

SOCIAL DOINGS OF THE WEEK AND THEATRICAL AMUSEMENTS



Margaret Snow, in "The College Widow."

conducted the very aristocratic school of acting in Denver, Colorado, this now famous little star has been surrounded with every opportunity tending towards a great and wonderful career.

That it was intuitive more than the opportunity has been exemplified by her splendid record for she has been at the head of many prominent organizations and associated with many great stars and in each instance has surprised the theater world by her remarkable talents. With "Quo Vadis" William Collier and in many high-class presentations she fulfilled every requirement and more. As leading lady with E. S. Willard for two seasons she was considered a genius, but the crowning triumph of her career was when she was selected by the late Sir Henry Irving as his leading lady and with him in his great repertoire she created a genuine sensation by her work. Last season Maude Fealy starred through this country in a play by Martha Morton under the management of John Cort who is this year presenting her in the great London success "The Stronger Sex" a comedy drama by John Valentine, which has the distinction of a run of more than seven months at the Apollo theater and which is to return to the English metropolis shortly for a renewal of its former success.

A new type of chorus girl will come to town with Marie Cahill's "Marrying Mary," at the Grand, December 5, after a long run at Daly's New York city.

The new type is not identified by any such title as "The show girl," "Broilers," "Squabs," "Sextette," or "Widows," in fact no title is given her and she is just a plain girl of the stage with ambitions and feelings of the ordinary woman and totally devoid of any coarseness and commonness which seems to have characterized the atmosphere with which chorus women have involuntarily been associated. The new type captured New York during Miss Cahill's run at Daly's. It was called by the cartoonists "long-skirted," and seems to be the result of Miss Cahill's insistence on certain stringent rules. The latter has given her the reputation of being a very sensible woman to have at the head of a company. Her ideas are perfectly in accord with those of her manager, and the result is the gathering together in "Marrying Mary" of as pretty and refined a

GRAND OPERA HOUSE

JNO. F. CORDRAY, Mgr.

Wednesday, November 27

JOHN CORT presents

MAUDE FEALY

In the great English success

THE STRONGER SEX

A Dramatic Comedy in Three Acts
by JOHN VALENTINE

By arrangements with Mr. Otto Stuart

Prices 50c to \$1.50. Carriages for 10:30 p. m.

Sale seats opens Wednesday 9 a. m.

The Play
with
the Record
of
Seven
Solid
Months
at
the
Apollo
Theatre
London.

AMUSEMENTS

Auditorium Rink.
Open afternoon and evening, except Sundays.

Grand Opera House Dates.
Tuesday, Nov. 26—The College Widow.
Wednesday, Nov. 27—The Stronger Sex.
Thursday, Dec. 5—"Marrying Mary."

The Vaudeville.
Moving pictures and illustrated songs every afternoon and evening, except Sunday and Monday afternoons.

Klinger Grand.
Westwood Stock Company—Tonight, "What a Woman Will Do."

"The College Widow."
Under the spell of the charming bewitching "College Widow," which Mr. Henry W. Savage will present at the Grand theater, Tuesday, November 26, we will again revel with the students at Atwater college, those of us who spent many happy days around the campus, will have opportunity to live over that period, and those of us who did not at-

tend college, will be equally delighted.

There are so many good points about George Ade's splendid comedy, that one can keep on recalling new ones for days afterwards. It is bright, sparkling and rollicking. It is a satire on college life, but it is also good-natured and there is nothing at which anyone can take offence. Mr. Ade is a masterly hand at exposing the follies and foibles of the people, and in this play has done his best.

The plot of "The College Widow" is a little episode in college athletics showing how Atwater college, through the witchery of the widow, lures a famous football player away from a rival college, and thereby wins a victory in the annual gridiron contest. Mr. Ade has most skillfully drawn his college characters, and there are almost a score of them, each so striking, as to win individual praise.

The skill with which the big football scene in the third act is staged, is already known to all theatergoers. It is really remarkable how that scene takes hold of the audience, for although one does not see the actual clash of the gridiron warriors, there is seen the grandstand crowded with cheering enthusiasts, waving flags and shouting college

yells. There is depicted the depths of despair and the exultation of a victory. All the details are cleverly worked out, leading up to the final triumph of the Atwater boys, and when the climax comes, you feel like joining in the cheering. It is a splendid scene, and shows what a great stage manager like George Marion can do.

The vein of sentiment running through the play adds materially to the interest and causes moments of pathos that brings a tear to the eye. The play is finely developed in this particular, for in the midst of an hilarious or exciting scene, an incident is introduced that causes a quick tug at the heart strings and touches a chord of responsive interest. If you are feeling well, this comedy will make you feel still better; if you are ill, after laughing with the genuine comedians of real life, you will notify your physician to discontinue his visit and you will begin to laugh with the throngs who believe in living on the sunny side of the street where they "laugh and the world laughs with you."

The cast includes, Miss Marguerite Snow, formerly leading woman with James O'Neill; Mr. Robert Kelly, Misses Clare Weldon, Estelle Dale, Maude Earle, Mabel Deane, Shirley Graham, Esther Boggs, and Messrs. Robert Tavernier, Ernest Anderson, Richard Taber, George S. Trimble, John P. Brown, Otis Turner, Alan Brooks, Thomas Hoier, Frederick Stanton, Cyril Raymond and Richard Webster.

Maude Fealy Coming.

Maude Fealy one of the youngest and most talented of the younger generation of stage favorites is to be the attraction at the Grand theater on Wednesday, November 27, when she is to be seen in the great London success "The Stronger Sex." The claims made for this little actress of being the youngest—daintiest—most refined, etc., etc., is not without the foundation of truth for she is certainly the youngest of all the present generation of feminine stars and that she is just as talented and dainty and refined as one could wish is undoubtedly so. Though a very young woman Maude Fealy is older in dramatic experience than many of her contemporaries for she has enjoyed opportunities that do not come to all actresses—and she certainly has "made good" in all she has attempted. Reared in a school of dramatics she has had many advantages.

Under the careful training of her mother who herself possesses no little talents and who for some years

body of young women as may be found in the best circles anywhere, selection of the chorus girls and boys, which Miss Cahill protects her girls characters.

One of the peculiar rules with which Miss Cahill protects her girls characters, is that no mail, message or telegram of any sort will be delivered to any young woman of her company until they have left the city in which they were received. An agreement to live up to this regulation is inserted in the contract. In case of a telegram the manager of the company has the privilege of opening it but does not as a rule do so, unless he has some reason.

"Marrying Mary" is a musical comedy in which no tights or spangles or even knee-high dresses are used, but in the first act the girls dress in dainty muslin frocks such as might be seen at the smartest afternoon function. In the second act evening gowns are used. All the customs are characterized with simple elegance, and the young ladies are made to feel as they are, just "sweet girls."

Miss Cahill believes that the best way to keep the riffraff out of the theatrical profession and hold its doors open only to the serious-minded

Calve "the Greatest Carmen."

Madame Emma Calve, who is to be presented by John Cort in Portland on Thursday, December 5th, at the Heilig theater, has been called "the greatest of Carmens," because her embodiment of the central figure in Bizet's masterful opera has been accepted in all the great capitals of the world as the final word in lyric expression. So closely associated is Calve with Carmen that one cannot think of either without involuntarily thinking of the other. Not only has she sung the role and lives it better than any other great singer, but she

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Maude Fealy, in "The Stronger Sex."

GRAND OPERA HOUSE

JOHN F. CORDRAY, Mgr.

TUESDAY, NOVEMBER 26.

4 Years—"Nothing Succeeds Like Success."—4 Years

"The Greatest Young American Comedy Ever Written"—N. Y. Herald.

HENRY W. SAVAGE'S

"The College Widow"

BY GEORGE ADE

As Presented in New York 1 Year, Boston 16 Wks, Chicago 16 Wks

NOTABLE CAST INCLUDES

MARGUERITE SNOW,
CLARE WELDON,
MABEL DEANE,
ESTHER BOGGS,
ALBERT TAVERNIER,
ALAN BROOKS,
THOMAS HOIER,
FREDERICK STANTON,
CYRIL RAYMOND,
GEORGE E. RICKETTS,
ROBERT KELLY,
ESTELLA DALE,
SHIRLEY GRAHAM,
ALICE DONOVAN,
RICHARD TABER,
ERNEST ANDERSON,
GEORGE S. TRIMBLE,
JOHN P. BROWN,
OTIS TURNER,
JAMES WHELAN,
AND 40 OTHERS.

Prices, \$1.50, \$1.00, 75c, 50c.

Seat sale at box office Tuesday, A. M.