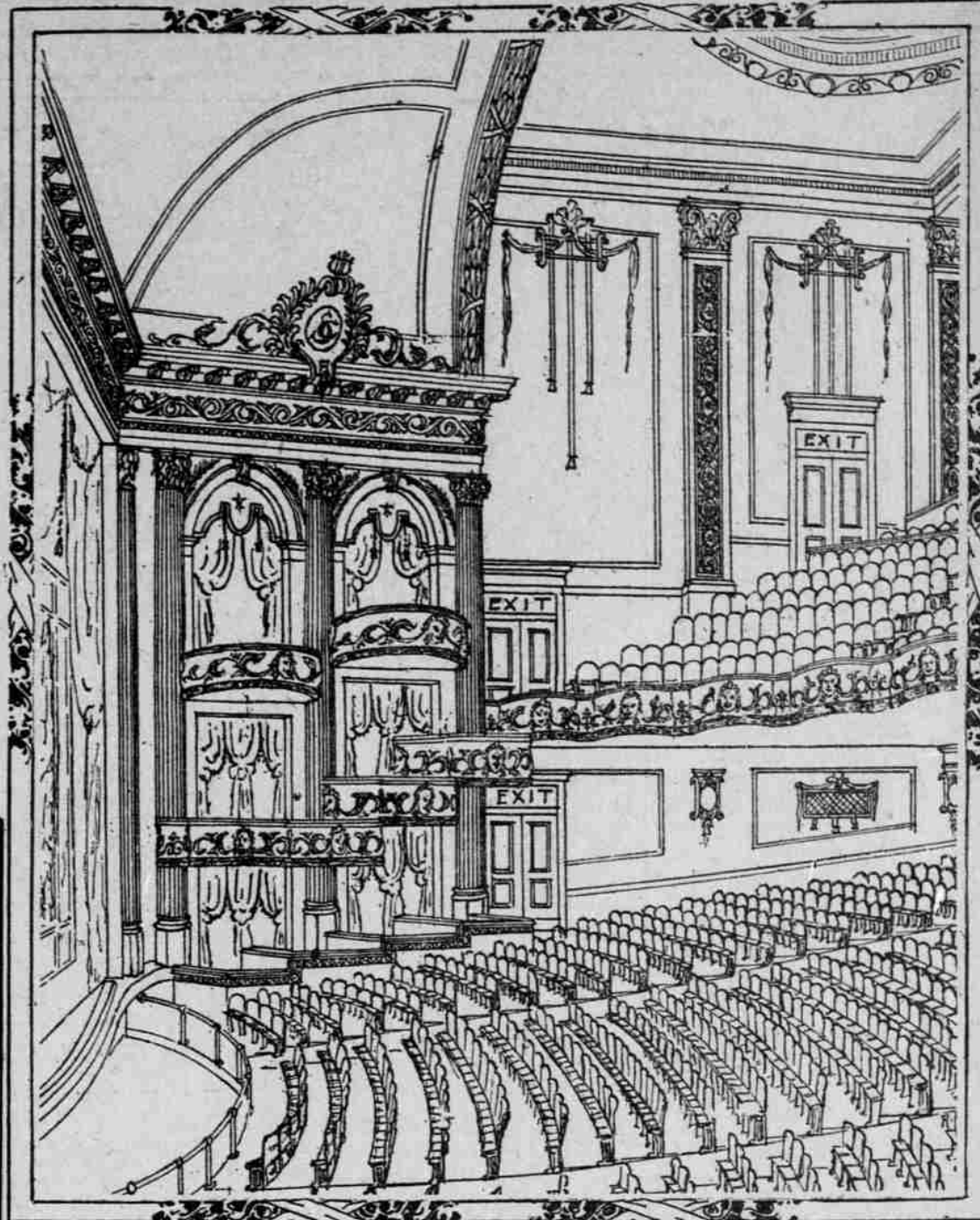
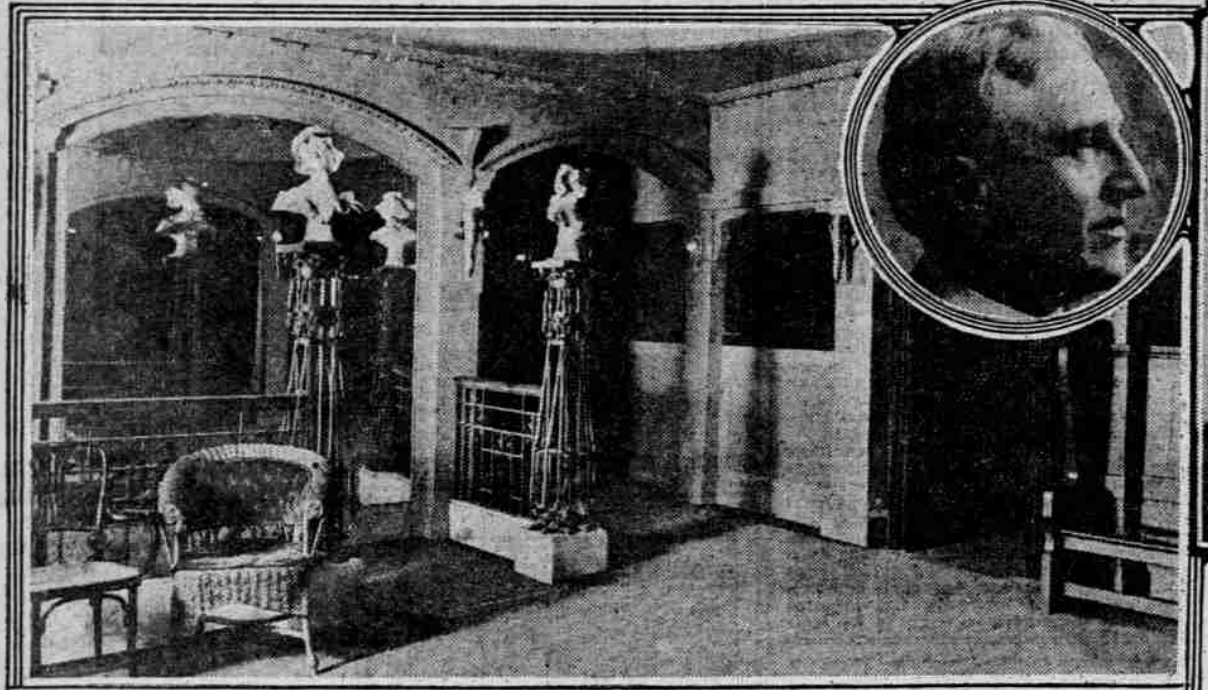


PORTLAND THEATERS UNDER PROGRESSIVE MANAGEMENT



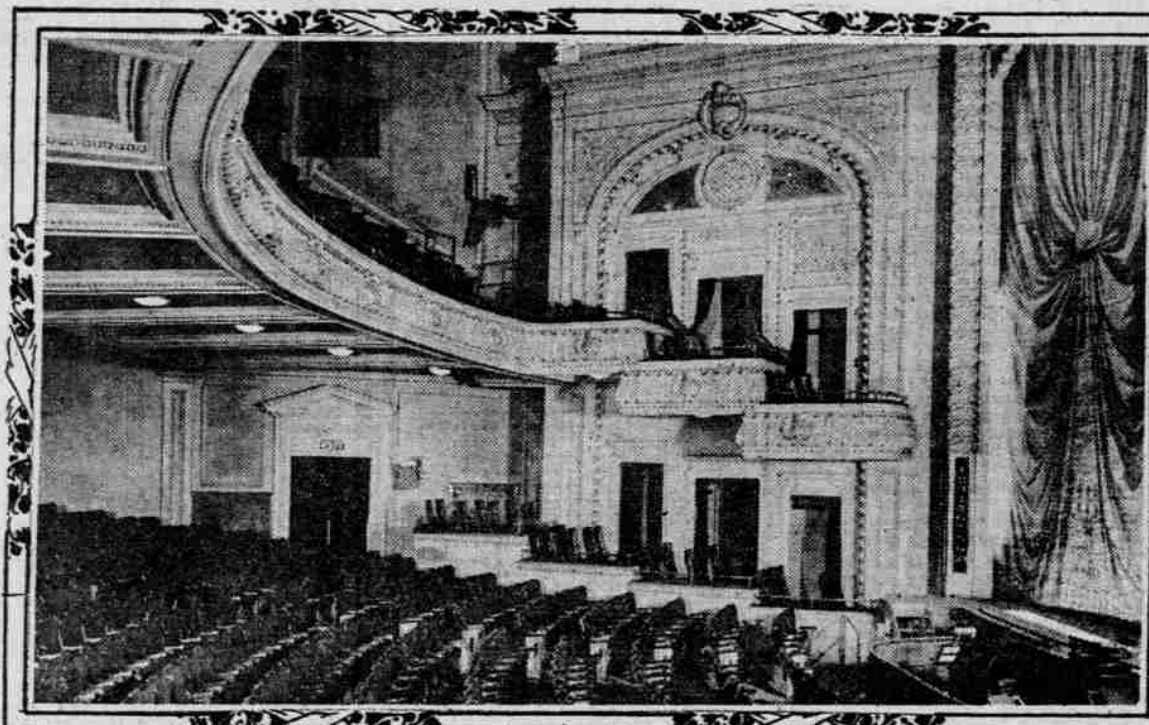
Interior View of Section of New Empress Theater



Foyer of Heilig Theater, And John W. Considine, General Manager, Heilig Theater



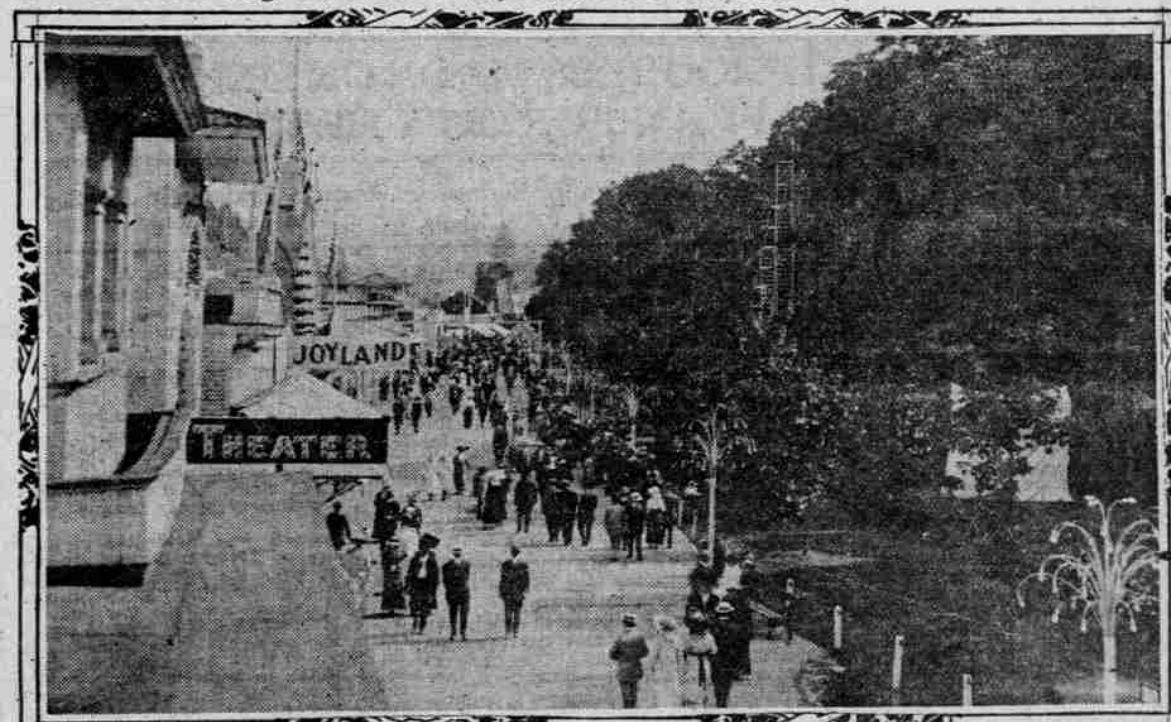
John W. Considine, Pres. of Northwest Opera House, And Owner of the Sullivan and Considine Popular Prices Vaudeville Houses



Interior View of Pantheon Theater



Crowd Waiting outside The Lyric Theater



The Oaks, Portland's Great Amusement Park

PORTLAND is gaining prestige year by year as a theatrical center. It has probably the best equipped theaters, the most capable theatrical managers and the best-patronized houses in any city of like size on the American continent. Portland theaters play to capacity houses constantly. Costly and high-class attractions find regular patronage. All lines of amusement are represented.

The Heilig Theater is the home of the best road attractions that travel. Immediately after the first of the year—on January 6, to be exact—the Heilig staff will move from the present building at Seventh and Taylor streets to the new Baker Theater at Alder and Eleventh streets. The name of the Baker will be changed to Heilig.

"The Modern Eve" will open for a week's engagement at the present Heilig on Sunday, January 5. The next night and through the remainder of the week this show will appear at the Baker, rechristened Heilig.

A high standard of excellence is maintained by the Heilig and some of the brightest stars on the stage have been booked to appear there through the remainder of the season. "The Concession" will appear on January 12, 13 and 14, to be followed on January 15 by Maud Powell, the celebrated violinist. On the following three nights "Naughty Marietta" will be there. David Warfield in "The Return of Peter Grim" comes on January 20 for a week's engagement. Then "Ben Hur," in all its spectacular features, will run for a week.

Among the best-known actors and actresses that will appear before the end of the season are William H. Crane, Henry Miller, Frances Starr, Maude Adams, Eddie Fox, Chaucer O'Connell, John Drew, Rose Stahl and others. Such popular plays as "The Rose Maid," "The Conquest," "The Million" and others will delight the Portland audiences.

The seating accommodations at the Heilig and Alder theater are greater than those at the present Heilig. While the balcony at the Heilig will accommodate more people, the lower floor at the present Baker overcomes this seating advantage.

A few changes will be made in the entrance and on the stage and regular Heilig patrons will be as well cared for at the new home as at the one that they have visited since the popular house at Seventh and Taylor streets was opened a little more than two years ago.

The Heilig has always played the finest attractions that come to the Pacific Coast. It has done much to have the standard of these attractions raised year by year until Portland gets numerous productions that are not changed from their Broadway presentation.

Supreme vaudeville is the aim of the Orpheum circuit, which has a large clientele in Portland, and that it has attained that perfection is indicated by the fact that Sarah Bernhardt, greatest actress in the world, now is making a tour of the Orpheum chain of houses at prices within reach even of the poorer theater-goers. Engagement of Sarah Bernhardt by the Orpheum management is regarded as the greatest achievement in the history of vaudeville. Beginning January 8 the home of the Orpheum will be the Heilig Theater and Sarah Bernhardt will be presented there January 27.

Steadily and rapidly the Orpheum circuit has grown until now it is the milky way in the firmament of stage-dom, stars illuminating its entire course of theaters. Sarah Bernhardt, of course, beams as the brightest, but there are others of equal luster, but of different magnitude. Ethel Barrymore, whose amazing artistry has been the talk of the world, now is appearing as an Orpheum attraction and is scheduled to delight Portland Orpheumites next March. Virginia Harned, also an actress of great stellar prominence, has been booked to cover the Orpheum time and will be seen here before the end of this season. The list of Orpheum stars practically is

never-ending, for every new star, in the course of time, is won by Orpheum vaudeville. Bertha Kalich, conceded to be the greatest Yiddish actress ever on the stage, delighted Portland Orpheum audiences only a few months ago and she, too, is likely to traverse the Orpheum route again in new vehicles. William H. Thompson, the man of 1300 roles, David Belasco's choice as the best character actor in the United States, is a regular yearly headliner along the Orpheum way and Frank Keenan, who is declared by great dramatic critics to be a Cassius of Shakespeare's own making, has appeared in vaudeville at the Orpheum. Then Belasco recognizes the dignity and supremacy of the Orpheum circuit. Presentation of "Madame Butterfly" and "The Drums of Oude," both Belasco productions, along the Orpheum circuit last year is a luminous chapter in the history of vaudeville. Other Belasco productions will be headlined over the Orpheum chain this year.

Vaudeville at its best will be the axiom followed by Alexander Pantages in the year 1913, as it has been since the invasion of unequal vaudeville in Portland seven years ago by the man who is best known in the dramatic world as "the Napoleon of vaudeville," and hundreds of acts of international note are promised for the 1912-13 season.

It was in 1905 that Alexander Pantages established his vaudeville in a playhouse at Fourth and Stark streets, where Manager J. A. Johnson, who had come from Victoria, B. C., to take active charge of the local office, remained for a few months, going to the new wrecked Marquam building for a few months while the first home of unequal vaudeville was being renovated. In the winter, the change to the newly arranged playhouse was made and Pantages vaudeville was presented there until the new showhouse, with a seating capacity of 1400, had been completed. In November, 1911, at Seventh and Alder streets, at an expenditure of more than \$250,000, the new Pantages Theater is the finest popular-priced vaudeville theater west of the Mississippi, and it is perfectly equipped in every way. There are no

posts to obstruct the view of the stage from the auditorium, the furnishings are the best that are made and the decorations of the interior are works of art.

The theater was a personal triumph for Mr. Pantages. In 1903 he first became known to the world of vaudeville, when he opened the Crystal Theater on Second avenue in Seattle. This building has long since been razed, but it was the foundation for the monster circuit that Mr. Pantages has established and which now reaches from the Atlantic to the Pacific seaboard. With the opening of the Crystal Theater, Mr. Pantages confided to a few of his friends that it was his ambition to have a circuit Nation-wide in its scope. The completion of the new theater here marked the accomplishment of his heart's desire, for in the past year new playhouses have been completed by this wonderful figure in affairs dramatic in Oakland, San Diego, Los Angeles and Portland and a \$700,000 theater is under construction at San Francisco. Booking agencies for Mr. Pantages are stationed in the principal cities of the East, where the successful attractions are instantly booked for exclusive presentation on his circuit.

It has not only been the merit of Mr. Pantages' offerings that has had so much to do with the success of the local playhouse, but the keen management of Mr. Johnson.

The Empress Theater is the home of popular-priced refined vaudeville, and in a few weeks the Sullivan & Considine weekly sextuple shows will be presented in the new Empress Theater, now near completion at the corner of Seventh and Yamhill streets. The new Empress will be the peer of any theater on the Pacific Coast, having been built on the lines of the Orpheum Theater in Seattle, a marvel in theater construction. Sullivan & Considine search the world for attractions for their long chain of theaters and as a result the Empress circuit has established a record of presenting one good bill after another from the beginning of the season to the end.

In accordance with a contract entered into last year with Sullivan & Considine, Weber and Fields, the celebrated musical comedy producers, will provide tabloid versions of all their productions for the Sullivan & Considine circuit. Already three of these have

delighted Empress Theater audiences. These were: "Fun in a Delicatessen Shop," "Fun in a Barber Shop" and "Fun in a Cabaret." More of the same high class and tunefulness will proceed along the circuit this year. The Weber and Fields companies carry their own scenery, pretty girls predominate in the merry bands of entertainers, the costumes are gorgeous and the music is always of the hitting kind.

John E. Hymer, famous for his success in "The Devil and Tom Walker," also is a producer for Sullivan & Considine. "The Macy Models," seen at the Empress last month, was the first Hymer production offered on the Empress circuit, and others of the same artistic finish will be presented soon.

Singers, monologists, comedians, acrobats and novelties that have made hits in the various vaudeville circuits abroad and in the countless theaters of the East are booked rapidly by Sullivan & Considine for Empress patronage. Dramatic stars also are selected to present playlets throughout the Sullivan & Considine circuit, and many actors and actresses who have attained great success on the legitimate stage are won over by popular-priced vaudeville through the munificent offerings made by Sullivan & Considine, vaudeville chieftains.

The Lyric Theater at Fourth and Stark streets, has been justly christened the family theater of Portland. Night after night crowds have been held in waiting for the second performance, and many nights hundreds have been turned away unable to witness the popular shows presented by as clever a company of musical comedy stars as ever appeared before the footlights in any city. Keating & Flood are really two progressive managers and nothing is too good for their patrons. They always secure the best talent available and many extra attractions are presented during the year that later appear as headline attractions on the larger vaudeville circuits.

The Lyric is one of the costliest theaters in the city, not quite as large as others, but seating 1100. The seats are comfortable, being the best upholstered chairs that could be had. The heating and ventilating systems are all that could be desired and the general surroundings are congenial in every way. The productions given at this popular playhouse are tabloid musical come-

dies, that is, they are short versions of comedies interspersed with catchy music and clever dancing and ensemble numbers full of life and ginger, and, as interpolated by the clever aggregation of players gathered by Keating & Flood, the theater-going public of Portland see shows at popular prices that, if played in any other theater than the Lyric, would bring top-notch prices. Special care has always been taken in costuming the shows, bright and new wardrobes being made for each production and special scenery and novel electrical effects always being a feature. Many innovations in the way of varied amusements have been introduced, the latest being athletic night, which is held after each performance on Tuesday evenings. This consists of athletic sports, such as boxing, wrestling, jumping, fencing, etc., and is participated in by the chorus. On Friday nights, after each performance, the Rosebud Chorus holds a contest and the audience act as the judges, awarding the prizes to the best turns.

The present company is composed of Ed S. Allen, as funny a Hebrew comedian as is before the footlights; Reece Gardner, a real matinee idol handling the leading male role; Dainty Frances White, a soubrette without an equal in musical comedy; Jack Wise, the most

popular juvenile ever appearing at the Lyric; Charles Westford, handling the character ends, and Charles Alpha, the producer.

Under the continued management of John F. Cordray, the Oaks Amusement Park has more than maintained the slogan by which it is now known over a large part of the country, "Portland's great amusement park."

While the Oaks has for many years successfully retained in the hearts of Oregonians a position as the favorite Summer playground, the fact that it was chosen as the locale for the main entertainment feature of the season of the grand lodge of Elks held at Portland during the Summer of 1912 made its fame become even National in character.

It was the Oaks that the gigantic clambake and salmon barbecue was held, when 25,000 visitors were served with an open-air repast of such a striking character that an account of it was carried the following day in every newspaper in America publishing a wired press service. Since then the Oaks has become a National amusement park in addition to being a Portland and Oregon playground. On Elks' day every amusement device in the musical comedy; Jack Wise, the most