

OLD-TIME OPERAS DRAW NOW AS IN DAYS LONG GONE

Revivals of Favorites Do a Broadway Business That Modern Musical Comedy Can't Touch.

By Beau Rialto.

New York, May 31.—No more fore-handed folk are to be found anywhere than those gentlemen who manage the dramatic business. Business is right, not profession; we are talking about the business end of the stage now, along Broadway. But even those far-sighted individuals, the politicians, must hand it to the dramatic managers when it comes to looking ahead. On the day after election the politician begins to plan for the next one, and our present premier was "talked about for 1913" weeks before President Wilson was inaugurated, but months before the Broadway season closes, the managers are announcing their plans for the next opening.

Long before the public gave a thought to the approach of summer, such men as Abraham Erlanger, Henry W. Savage, Winthrop Ames, Charles B. Dillingham, William Harris and others were abroad raking Europe with fine-toothed combs for new plays and players for the 1913-1914 season. Dillingham and Harris put one over on the Rialto by carrying new wives with them to the continent—but that's another story. Some of the managers are even now back from foreign shores, telling what they are going to do next year, promising all kinds of novelties, but jaded Manhattan editors, shakes its head and says it is from Missouri, en masse.

What's the matter with the composers and lyric and libretto writers of today? Nobody seems to want exactly what is wrong, but the popularity of those ancient Gilbert and Sullivan comic operas now being revived at the Casino by De Wolfe Hopper and others is competent evidence that there is a screw loose somewhere. Not a single new musical comedy that hit Broadway during the late lamented season drew anything like the patronage that is being given to "The Mikado," "The Pirates of Penzance," "Pinafore" and "Iolanthe," that everyone of the present generation has known from childhood. Not only has every man, woman and child who has been to the theatre heard these old operas times without number, but most of us at some time or another in our stage-struck days have taken part in an amateur production of a Gilbert and Sullivan opera, yet the latest Broadway revivals are drawing big houses nightly. The same thing happened a year ago and also last fall when the musical productions were put on for a couple of weeks.

The secret of the success of these old compositions and their seeming popularity over anything else that has been produced of late either in America or Europe, seems to be in their short, snappy lines. The "Merry Widow," "The Waltz Dream," "The Chocolate Soldier" and such pieces had charming music, perhaps as good as the Sullivan brand, but the words do not have the verve of the Gilbert lines.

"He's telling a terrible story. But that would diminish his glory," and "It really is elegant fiction. To call it an innocent fiction."

As applied to the major general in "Pirates of Penzance," who really is "a model of a modern major general," are samples of some of the catchy lines in the old operas, and in "Pinafore," Sir Robert Porter's:

"Sit close to your desk and never go to sea. And you will be the ruler of the queen's navy."

Is so ever-new that it is today applicable to the regime our own naval secretary, Daniels.

A big bill board. So says Mme. Fritz Scheff, lately divorced from Arthur John Fox Jr., who herself is some little revivalist, just now rejuvenating Mlle. Modiste at the Globe theatre. Mme. Scheff saw a photograph of Sarah Bernhardt upon whose chin some miscreant and drawn a pencil and straightway she declared that in the future she would encase public bill boards. Small wonder, if she ever glances at her own picture displayed up and down Broadway. It looks just about as much like Mme. Scheff as it looks like Gaby Deslys, and besides the hat and frock are of the vintage of '98.

Mme. Scheff says that it was not her own pictures but the desecrated likeness of the divine Sarah that turned her against the bill boards, but be that as it may, she declares that just as soon as her present supply is exhausted, she will never allow a three-sheet poster or even a one-sheet, not even a window card to be displayed to advertise her show. Beauty is the thing, says she, and how can there be beauty in New York or in other city, where the bill board screams its wares from the housetops?

The prima donna holds the idea that the newspapers are a sufficient medium for theatrical and all other kinds of advertising, and promises to patronize only the press hereafter. She hopes that when she has induced other stars to join her and the theatres finally abandon bill boards, the municipalities will suppress them altogether.

GLOBE THEATRE

11th and Washington
3 Days, Commencing TODAY
2-Reel Vitaphone Drama

The White Slave

from Boucicault's Famous Drama,
"THE OCTOON"

Also
PATHE'S WEEKLY
All the News in Motion

The Husband's Trick—Comedy
Nadeau, Saindhor and Nadeau
Harmony Trio

10c—ALL SEATS—10c

BILLIE BURKE IS EQUALLY POPULAR HERE AND ABROAD



Miss Billie Burke.

Who ever heard of Miss Ethel Burke, the actress? Nobody.

Who ever heard of Miss Billie Burke, the actress? Everybody.

Now as a matter of fact Miss Ethel and Miss Billie are one and the same person. Back in Washington, D. C., in 1885, when the good bird stork went sailing over the housetops and let a wee bundle down the chimney at the Burke home, the name of that little bundle was duly inscribed in the family bible as Ethel. It seems that she wasn't known as Ethel very long, but Miss Burke by any other name would be as sweet and as clever and as good, so what's the difference.

Miss Burke is a wonderful unusual little person come to think about it. She was born in America, educated in France and now England is really home to her, though she likes America better. Despite her cosmopolitan training and experience Miss Burke probably is the most typical of American actresses, and she likes French plays. It is said of her that she is more fetching and attractive off stage than on, and scarce a higher compliment could be paid her.

It has been generally understood that Miss Burke's first public appearance was at the old London pavilion in London, but the little actress herself has recently denied this, and has given the United States credit for first appreciating her talents.

"It is not true that my first appearance on the stage was made in London," said Miss Burke.

Makes Debut in New York. "My first appearance on the stage was really made at Manhattan Beach, New York, before I went to England at all. I was less than eight years old at the time. After the custom of New Yorkers at that period my father, mother and I were spending the summer season at Manhattan Beach. There were many artistic and theatrical celebrities taking their holiday at the resort and concerts and entertainments were frequently given in aid of local charities. I longed to shine at one of these functions but I did not confide my debut to my parents. The only person whom I took into my confidence was an 'old salt' with whom I had become great friends, an acquaintance begun

POPULAR HITS 15c; SEVEN FOR \$1.

You're a Big Blue Eyed Baby

OUR BIGGEST HIT.

BELOW ARE A FEW OF OUR BEST SELLERS:

"Sunshine and Roses."

"You're on the Way."

"You Can't Stop Me From Loving You."

"Down in New Orleans."

"Apple Blossom Time."

"Malinda."

"You Know You Won't."

"How Could I Know That You Loved Me?"

All of These Popular Song Hits, 7 for \$1. Add 10c on Mail Orders.

The Great Horse Racing Game.

SUMMER. The most exciting and interesting amusement ever invented. Game and have it demonstrated.

When It's Music or Pictures "Go Where the Crowds Go."

The Remick Song Shop

Jerome K. Remick & Co., Props.
322 Washington St., Near 6th.
Portland, Oregon.

Open Evenings Till 10:30.

BASEBALL! RECREATION PARK Corner Vaughn and 24th Sts. San Francisco vs. Portland

May 27, 28, 29, 30, 31, June 1. Games begin week days 3:30 p. m. Sundays, 2:30 p. m.

LADIES' DAY FRIDAY Boys under 12 free to bleachers Wednesday.

"The School Girl." Her success was splendid. She next had good luck in "The Blue Moon" and in 1907 she played a lead in "Mr. Penderbury's Past."

Then the big thing happened. In August of 1907 Miss Burke came to the United States. On August 31 she played Beatrice Dupre in "My Wife," with John Drew, and was a stunning hit. This appearance was followed soon by her debut as a star which was made at the Lyceum theatre, New York, on August 27, 1908. Miss Burke at that time played Jacqueline in "Love Watchers." Later she took the play to London but it was not so successful there as on this side.

Miss Burke's place in the theatrical firmament and in the hearts of American playgoers was established, however, and since then it has been smooth sailing for Miss Burke.

Matinee Residence. Miss Burke has a London address now and her American home is "Burkeleigh Crest" near the little tank station of Hastings-on-the-Hudson, New York. There Miss Burke, when she is at home, as she likes to be as much as possible, meets her friends and entertains them with simple, honest hospitality. She loves the outdoors, and her best friends are of the outdoor kind.

The Lady of Burkeleigh Crest probably describes herself better than she could be described. "I like normal, wholesome things," says Miss Burke. "I like fresh air, country life, laughter. I like to act because it is pleasant to amuse and entertain real people. I do a certain amount of reading and studying. But I have no set theories, not even on personality, and I am as undogmatic as a scientist in a new experiment. I am a stupid business woman, always in the water. In fact a thoroughly neutral young woman."

Miss Burke has a daughter, a girl about 14 years old, whom she adopted when the girl's mother, a friend of the Burke family, died. Miss Burke thinks a great deal of her protégée.

This season, following her success locally and abroad in "The Mind the Actress," Miss Burke has been most happily spoken about and written of for her work as "Tommy" Peturbet in "The Amateurs." As "Tommy" she wears young men's clothes, and the reviewers say she makes a handsome fellow.

Miss Burke will soon be on her way to England where she will spend her summer vacation.

AT THE THEATRES

HEILIG (Eleventh and Morrison)—Four nights, beginning tonight, "Fine Feathers," with all-star cast; Thursday, Friday and Saturday nights, Madame Nasimova, in "Bell, Donna." Matinee Wednesday and Saturday.

BAKER (Broadway and Morrison)—Week beginning with matinee this afternoon, the Baker Players, in "The Wolf."

LYRIC (Fourth and Stark)—Week beginning with matinee tomorrow afternoon, American Musical Comedy company, in "Wishland," featuring the Portland Ladies' orchestra. Matinee daily.

PANTAGES (Broadway and Alder)—Week beginning with matinee tomorrow afternoon, diversified vaudeville. Matinee daily.

Attractions of the Past Week. HEILIG—Eddie Foy, in "Over the River."

BAKER—Baker Players in "David Harum."

LYRIC—American Musical Comedy company in "The Love Cure."

PANTAGES—Vaudeville.

The importation of docked horses into the Philippine Islands has been prohibited by law.

HEILIG THEATRE

11th and Morrison
Phones Main 1, A-1123

4 Nights Beginning Tonight

Special Price Matinee Wednesday
THE SUPREME DRAMATIC EVENT
K. K. FRANK'S

ORIGINAL ALL-STAR CAST
Of Eugene Walter's Masterpiece

FINE FEATHERS

Direct from Astor Theatre New York with the same notable cast including

ROBERT EDESON WILTON LACKAYE
MAX FIGMAN ROSE COGHAN
LOLITA ROBERTSON AMELIA SOMERS

The greatest cast ever assembled in the biggest play of the century.

PRICES:
Evenings—Lower floor, 14 rows, \$2; 8 rows, \$1.50. Balcony, 3 rows, \$1.50; 6 rows, \$1.00; 6 rows, 75c; 4 rows, 50c. Special-price Wednesday matinee—Lower floor, \$1.50. Balcony, \$1.00, 75c, 50c.

SEATS NOW SELLING.

Thursday, Friday, Saturday, JUNE 5, 6, 7 MATINEE SATURDAY

Charles Frohman Presents

NAZIMOVA

In the Sensational Success

"BELLA DONNA"

Adapted From the Famous Novel by Robert Hichens by James Bernard Fagan

PRICES:
Both evenings and matinee—\$2.00, \$1.50, \$1.00, 75c, 50c. Mail Orders Received Now from Both in and Out of Town.

BOX OFFICE SALE OPENS NEXT TUESDAY—MAIL ORDERS TAKE PRECEDENCE

ATTRACTION ROSE FESTIVAL WEEK
6 NIGHTS BEGINNING MONDAY, JUNE 9

Special Price Matinee Wednesday and Saturday.
DAVID BELASCO'S ROMANIAN OFFERING

FRANCES STARR

In Her Greatest Triumph

"The Case of Becky"

Original New York Company and Production.
MAIL ORDERS NOW—BOX OFFICE SALE NEXT FRIDAY
Evenings—\$2, \$1.50, \$1, 75c, 50c. Both Matinees—\$1.50, \$1, 75c, 50c.

IRISH PLAYERS TEACH A LESSON

Emerald Isle Bids Fair to Repeat History as Civilizing Force.

A year ago, the embattled Irish Players returned to Ireland with the curses of thousands of misguided Irishmen following them across the waters. The turbulent scenes that had marked the early trial of the Abbey theatre in Dublin had been repeated in various Irish-American cities. The players had been the victims of riots, were bombarded by potatoes and less savory missiles, and, in Philadelphia, had been clapped into jail. But all this time lovers of their art had fought staunchly for them, and in time the opposition began to fade away. Even in the first year there were evidences of this.

The second year they came back, namely repeating their program of the year before, adding new plays to their repertoire, and winning new admirers at every performance. No sound, save applause, interrupted their acting. And now their vindication is complete. Bourke Cochrane, New York's "divine" orator, and one of the most influential of all Irish-Americans said at a recent performance:

"With all these elements of progress in Ireland, industrial, religious, and national, conspicuous on every side, there were many who doubted that the life

of Ireland had actually revived, because evidences of an intellectual revival seemed still to be lacking. These doubts could not believe that national Ireland was really alive, while intelligent Ireland remained apparently torpid, inert, dead.

Where now, they ask, is there even a faint survival of that mighty eloquence by which Edmund Burke raised a language, not his own but an alien tongue, to such majesty that English speech as he exemplified it became in the opinion of Lord Macaulay the most powerful vehicle ever used by man for the expression of thought. Save only that one in which Demosthenes spoke and Homer sang? What sign is there in these days of that forensic brilliancy with which Henry Grattan defended so forcefully the claim of Ireland to independence that although freedom has been denied her by force, nobody has ever since successfully questioned her right to it? What hand now sweeps the harp of Thomas Moore, making it swell once more with the deathless tones of Ireland's ancient music?

"Well, ladies and gentlemen, an answer, complete and reassuring to all these expressions of doubt you and I have heard today. The Irish Players by their performances have proved conclusively not merely that the intellectual life of Ireland is reviving, but that it has revived. The splendid literary work with which they have made us familiar, the perfect art with which they have interpreted it, justify not merely an ardent hope, but a firm belief that Ireland in the twentieth century is about to play a part as important in strengthening Christian civilization as she played in establishing it from the fifth to the ninth centuries.

"Here we see her again, making through her sons and her daughters, contributions of measureless value to the intellectual possessions of the world. I doubt if anywhere on the face

of the globe, even in the Canada Francophone with its carefully selected and elaborately trained artists, performances could be seen equal in merit to those you and I have seen today."

May Play Once at Greek Theatre.

While John Drew was playing "The People's Choice" in San Francisco not long ago he received a call from Professor Ames of the University of California and they discussed informally the idea of Mr. Drew's doing something at the Greek theatre. Nothing was definitely settled but it is likely that if Mr. Drew appears in Shakespeare's "Much Ado About Nothing" and takes it to California next year he will give at least one performance at the classic "playhouse."

PEOPLES AMUSEMENT COMPANY

A Live Portland Institution!

Managing Here

People's Theatre, West Park and Alder.....10c

Arcade Theatre, Washington between Sixth and Seventh 10c

Star Theatre, Park and Washington.....5c

Tivoli Theatre, Russell and Williams avenues.....10c

Sunnyside Theatre, 35th and Belmont.....10c

Crystal Theatre, Killingsworth and Albina avenues.....10c

Palace Theatre, First and Madison.....5c

Dream Theatre, Morrison near First.....5c

Oh Joy Theatre, Morrison near Third.....5c

The biggest chain of theatres in the West.

The best movie theatres in the United States.

The biggest payroll of skilled labor.

The biggest film renters in the world.

The policy of fair and just treatment to the public as well as employees.

The absolute integrity in advertising.

And better than that, we stand ready to battle for Portland's fame and prosperity.

DON'T FORGET WE HAVE

Today—Grand New Shows Everywhere

BAKER THEATRE

Entrances on Sixth and Broadway Sts., Between Morrison and Alder
PERMANENT HOME OF THE POPULAR BAKER PLAYERS

WEEK COMMENCING SUNDAY MATINEE, JUNE 1, 1913—TODAY

The Superb Drama of the Great Canadian Woods

THE WOLF

BY EUGENE WALTER

Author Fine Feathers, The Easiest Way, Paid in Full, and other foremost American plays.

A magnificent scenic and artistic production.

A story of primitive life in the weird forests of the north. A play that held New York and Chicago spellbound one whole season.

THE INDIAN LEGEND

"When the wolves howl in pack in Indian Summer it is a sign that before the moon rises and sets again some man will die."

Weird, fascinating, and unlike any other modern drama. Stage Under Direction of William Bernard

Evening prices—25c, 35c and 50c. All matinees 25c. Matinees Sunday—Wednesday—Saturday

Monday, Bargain night, all seats, 25c. Election returns between acts.

Special Rose Festival week offering—Henry Hall and the Baker players in the great Liebler play—THE MAN FROM HOME

LYRIC THEATRE

Fourth and Stark Streets
PORTLAND'S ONLY MUSICAL COMEDY PLAYHOUSE
CATERING ESPECIALLY TO LADIES AND CHILDREN.

One Week, Beginning Matinee Monday, June 2, 1913

Keating & Flood Present as a Special Added Attraction

50—HIGH-CLASS ARTISTS—50

The Portland Ladies' Band

50—SELECTED SOLOISTS—50

The largest added attraction ever appearing in Portland

THE NEW COMIC OPERA COMPANY

will offer

WISHLAND

MELODY, MIRTH AND MUSIC GALORE

No Advance in Prices

Nights, 15c and 25c — Matinee, Any Seat, 15 Cents

Unequaled Vaudeville PANTAGES

Broadway and Alder Streets

WEEK COMMENCING MONDAY MATINEE, JUNE 2

SPECIAL ENGAGEMENT

ARMSTRONG'S BABY DOLLS

—in—

"A SCOTCH HIGHBALL"

With an augmented cast of 20, including Portland's favorite musical stars, Miss Ethel Davis and Will and Ed Armstrong.

Beaumont and Arnold In "Bits of Musical Comedy"

Jewel and Jordon Whistlers and Imitators

Makaranko Duo Sensational Russian Entertainers

Miss Ruth Chandler The Inimitable Comedienne

Friscary Master of the Hats and Coins

Pantagoscope Latest Animated Events

Popular prices. MATINEE DAILY. Boxes and First Row Baker reserved. Box Office open from 10 a. m. to 10 p. m. Phone, A-1123, Main 4428. Curtain, 2:30, 7:15 and 9:10.

1400 Matinee Seats Daily, Except Sunday, 15 Cents

The Oaks

BIG, FREE BILL AT PORTLAND AMUSEMENT PARK

VITALE

The Wonderful Boy Conductor. He is a marvel.

Fisher Maidens

Beautiful and Pretty Soubrettes.

Lavails

Daring Gymnasts.

DAILY MATINEES Every afternoon — big orchestra and full vaudeville bill from 2:30 to 5.

Every night and Sat. and Sun. afternoons. Band and vaudeville from 8 to 11 P. M.

Lyndon & Wrenn Clever Comedians.

Inez de Castillo

The Beautiful Mezzo-Soprano.

Hawaiians

RUZZI'S ROYAL ITALIAN BAND

Every Night at 8

Saturday and Sunday Afternoons at 2:30.

Admission 10c Bill All Free

Launches, Morrison Bridge

Cars at First and Alder