance with the result that her sense of smell was destroyed. There are plays, of course, where that loss might not be a disadvantage.

Sir Arthur Pinero is very particular about his lines and the "business" as he writes it and will not permit either to be changed in any of his plays without his consent. An actor at rehearsal of a Pinero play once found himself "fishing" for a line that should have been memorized at the beginning. Finally, losing his own amazing assurance, he remarked: "I know my lines, Mr. Pinero. I really do." To which Pinero answered: "Yes, but not mine."

Press Notice.—Klaw and Erlanger present the Shubert Brothers in the one act drama, "The Open Door." Business management by William A. Brady, John Cort, stage manager; Mose Reis and Julius Cahn, advance agents.—Dramatic Mirror.

The news that Eugene Walter is dangerously ill will disturb a great many more people than those who knew him personally and valued his friendship. He could ill be spared at this time, for he is one of the few men who have essentially the gift of the theatre. There was always something irritating in the dramatist's plays—the same irritating thing that there was in his personality. His ability one cannot question. His wonderful knack of holding attention and driving a point home is possessed by no other man on the English speaking stage. It was the lack of what Thomas Wentworth Higginson calls background that irritated those who believed that a man with so much ability should be able to find some more philosophical covering for his ideas.

Personally Walter has all of that background that one missed in his plays. He is a sentimentalist if ever there was one and his adversity has made him feel in perfect accord with those who suffer. And yet somehow or another one gets the impression from his plays that they are tours de force of technique—the art of the "story-teller" pure and simple. His condition is said to be critical. It would be more than a pity, it would be a great loss if he did not recover. Although a man small in size, he has the finest instincts of the fighter and has never hesitated to say what he thought was perfectly true. In the development of the terse, naturalistic drama he has been a great influence and that lovable quality that endears him to his friends is bound sooner or later, if he lives, to show itself in works of art.

Thirty-four thousand nine hundred and one people paid to see Vespa Victoria at the Orpheum during the past week in San Francisco. This represents an attendance of within a fraction of 500 a day or 2500 a performance.

Told by Amelia Summerville to the Matinee Girl in New York Mirror: "While playing a 14 weeks tour of vaudeville, in the week I opened at Portland, Or., at the Orpheum theatre, on the same bill were Valadon and the Howard Brothers, Jewish comedians. This afternoon I noticed Willie Howard, the messenger boy, standing at the side of the stage watching me. Just then a small string of pearls I was wearing broke, some of them falling on the stage and the rest down my neck. I was naturally upset. The act following me was Valadon, the magician, who had a trick in which he used four or five ducks. The moment the ducks were let loose on the stage they immediately proceeded to gobble up my stray pearls.

"I did not know this, as I had gone immediately to my dressing room, but I heard a conversation in the rest room between Willie Howard and Valadon after the performance. I heard Willie Howard say, 'I'll give you \$25 for it.' I heard Valadon say, 'I don't want to sell it, but since you have offered so much for it, you may have it.' "I heard that night after the performance that Willie Howard had bought the duck for \$25 and had taken it to a restaurant, had the duck killed and opened, and discovered he had bought the wrong duck."

The following are culled from Willie Collier's "Don'ts": "Don't forget that the pen is mightier than the sword, except in romantic plays." "Don't ever admit that you write a bad play; always blame failures on the manager, company and production." "Don't forget that stage dinners do not fill actors or the house." "Don't try to educate the public. We have public schools for that." "Don't forget that you can substitute paste for diamonds, tea for whiskey, candy for food, but you cannot substitute a blacksmith for an actor." "Don'ts for actors: 'Don't take liberties with the author's lines. Always respect royalty.' "Don't forget that while you support the star he supports you, but you cannot count too much on quiet scenes; beware of the man behind the drum."

"Don't laugh at your audience, no matter how funny they look." "Never suggest a change in the cast—you may be out of work." "Don'ts for audiences: 'Don't think that because you are sitting in the gallery you are above suspicion.' "Don't ignore the proper function of the theatre's mothers. When baby cries bring it to the theatre so that everybody can hear it." "When you buy theatre tickets don't ask: 'Can I see from there?' A ticket seller is not necessarily an oculist." "Don't come late and know it all; come early and see it all." "Don't believe all you hear of actors. We read the papers also."

"Don't shudder at the villain's cruelty to the heroine; she may be his mother."

During the rehearsals for the outdoor performance of "As You Like It" at Berkeley, Cal., Miss Maude Adams made insistent demands now for more musicians, now for a larger and more elaborate Forest of Arden, now for 1000 more lights, until the management in despair asked her when she thought she would be satisfied and stop. Her reply was that for years she had been waiting to play "As You Like It" and she never had a chance. Now, after

SOMETHING ABOUT PLAYERS

James Metcalfe says there is really a bigger public than formerly, and that the average of successful plays is higher than it has been for the past five years. This conclusion is emphasized by the fact that there are fewer forced runs than there used to be. The explanation of this may be that the practice of forcing runs in New York with the idea that this will impose on the public in other cities is not so popular with managers as it used to be. Out of town newspapers keep their readers pretty well informed as to the real merits of plays in New York, with the result that the forced run costs the manager more than it is worth.

Characteristics of the Season.—These figures cover the entire city, being compiled from the columns of the Mirror, and do not show the tendencies of the public so well as an outlook confined to the smaller circles of theatres which study the changing fancies of those theatregoers who in a way set the styles. It is a little bit difficult to draw a close classification of plays, but one thing is evident—that tragedy has gone out of the liking of this generation. In a total of 102 new plays produced at leading houses only three were tragedies. The most popular of all, popular belief to the contrary notwithstanding, were dramas of rather a serious character, involving sentiment or melodramatic action. In the total of new plays these numbered 63, as against 26 in which the serious interest was subordinated to comedy and farce. Even described by the 26 musical comedies and musical farces produced during the season the "serious interest" plays still have a majority of one. As to the number of performances and length of runs, the frivolous entertainments have slightly the advantage, although not to the extent that might be generally supposed. The musical farces are responsible for most of it, as at the theatres under consideration they have occupied 34 weeks out of a total of 1114, or almost a third.

Among the Survivors.—Many of the season's productions in New York will never see the road. Some were after failures and some, although moderately successful, did not have enough backbone to be considered fit to face the vicissitudes of travel. Of those that survive, almost all, under the new conditions of making productions, have been already seen in some cities outside of New York. Those that will be novelties to most people out of town will be Clyde Fitch's "The City," with Tully Marshall's remarkable depiction of degeneracy, "The Lily," which Mr. Belasco has made the picture-essay vehicle for Mamma O'Neil's study in French aptitude, and Mr. Forbes-Robertson's own admirable acting and his excellent company in Mr. Jerome's interesting and far from goody-goody play, "The Passing of the Third Floor Back." These will all make extensive tours and are well worth seeing. Francis Wilson's "The Bachelor's Baby" is another New York success which will also be seen in cities that do not bear child actors.

Duplicated companies and out of town productions have made familiar in some places other metropolitan successes which will tour next season. The most notable of these and worth going to are the farces "Seven Days" and "The Lottery Man"; the comedies "The Fortune Hunter," "A Marriage a la Mode" and "Her Husband's Wife"; the more serious plays, "A Man's World" and "The Spendrift"; the melodramas which has succeeded both here and in London, "Alles Jimmie Valentine," and the lurid French drama "Madame X."

From the big feature of the season—the New theatre—not much is likely to come for cities which have not been visited by the company itself. It may be that companies will be organized to take out Mr. Sheldon's "The Nigger" and the double-bill that can be made of "Don" and "Sister Beatrice." Rights of "Sister Beatrice" may also be utilized, but in these cases, excepting possibly "The Nigger," there is little temptation for the touring manager to make the experiment after the New theatre company's tour has actually been completed. The places where the theatre's productions might naturally be expected to meet with the greatest interest and patronage.

PASSAGE FROM CHANTECLER

To those who read between the lines in the first act of "Chantecler," printed in the June issue of Hampton's Magazine, will be found what is undoubtedly Rostrand's sly dig at his critics. It will be remembered that, after the presentation and popularity of "Cyrano de Bergerac," Rostrand was the center of a bitter critical fight among various factions in Paris. So terrific was the onslaught at a time that Rostrand, who is physically a very delicate man, went into a nervous decline and for a long time it was thought he might die. Here is the significant passage in which the conspirators against the Cock tell why they do not like him: "The Owl—Thanked. But how is it that you are wit, us? The Cat—Ah, night brings out what daylight will not own to! I do not like the Cock because the Dog does. There you have it. The Turkey—I do not like him for

waiting so long, she said, 'I propose to play it 'As I Like It.' Miss Barrymore is ambitious to appear in a repertory comprising the following plays, in all of which she has acted save Ibsen's "The Lady From the Sea," "Cousin Kate," "The Silver Box," "Mid-Channel," "A Doll's House" and "The Lady From the Sea." The role of Hilda Wangel in the last-named play has a strong appeal to Miss Barrymore. Madame Nazimova has acted it in this country.

Just prior to her departure for Europe last week, Miss Marie Cahill, who will be seen next season in a new musical play by Avery Hopwood, the author of "Seven Days" and "Blivie Hein," the composer of "The Boys and Betty" and "De Wolf Hopper's," "A Matinee Idol," announced that she would not buy a single costume on the other side. "I am a firm believer in everything that is American," said Miss Cahill. "I have always had my frocks made on this side, and I can see no reason for changing. Paris fashions are all very well, but believe me, very few Parisians would wear the stuff that is sent to this country as the latest Parisian wrinkle."

The first of the summer shows, so-called, is as usual intended for the people who spend their vacation in New York City more than for those who feel that they have had enough of it during the writer. The glib attitude of the summer visitor to the city is a matter of frequent jest along Broadway, where he and she are viewed as "easy marks." In the first of these shows, "The Summer Widowers," an attempt, however, is made to interest the male resident whose family has left him in town, with a result that will be viewed differently according to the point of view.

There are those who will say with a great deal of justice that no matter how amusing "The Summer Widowers" may be the point of view and the treatment will make up more or less of a pædan to immaturity. He was a far sighted minister—his name I have forgotten—who resented the popularity of the song last summer, "My Wife's Gone to the Country, Hurrah, Hurrah." The spirit is neither American, gentle, nor, I believe, typical Broadway. It is accustomed to talking even the most degraded vices lightly, but no one presumes for a moment that Broadway is representative of America any more than the cafes of

the reason that, knowing him as a Chick, I cannot admit him as a Cook. A Duck—I do not like the Cook because, not being webfooted, he marks his passage by a track of stars. A Chicken—I do not like the Cook because he has his picture painted in purple on all the plates. Another Chicken—I do not like the Cook because on all the steles he has his statue in gilt bronze. An Owl—(A big, big, grown-up Chicken)—Well, Well! And you, Capon? The Capon (dryly)—I do not like the Cook. First Owl (to the Mole)—And you, why do you hate him? The Mole—He looks like because I have never seen him. The Cuckoo Clock—Cuckoo! First Owl—And you, Cuckoo; do you know why you hate him? The Cuckoo (on the last stroke)—Because he does not have to be wound up! Cuckoo!

Montmartre are representative of the home life of France. The thousands of people who sang "Give My Regards to Broadway" when that song was enjoying popularity were not thinking of Broadway but thinking of home, just as when the song was used in London it was changed into "Give My Regards to Leicester Square." That other Broadway classic which contained the wonderful line "When you leave New York you're leaving home" was the most insolent of all that class, for if there is anything true on earth it is that about the only place you do camp out is New York. In "The Summer Widowers" this Broadway idiom takes this form: There's no place like home, boys. When your wife has gone away; No better place to roam, boys. The good old Broadway—Or, Now, in the George M. Cohan song, "Give My Regards to Broadway," there was the general appeal, in that Broadway represented the city of New York and possibly the country. But there is no excuse for this kind of song, for it is simply a businesslike endeavor to whop up the idea that Broadway is a "grand place" for unmarried men and summer widowers to spend their time.

The Actors' Fund fair netted \$110,000 for the fund. This was a disappointment as it was hoped to realize \$200,000. The national benefit chairman, Mr. Erlanger, turned in \$40,000 received from benefit performances throughout the country. Mr. Frohman proposes to effect a collaboration between Miss Hattie Williams and George P. Huntley whereby those artists will appear next season as the stars of a new play by the Frenchman, Camille de Mille, and authors "My Wife," "Love Watches" and "Inconstant George," made familiar hereabouts through the efforts of Miss Billie Burke and the senior Mr. Drew. The play is a translation of "Le Bois Sacre" in which a woman's demands for the legion d'honneur are said to be amusingly satirized. Mr. Huntley will impersonate a fantastic Frenchman acted in Paris by Max Dearly, and Miss Williams will appear as a popular woman novelist created in the original by Mme. Jeanne Granet.

William Hammerstein is always out for something new. Mr. Hammerstein doesn't allow his audiences to contract ennui through the monotony of seeing

only one thing. Just about this time when the novelty of "Polaire" the ugliest woman in the world, is wearing off, Mr. Hammerstein is putting a troupe of trained fleas upon the stage at the Hammerstein roof garden. The fleas were imported from Germany. They are highly intelligent fleas and go through a number of evolutions. One wonders how the fleas can be seen from the audience—they are magnified by performing against mirrors. The Shuberts and W. A. Brady announce the appearance of Fritz Scheff next season in a revival of Madame Butterfly. Journal Want Ads bring results.

The BAKER THEATRE HOME OF PORTLAND'S FAMOUS BAKER STOCK COMPANY Week Commencing Sunday Matinee June 19, '10--Today IZETTA JEWEL, FRANKLYN UNDERWOOD AND BAKER STOCK COMPANY In John Drew and Billie Burke's greatest New York success, MY WIFE A COMEDY IN FOUR ACTS. First time in this city in stock. Replete with strong dramatic characters and situations and laughable comedy. SPECIAL SCENERY AND EFFECTS STAGE UNDER DIRECTION OF WILLIAM DILLS. BARGAIN MATINEE WEDNESDAY 25c. Sunday and Sat. Matinees 25c, 50c. Evenings, 25c, 50c, 75c. Next and last week of the season, "PAID IN FULL."

GRAND SULLIVAN & CONSIDINE VAUDEVILLE WEEK OF JUNE 20th THE SIX ENGLISH JUGGLING GIRLS BOVIS & DARLEY FITZGERALD & O'DELL WILLIAMS BROTHERS EXCELA & FRANK GRANDSCOPE

THE OAKS AMUSEMENT PARK Grand Success LIBERATI'S Great Band & Concert Co. SPECIAL SEASON OF HIGH-CLASS MUSIC This Afternoon and Every Afternoon and Evening This Week, With an Entire Change of Program at Every Performance. Many Other Attractions Admission to the Park, 10c CARS FROM ALL PARTS OF THE CITY CHANGE EAST WATER AND MORRISON

LYRIC PORTLAND'S FAMILY PLAYHOUSE SEVENTH AND ALDER STS. Last Times—This Afternoon and Night of "In Gay Parée" Commencing Tomorrow (Monday) Matinee and All Week The Edw. Armstrong Musical Comedy Company IN THE BIG GAY MUSICAL SHOW The Belle of Tokio WITH ETHEL DAVIS, BEN T. DILLON, CLARA HOWARD, WILL KING and a Notable Cast A Scream of Fun, a Revel of Music, a Wealth of Beautiful Scenery Lovers of Musical Comedy with Pretty Girls and Catchy Music Can't Afford to Miss It. FRIDAY NIGHT—Chorus Girls' Contest—FRIDAY NIGHT Two Performances Nightly—7:45 and 9:15 P. M., 45c and 25c Matinees Daily—2:30 P. M., 20c

PEOPLE'S AMUSEMENT COMPANY 4-BIG-4 FIRST RUN PICTURE THEATRES STAR THEATRE TODAY BEST BILL OF THE SEASON Oh Joy Theatre TODAY White Pawn's Devotion, Great Indian Picture, Davy Jones Landlady, Comic Spanish Frontier, Scenic And Other Fine Turns ARCADE THEATRE TOMORROW The Ranchman's Road, Comedy Drama of West Road to Happiness, Dramatic Poetical Jane, Comic Lewin's Abbey, Scenic And the Other Useful Attractions. Odeon Theatre (Formerly National) TODAY Central American Romance, Brilliant Esther and Nordica, Spectacular Poor But Proud, Dramatic Max Maken, Laugh Songs, Music and Effects.

Orpheum Beginning Monday Matinee ADVANCED VAUDEVILLE Week, June 20 Direct from the Metropolitan Opera House, New York, and the Boston Opera House. LOIE FULLER'S BEAUTIFUL DANCING SURPRISE FEATURE "The Ballet of Light" Capt. Maximilian Gruber and Miss Adeline's EQUESTRIAN REVIEW Harry L. Webb The Man Who Talks and Sings Siegel and Matthews Premier Artists on Novelty Stringed Instruments Charles Wayne & Co. In a Vaudeville Novelty "10 A. M. OR THE MORNING AFTER" Fentelle and Vallorie Elite Entertainers Fred Rouen Peerless Gymnasts MATINEE TODAY—15, 25 AND 50 CENTS Evening Prices: 15c, 25c, 50c, 75c DAILY MATINEE—15c, 25c, 50c (Holiday Matinees, Night Prices)

PANTAGES Advanced Vaudeville Stars of All Nations Week Commencing Monday Matinee, June 20 SPECIAL ENGAGEMENT The Four Nightons WORLD'S GREATEST OLYMPIAN GYMNASTS Mueller & Mueller Vaudeville's Premier Songsters Georgia Gardner & Co. in "TOO MANY DARLINGS" The Hartmans Hungarian Dancers The Carr Trio Comedians and Singers Pantescope Latest Animated Events ADDED ATTRACTION EXTRAORDINARY Chas.—Nichols & Croix—Marie In the Farcelet Delightful "AN INTERRUPTED REHEARSAL" POPULAR PRICES—MAT. DAILY. CURTAIN, 2:30, 7:30 AND 9

Council Crest 1200 FEET ABOVE THE CITY PORTLAND'S FREE AMUSEMENT PARK TRIP UP THE COLUMBIA New Attraction Costing \$25,000 THE GRANDEST PANORAMA IN AMERICA L. A. THOMPSON SCENIC RAILWAY The finest Scenic Railway in the World. 5 Great Snow Caps \$15,000 MERRY-GO-ROUND COME AND SEE THE GRAND VIEW Breathe the Pure Air and Enjoy Yourself No Liquor for Sale or Permitted on the Grounds

JAPAN vs. AMERICA JIU JITSU BOXING and WRESTLING MERRILL'S HALL SEVENTH AND STARK Friday Evening, June 24 The Mysterious Jiu Jitsu YOUNG TOGO, "The Little Giant," of Japan, weight 105 pounds, will meet JOCKEY BENNETT of San Francisco, featherweight champion boxer of the northwest, and FREDDIE ABERNATHY of Portland, 125 pounds, champion catch-as-catch-can wrestler of the northwest, Togo to subdue each man twice. Doors open at 7:30; first bout at 8:15. Two good jiu jitsu preliminaries. GENERAL ADMISSION . . . . .75c RINGSIDE SEATS . . . . . \$1.50 Seats on sale at Schiller's Cigar Store, 6th and Washington