

# THEATRICAL HAPPENINGS



S.M. GRIFFITH WHO PLAYS SHERLOCK HOLMES IN "THE SIGN OF THE FOUR" AT THE LYRIC



HARRY NOLLE "THE GERMAN ORATOR WITH 'PECK'S BAD BOY' AT THE EMPIRE



MR. FORREST SEABURY IN "POLLY AND I" AT THE STAR



VERNA FELTON IN "POLLY AND I" AT THE STAR



MR. AND MRS. TRUEDELLE IN "AUNT LOUISA'S ADVICE" AT THE GRAND



JOHN SAINPOLIS IN "THE MIDDLEMAN" AT THE BAKER



FLORENCE GEAR IN "THE MARRIAGE OF KITTY" AT THE HEILIG.



ROBERT EDESON IN "STRONGHEART" AT THE HEILIG THEATER



CHRISTIAN IN "THE SIGN OF THE CROSS" AT THE HEILIG.

PEOPLE are still discussing "The Lion and the Mouse," a play which has justly won the approval of discriminating theater patrons all over the country. It was given its Portland premier at the Heilig last Monday night, and drew as fine an audience as the town is capable of supplying.

But three performances were given here, Monday and Tuesday night, with a matinee Tuesday, and both nights many regular patrons of the theater were turned away from the box office because the house was sold out.

The piece could have run through the entire week to good business, and it was unfortunate that the engagement was for such a brief time. The same thing has happened before this season. "The College Widow," a fine attraction, came for two or three nights only, and half those who wanted to see it were denied the pleasure. These are but two of the several instances that might be cited. Really worthy shows are rare enough, goodness knows, and when they do come along they are limited to such short engagements that a hardship is worked on those who are anxious and willing to pay their money for something good. On the other hand, a veritable flood of mediocre plays, badly acted and execrably produced, are poured in upon us, in some instances for three or four performances. Some one is to blame for this. The local management disclaims responsibility and, in fact, is not responsible. Probably John Curt, of Seattle and New York, could explain, and I desire herewith to say to him that the Portland public is entitled to better treatment and resents the fact that it has been getting thus far this season. Portland is a good theatrical town and worthy attractions are assured good patronage for a week or, at least, a half-week at a time.

Another evil which needs correction here is the jay habit some of our so-called "best people" have of demanding themselves in the playhouse. Last Monday night two persons, well known to most of the audience, almost ruined the last act of the "Lion and the Mouse" through their stupid and ill-bred conduct. When the act had but a few minutes to run, these people got up from their seats, leisurely put on their wraps, climbed over the knees of their neighbors and left the house. They were in the very center of the row and well down in the orchestra. The play lasted but 11 minutes longer, and they must have known that it was almost over. The disturbance created by these two selfish and ill-mannered people seriously marred a wonderfully good play and discommoded hundreds of people.

While I'm in the mood I also propose to take a shot at those theatergoers who never seem to learn that the Heilig performances are timed to begin at eight. Owing to the mob of latecomers which throng the doors and foyer, not a single play which has drawn a large patronage this season has commenced on time for the simple reason that to have "rung up" at the appointed minute would have meant confusion, worse confounded, and a ruined performance. Eight fifteen is the universal hour for the first curtain the country over, and the local public should learn it. The pest of latecomers is more apparent at the Heilig than elsewhere, but it is noticeable at all the local theaters.

DONALD BOWLES shone last week in the leading role of "Lost 24 Hours." It was one of the very best performances he has given here, and Bowles is seldom otherwise than excellent. He's a light comedian of unusual merit, and I expect to see him starring in a first-class comedy before either of us are much older. We may expect a treat at the Baker this week in "The Middleman," with John Sainpolis playing Willard's part. It is a particularly strong play and Sainpolis, one of the very best stock actors in the country, is certain to give a fine performance in the big part.

Considerable interest was aroused by the presentation of "Forty-nine," Joaquin Miller's play of the Sierras, at the Lyric stock company last week. It was a creditable performance of a fine old play.

"A Man of Mystery" made a good impression at the Star, the Allen company handling the difficult melodrama very well.

"As Told in the Hills" is the attractive title of the piece which held the boards at the Empire. It proved an entirely satisfactory offering to the big audiences which saw it.

Enthusiasm for vaudeville does not seem to wane in the slightest degree, and every time the doors of the Grand or Pantages open they admit capacity crowds. Both these houses are doing admirably by way of keeping their standards of merit high. For the week commencing today the theatergoer may select from "The Marriage of Kitty" tomorrow night, "The Sign of the Cross" Tuesday and Wednesday nights, Thursday and Friday nights and Saturday matinee, Robert Edeson in "Strongheart," all at the Heilig; "The

Lyric: "Polly and I" at the Star and the usual vaudeville at the Grand and Pantages. A. A. G.

AT THE BAKER THEATER.

"The Middleman," With John Sainpolis in the Lead Opens Today.

In presenting Henry Arthur Jones' great drama, "The Middleman," the Baker management is giving Portland an opportunity to see a high-class attraction which it is generally granted the East to enjoy, and to give John Sainpolis, Portland's favorite actor, a vehicle well suited to his finished art. "The Middleman" has long been used by that celebrated English actor, E. S. Willard, in which to portray his strong characterizations, the lead being a particularly strong character part. Mr. Sainpolis is well fitted to portray the character of the famous old potter-inventor, and he will give the Baker



public, is also author of such notable successes as "The Hypocrites," "The Masqueraders" and other plays which have made names for themselves and their writer. While all have been popular, there is perhaps no character as strong as that of "The Middleman," and which gives such golden opportunity to the artistic portrayal of human character. Miss Lawrence will have the part of the old potter's daughter, which was originally presented by Marie Burroughs, and the rest of the cast is most satisfactory.

The story woven around the sturdy old man who has discovered the secret of a glaze for his pottery on which he has experimented many years is the attempt of an unscrupulous man of wealth to wrest his great discovery from him, and the final adjustment of difficulties through the love of the rich man's son and the potter's daughter. Throughout the whole production the sterling character of the old man stands out, a study for all theater patrons, a lesson to all mankind.

The Baker patrons should not overlook the fact that Monday night audiences have an opportunity to draw the handsome plans which will be presented by the management to the person making the closest estimate of the attendance between October 25 and December 22, an interval of eight weeks. Every person buying a ticket at any Monday night performance will be entitled to one guess on this number, the award to be made Monday night, December 24.

The cast of "The Middleman," which will open at today's matinee, is as follows:

Joseph Chandler..... William J. Gleason  
Bobby Todd..... Chandler's man..... William Dills  
Mrs. Chandler..... Miss (Travis) Gleason  
Maud Chandler..... Ethel Grey Terry  
Captain Jumper Chandler..... Donald Bowles  
Epiphany Danks..... William Harris

"Middleman" at the Baker; "Peck's Bad Boy" at the Empire, both beginning today; "The Sign of the Four" at the

ker audiences a great treat this week. Henry Arthur Jones, the clever playwright who gave "The Middleman" to

Greatest of Farce-Comedies Opens a Week's Engagement at Empire.

Men, women and children are anticipating the appearance of that great farce comedy, "Peck's Bad Boy," at the Empire this afternoon and are prepared to give this favorite production a royal welcome. The pranks of this well-known character, immortalized by the famous father-author, ex-Governor George Peck, of Wisconsin, are known to thousands of American citizens, and yet they love to see them enacted by a real boy on a real stage.

Many new, bright features have been added to the production this season and it comes to Portland better than ever before. There are many just such boys as this one, but the public at large does not realize how funny their pranks are until they are presented as this company will give them. The scope of the play has been broadened so as to admit of