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TUESDAY - - MARCH 19, 1895

FREE WOOL RESULTS.

It is well for free traders to contemplate the effect of their legislative work occasionally and study its lessons.

The free wool schedule of the Wilson bill went into effect on August 28, 1894, and from that time to the end of the year, embracing four months and the three days of August, the importation of foreign wool, duty free, amounted to 75,182,033 pounds. For the corresponding period in 1893, under the McKinley law, the importations of wool amounted to 13,960,498 pounds, making a difference against our wool growers in favor of the foreign grower of 61,221,535 pounds. We estimate the receipts for the last three days in August, 1893, at 750,000 pounds.

The leveling of prices under the influence of this enormous increase in the foreign supply is but one of the serious aspects of the situation which will tend to destroy the American production, the main factor working in that direction being the loss of the home market through its occupancy by the foreign article. If our growers are willing to meet the prices of foreign wool there will yet be a sufficient diminution in the quantity to be taken from the American grower to seriously reduce his production. —Economist.

President Cleveland is 58 years old, he being born March 18th. In comparing this administration with his previous one, we are forced to believe, in spite of his being in the full vigor of manhood, as measured by years, that his dotage began with the close of his first term, and has vigorously kept pace with that of his party. The good old democratic beldame, in the fullness of her hundred years, sits mumbering over the pleasures of her youth, and the president seems to have been inoculated with her imbecility.

Congressman Ellis is in Portland and will visit The Dalles in a few days. In conversation with a CHRONICLE reporter yesterday he expressed his disappointment at the president's failure to sign the bill concerning the forfeited railroad lands. Mr. Ellis worked hard to get the bill through the house, meeting with much opposition, but finally overbore it all by sheer persistency. Secretary Smith is inimical to the bill, and it was due largely to that enmity that the president killed it.

In conversation with Governor Penoyer yesterday he expressed the opinion that if the free silver movement continues to grow for the next year as it has the past one, there will be two Oregon men who have been given considerable newspaper notoriety, who will have but little to say—Mr. Scott of the Oregonian and himself. The question by that time will be thoroughly settled that talk from the former will be useless, and from the latter unneeded.

It appears now that the Spanish war vessel did fire on the steamship Alliance, but the Spanish commander claims that the steamer was close in shore, and that she hoisted the English flag and not the American. It is also stated that the Alliance had landed a lot of arms, and Cubans who were going to take part in the rebellion.

We visited the Oregonian office yesterday, and for the first time saw the type-setting machines in operation. They are wonderful pieces of mechanism, and as we watched them turning out the lines of solid type, we were forced to almost believe that each of them possessed some sort of a thinker.

"King Richard" at Wamic.

Having been requested to give my impressions of the play presented at Wamic by the King Richard Tragedy Company, I will preface by saying that a play can be very correctly judged by the way it is received by the audience. Applying this rule, the presentation is the greatest in dramatic effect ever witnessed by your humble servant. The house was packed until there was barely standing room; yet so all-absorbing was each one's interest in the play that personal comfort was treated as a matter of little consequence.

The former stage editions of this great historic tragedy have differed in so many respects from Shakespeare's original, that the critic would be widely misled who forms his opinion of the one from the other. In the patch-work "Richard III" by Cibber, in which Keane acquired some questionable fame, Shakespeare and history are both ig-

nored. Richard is there presented as a villain of very commonplace mind; a being whose only aim in life is to be a villain. The conception of the play, as presented by the talented "King Richard Company," differs widely from this sort of thing. Strict attention is paid to history. The immortal creations of Shakespeare are honored and revered. The main impulse is most apparent. Inordinate ambition to be king is clearly shown forth as the father and promoter of all of Gloucester's horrid deeds. Thus the moral is good, and teaches what Shakespeare intended, i. e., that permanent happiness and success can be attained only when the moral and intellectual forces of our natures are properly balanced.

THE ACTING.

Opening scene—With head bent in thought, arms folded, and slow, long step, longer, it would seem, than the height of his figure might warrant, yet perfectly natural to him, and so that his lifted foot emerged first into view, the tragedian appeared upon the scene, enveloped and absorbed in the character of Richard. If tumultuous plaudits extorted from him a momentary recognition of the audience, it was done with no suspension of the look and action of the character. That look and action were profoundly self-involved. He delivered the soliloquy beginning with "Now is the winter of our discontent," in an inward, many-stung resonance of tone, varied by outbursts of passionate vehemence when decanting on his "awry deformity." He speaks like a man thinking aloud, not as if reciting from memory. To speak with exactness, he never recites at all. His acting is a congress of causes co-ordinated with the main causes. The full mental estimate he has made of the character, gives to his entire action the appearance of spontaneous outbursts of a great mind over-balanced by ambition. The relentless and merciless manner with which Richard treats all who are between himself and the crown, is in a measure compensated by certain glimpses of remorse, together with his careful and almost studied courtesy to all subordinate persons.

The tent scene, in which Richard starts out of his remorseful dream, is one of terrific grandeur. In the concluding scene, true to his strong and determined character, he fights with all of the fire and venom of a madman, even when hurled to the ground; and brought to bay by death, while his limbs are all powerless to act, he vomits forth a pearl of awful eloquence, which sound only like the "clonny groan of dying thunder on the distant winds."

The minor characters, such as Hastings, Buckingham, Elisabeth, Richmond, Lady Anne, etc., are well done. Margaret, the mad queen, and principal supporting character, is rendered by Madam Gordon, whose stage presence classical culture and physical training, together with her natural histrionic powers, have eminently fitted her for this responsible position. The appearance of the princes on their way to the tower, where they are slaughtered, is too much for sympathetic people, so I did not try to resist. I could not help it, so I cried a little. The original text is strictly preserved, and scenes throughout are arranged with an eye to their best dramatic effect. These arrangements pay full tribute to that immortal genius, who has been so beautifully called "an intellectual ocean, whose waves touch all the shores of thought." The "King Richard Company" has overcome a difficulty which has heretofore baffled the ingenuity of play-writers, as well as actors. In the presentation of what is termed the ghost scene, instead of introducing ghosts through the trap door, which, by the way, can at best seem only ludicrous in an age not superstitious. This work is assigned to Margaret, the mad queen, whose character has so grown throughout the play that it comes perfectly natural to find her hovering about the last scenes of awful conflict, which are soon to determine the destinies of England. The play comprises three acts, twenty-one scenes; is presented with three shifts of scenery, the interior palace, scene, the old tower prison, and "the tented field of Bosworth." Runs three and a half hours.

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