



WHITE WHITTLESEY
IN
"HEARTSEASE AND
THE SECOND IN COMMAND"
AT THE
MARQUAM GRAND



SCENE FROM
"THE GAY
PARISIANS"
AT THE
COLUMBIA

JAMES J. JEFFRIES in "I Killed a Star"; melodrama with a stiff punch side issue; "Behazars," sacred opera under the auspices of one of the leading churches; "The Tenderfoot," a burlesque Wild West show set to music.

Those for the Marquam.

How was that for all things to all men? A Dutch team and roistering musical comedy a la Rodgers Brothers, those were Mason and Mason at Copray's in "Fritz and Fritz," by long odds the best attraction that house has had since the season opened.

More in line, not of the "Tenderfoot" tribe, however; martial music, brave heroes and a coward or two in blue uniforms, horses climbing the stairs, burning gunpowder, bit-boom-biff, unfurling the Stars and Stripes—good-night, ladies—11:15-and-all-well. That was "The Girl I Left Behind Me," which our friends the Columbia players gave us.

Those and the vaudeville shows amused us, and it was a week which supplied a lot of right down enjoyment, with perhaps a paucity of things particularly noteworthy.

GEORGE ADE explains in Pearson's for November that he wrote "The County Chairman" after he had hit the bullseye twice in succession with "The Sultan of Siam" and "Peggy From Paris," because he thought that musical comedy was on the wane and that the public wanted plain American, songless drama. He was uncertain as to what would become of his rural comedy, but he had faith in it because it avoided the well-beaten path of musical comedy. "The Chairman" succeeded, so has "Arizona," and many other convincing plays, but not because they lacked music. Rather in spite of that fact, Ade's point was not well taken.

The shows that the people, the unemerry multitude, want are "right light as air," arranged with music, laughter and the tripping of dancers' feet.

Who goes to see slaughter-house drama or the laboratory play? Then starves to death in a theatrical land of plenty. Who cares for the old-time trouble exhibit? Melodrama still draws, but it is rather because of the actor-comic who does the specialties, the noise of exploding steam engines, and because the Hero always wins the Girl. In "the hunt for happiness" we've no time for wolves or mud-hens or porcupines.

Most of us ordinary plus citizens live in a field where we thrive better than the morning glory vine. Some of us find much roomier and a few roses, but roses wither soon and roomier after all is not

a joyful herb. So when we want to forget the artifice and the burlesque and above all the sordidness of things present and things to come, we hire players to play for us. We buy our amusement with real money and the things we buy we must must be unreal. Happiness is as unreal as the stuff dreams are made of, so say we; "give us happiness." We want clown in motley, not tragedy in jeans nor in a velvet cloak.

THE WORLD is old and tired. We have not been merry creatures since Sherwood Forest was surveyed and fenced. At least not since the incident of Cromwell and Charles. Laughter is not spontaneous, and the funny bone is missing in the anatomy of modern mankind. When the world was young we hired mourners to weep for us. Now that the end of things approaches, we pay jesters to laugh at for us. So it happens that when we give real money to crowd into a theater we want no frowning Aeschylus. If the gods and the box-office man would please their people they must show us a grinning Aristophanes. Apropos of Sherwood Forest, a moment ago, this is going farther around Robin Hood's barn than it is from Schenectady to Troy, but it brings me back to George Ade and to say that—frivolous entertainment, whatever it may be—the people are for it. The role of the hired laughmaker is not passing and so long as we ache to get away from things present and things to come, we will continue to beseech the purveyors. "Give us merriment with dance and music, and if needs must be, just the smallest dash of rue-bitter, and a sprig of rosemary by way of remembrance."

A. A. G.

"THE GAY PARISIANS." Farce Comedy Success Will Entertain Patrons of the Columbia.

The Columbia Theater Stock Company will present this week, beginning with a matinee this afternoon, Sadie Martinot's farce comedy success, "The Gay Parisians."

It is one of those fast, furious French farces, its plot devoted largely to a gay wife, a susceptible business man and a young lover, all of whom become hopelessly involved in a desperate situation at a well-known Paris cafe, the Mascotte. Like a good many others of the French school, this comedy includes some brisk scenes depicting life as it actually is in the French metropolis. In staging a picture that has that coveted element of atmosphere and reality, the French dramatists are unequalled.

The farce is ingeniously constructed out

of the story of a careless husband, a wife who seeks distraction, a honked-up husband and the would-be distractor and his intemperate wife, who herself gets tangled in the plot. By a clever trick of the author, three couples are brought together in the cafe, and each of them is in ignorance of the presence of the others, though they are all related and are upon larks which they never should have undertaken. The story is complicated, and until the end of the play it is impossible for the audience to figure out just how matters will end.

Novel types of character are introduced, among them being Maxine, an unsophisticated schoolgirl, whom the French maid trains in the ways of the world; Mathieu, the man who stutters whenever it storms; four French schoolgirls and Victorine, the Parisian maid. They all patronize the Mascotte cafe, and unfortunately are there at the same time.

Stage Director Bernard has given the play undivided attention, and something out of the ordinary is promised in so far as the staging of the farce is concerned.

Miss Counties will play the role which added fame to Sadie Martinot's career, and Edgar Baume will be seen as the young architect, Palliard. Mr. Bernard will play a quiet comedy character, a type in which he has not heretofore been seen with the Columbia Company, while all the members of the organization are excellently cast.

The scenery is all newly built by Artist King and a feature of the production will be the setting of the act in which three separate private rooms are shown, one of them being upstairs.

"The Gay Parisians" has been carefully rehearsed, is well-staged, and, as enacted by the players of the Columbia Company, should prove a great success.

"FINNIGAN'S BALL," CORDRAY'S One of the Biggest and Best of Musical Farce Comedies This Week.

The last week of the Cordray-Russell management of Cordray's Theater commences this afternoon and the attraction presented will be the well and favorably known musical absurdity, "Finnigan's Ball," which has been one of the most popular and profitable shows which have been produced in the past season.

This year it is larger and better than ever before, and wherever it has appeared this year the critics have been louder than in the past in their approval of the production. "Finnigan's Ball" is the pioneer of present-day musical shows, and, although it has been frequently imitated and pirated, like all original conceptions, it excels all imitations and has survived all its inferior competitors.

It is a cheering conglomeration of gaiety, music and fun, and, although it contains an original score of 18 numbers and approaches very close to light opera, nevertheless it admits of many specialties which are of the highest and most expensive order.

The comedy lays but little claim to plot, but it is presented for the sole purpose of corraling all the refreshing elements of gorgeous scenery, brilliant costumes, jolly nonsense, entrancing music,



MUSICAL
HARTS
AT THE STAR



FLORENCE GALE AS "ROSALIND"
IN "AS YOU LIKE" AT THE MARQUAM GRAND

clever comedians, fascinating prima donnas, bewitching subterfuge and a dashing chorus of ensemble singers.

The principal comedians this season are Gallagher and Barrett, and Ollie Mack, who is managing the tour and has seen all the best funmakers of our time, says that the leading roles have never before been in such good hands. Among the other well-known stage favorites in the cast are Mayme Taylor, Panny Trumbull, Louise Frost and Fred Wilson.

The dancing is made one of the strong features, and some of the most graceful and sprightly artists in this line are with the organization. In addition to the regular musical numbers some of the latest and best of the New York popular song successes are interpolated. There promises to be a big demand for seats, and if you want to avoid the jam at the box-office you had better buy in advance.

WHITTLESEY AT THE MARQUAM Young Actor Presents "Heartsease" and "The Second in Command."

One of the most important engagements of the season at the Marquam Grand Theater, will be the appearance of the young, romantic actor, White Whittlesey, who will be seen in most elaborate scenic productions of "Heartsease" and "The Second in Command," next Tuesday and Wednesday nights, November 15 and 16, supported by a specially selected company of players, under the direction of Messrs. Belasco, Mayer and Price.

In San Francisco White Whittlesey has a following that is truly remarkable. Night after night, week after week and month after month, he has appeared there before vast audiences and in his recent engagement of 15 consecutive weeks, he broke all records in attendance at the Alcazar Theater.

It is the romantic love-lead heroes of the stage that Whittlesey is seen at his best and his managers are presenting him on his present tour in the most successful plays of his repertoire.

The plays of "Heartsease," "The Second in Command" and "The Soldiers of Fortune" are closely identified with the names of John Drew and Henry Miller.

The scenery, costumes and stage accessories are carried entirely for the tour of the young actor, the organization using two special baggage cars for the transportation of the productions.

Every care has been given to the matter of costuming and for months a corps of skilled tailors and dressmakers was engaged in preparing the costly dresses and uniforms used by Whittlesey and his company.

The players in the Whittlesey Company were selected for their individual talent and fitness for certain roles, thus insuring a complete performance. In the play of "Heartsease," music forms an important part of the play and a trained choir is carried to render the delightful airs that are sung in the production.

Among those who are in the company supporting White Whittlesey are such well-known players as Eugene Thais, Lawton, Virginia, Brissac, Alfa Perry, Edith Campbell, Hallie White and Messrs. J. M. Sainpolis, Harry D. Byers

Reginald Mason, Henry Lawellin, Carl Yoho, Taylor Curtis, Erville Anderson. Seats are now selling.

DUNN IN "THE RUNAWAYS." Famous Musical Beauty Show at the Marquam for Two Performances.

Arthur Dunn, in "The Runaways," the musical extravaganza, which will be the attraction at the Marquam Grand Theater next Thursday afternoon and night, November 17, is said to be the most elaborate of all the great Casilda successes. The claim is made that Messrs. Shubert, Nixon & Zimmerman expended \$75,000 on the production before it began its career of over six months at the New York Casino. The plot of "The Runaways" concerns an American Army officer who was a waiter in his early days, and is now a plunger at the racetrack. He is a confirmed dyspeptic and therefore it is quite reasonable to find him the guardian of a pretty Army nurse. The General's horse wins the Suburban, the horse being ridden for the occasion by the General's son, who is the black sheep of the family. This annoys a tall patent medicine man, and a short detective who wanted to see another horse win. Therefore, they all leave for an island on the Pacific Ocean—fancifully called the Island of Table d'Hote.

As soon as the General steps ashore he is made the King of the island, and is expected to marry the Princess Angelcake, but she prefers the General's protégé, Bob Gray. The General, thereupon, is requested to marry the six widows of the late King, all young and pretty, but he doesn't, and is sentenced to death instead, which is perhaps preferable. The medicine man, who is tall, and his confederate, who is short, are also doomed to die, but at the critical moment an American warship arrives. Then, of course, nobody is killed, but all are united to the girls of their choice.

The music, by Raymond Hubbell, is said to be exceedingly good, some of the 20 songs hits being catchy enough to set the audience humming and whistling. In addition to Mr. Arthur Dunn, the cast contains many metropolitan favorites, including Charles Cox, Clarence Harvey, W. E. Mehan, Thomas Whitbread, Misses Erminie Esler, Blanche Wayne, Sallie Randall, the Althea sisters and nearly 100 others. In the chorus, which is said to be the prettiest of all recent New York successes, are three distinct groups of beautiful girls—the six widows, the dainties and comic-opera queens. The advance sale of seats will open next Tuesday morning at 10 o'clock.

FLORENCE GALE AS "ROSALIND" "As You Like It," Shakespeare's Delightful Comedy, at Marquam.

There is an excellent reason why any performance of "As You Like It" cannot but be altogether acceptable. That reason is the fact that William Shakespeare, and William Shakespeare in his happiest vein, stands responsible for the play. His wit, his wit, his tenderness, his tenderness, his most luxuriant embellishments of pulsing poetry, bestowed upon the inexhaustible cornucopia of his thought and sentiment, have made this comedy of the master



EDWIN F. GALLAGHER
IN
"FINNIGAN'S BALL"
AT CORDRAY'S



IRVING TRIO
ACROBATS
AT THE BAKER



HARRY
ELLWOOD
AT THE BAKER

ple from all the theaters to give a benefit for Miss Edith Angus, who, it is well known, has been very ill at Good Samaritan Hospital for some time. These ladies are not only friends and admirers of Miss Angus, but have always been foremost in acts of kindness in Portland and the united efforts of all concerned cannot fail to meet with the best results. The programme, which will be elaborate, will be announced later. It is a cause worthy of the help and interest of every one. The date of the benefit will be Tuesday afternoon, Nov. 22, and tickets will be sold all through the coming week.

THE STAR. Two of the Greatest Feature Acts in Vaudeville This Week.

Two of the greatest feature acts ever presented in Portland will be seen at the Star Theater, beginning with the first performance Monday afternoon. Not content with achieving vaudeville triumphs by bringing each week a sensational act, the management has headed the new bill with two, the Three Avolas and the Yale Duo, acts whose names are household words among the vaudeville patrons of the great Eastern playhouses.

The Avolas are America's three greatest acrobats, performing astounding and unheard-of tricks, with the dexterity and skill of phenomenal athletes. The Star Theater patrons have seen many astounding acrobatic acts, but the palm must be awarded to the Avolas and it will be when the new bill is seen.

The Yale Duo are marvelous club jugglers, whose nimble fingers fill the air with flying missiles, none of which ever touches the ground. The clubs are illuminated in brilliant colors, and it makes a pretty spectacle when the Yale Duo gets real busy.

The other acts are worthy of heading the ordinary vaudeville bill. Richard Burton is the Beau Brummel of the monologue world. His dresses in the height of fashion and entertains with some of the stories in the garb of an after-dinner orator. Carter and Mendel are two comedians and rapid-fire conversationalists, never at a loss for a merry quip. Adeline Birchler, the operatic prima donna, is certain to make a hit with Portland music-lovers. The Musical Harts, America's foremost musical comedians, are on the bill with an attractive novelty act. Edison's topography shows new moving pictures. Today's bill is continuous from 2 to 10:30 P. M., and Star and Pringle will make their last hit with Portland audiences.

THE BAKER. Portland's Great Vaudeville Theater After Best People and Best Acts.

The Baker Theater was started as a vaudeville house with a view to cater to the best people, and for that reason it is naturally required to supply the highest form of vaudeville entertainment, regardless of expense and effort. Those who have attended its performances since it entered upon its remarkable career have noticed that the management has succeeded. Its fame is secure as the smartest vaudeville theater in the Northwest, and it is unnecessary to elaborate on the excellence of its attractions.

The great show which bids for patronage at the Baker this week, commencing tomorrow afternoon, is composed of the best acts and the most novel and interesting ones which can possibly be secured. The list starts with Professor Barnold's trained dogs and cats, unquestionably the greatest troupe of performing animals in the world. This rare act comes from London, where it was seen during the past Summer at the principal parks and concert halls of the metropolis. Purce Brothers and Marks offer their clever comedy sketch for the first time on the Coast and will no doubt create a favorable impression. O'Brien, Mann and Franks will be seen in their original tableau musical comedy, "Our Uncle." The Travoltas, champion head balancers and hoop rollers; the Great McShaffrey, the musical gypsies; the Irving Trio, the marvelous acrobats; Raymond G. Baldwin, the popular ballad singer, and the biograph are all on the big bill, and they're all as good as the best. Sunday performances are continuous from 2 until 10:30 P. M.

ALASKA BAND AT THE MARQUAM Concert Will Be Given of Popular and Classic Music Tuesday Afternoon.

The Metlakatla Indian band, from Alaska, will give a grand concert of popular and classic music at the Marquam Grand Theater next Tuesday afternoon, November 15. The band is 35 in number, and aside from rendering some of the best and most classic selections, they have in attendance soloists, singers and native dancers.

Programme:
March—"American Republic".....Thiele
Indian trick song, "Neasoot".....Levy
Cornet solo, "Grand Russian Fantasia".....Levy
Overture—"William Tell".....Hummel
Vocal—"The Holy City".....Adams
W. Calvert, Band Accompanist.
Overture—"Post and Prentice".....Suppe
Vocal quartet, "The Band".....White
Indian Cornet quartet, "Neasoot".....Levy
Soprano solo—"Euphonia, Air Variations".....Travis
Medley overture—"Was King of the Boys in Blue".....
Seats are now selling.

Benefit for Miss Angus.

Mr. Bernard, of the Columbia Stock Company, announced from the stage at yesterday's matinee that the entire company had united with several prominent ladies of the city, and professional people

THE LYRIC. Everybody Should Know That Next Bill Will Break All Records.

Now comes the Lyric, and being duly placed on record announces that it will submit to its patrons the best entertainment to be found in Portland during the present week. The new bill will be first seen tomorrow afternoon, and the management has so carefully investigated each and every act offered that it is willing to stake its reputation on the quality of the show. It would be impossible to conceive of a more delightful variety of turns, and the beauty of it is that each one of them has been passed upon by the most critical audiences in the land and declared to be A1. This statement can be easily proved by referring to the newspaper of the cities in which the artists have appeared all the way from Boston and New York to this Coast. The critics are of one mind in the matter, and nowhere has there been unfavorable notice.

The brilliant list of rare talent represented reads like a directory of the most successful actors and actresses in