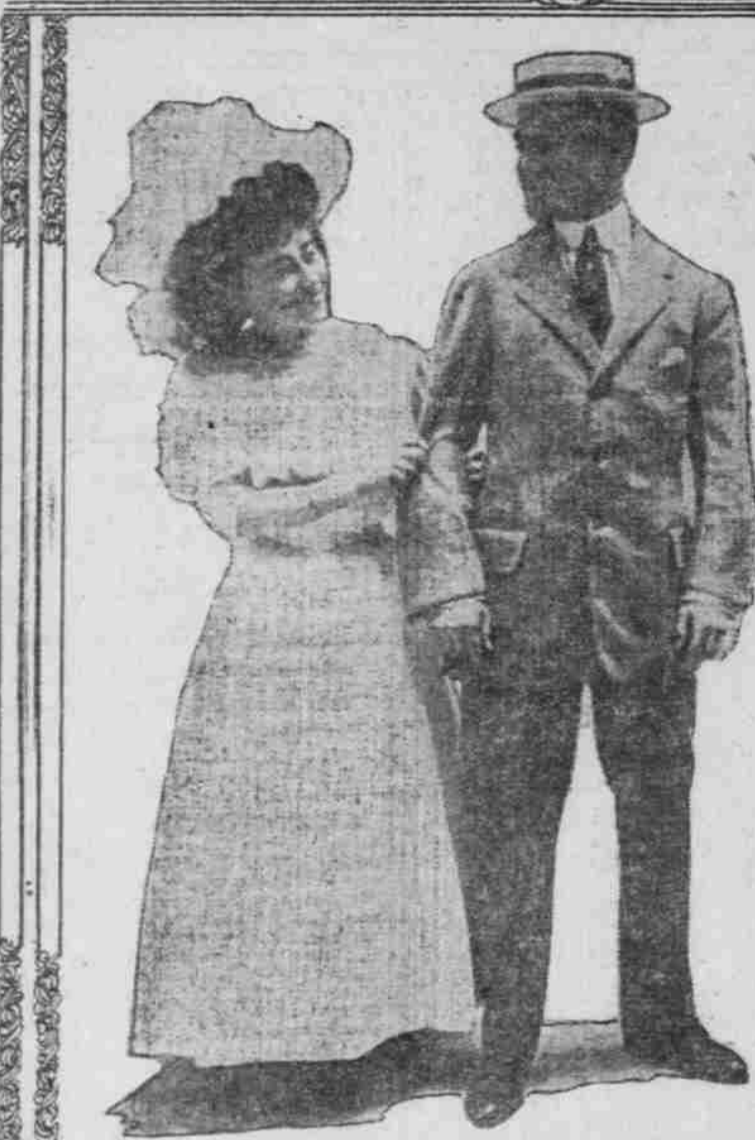


THE STAGE



"FIFTY MILES FROM BOSTON" IN GEO. M. COHAN'S RURAL MUSICAL PLAY "SO MINUTES FROM BOSTON" AT THE HELLIG

NOTABLE attractions at the Hellig made the past week one of more than usual interest. Seldom has the local public seen a more delightful play and performance than "The Chorus Lady," in which Rose Stahl and her admirable company appeared so advantageously. It was one of those really beautiful events which raise the standard of an entire season's offerings. The latter part of the week was devoted to Louis James' elaborate presentation of Ibsen's symbolical drama of life, "Peer Gynt." These two exceptional plays were an agreeable relief from some of the mediocre ones we have had during previous weeks. All this week the Hellig will present "Fifty Miles from Boston," a George M. Cohan rural comedy with music.

"A Midnight Bell" at the Bungalow, "Arizona" at the Baker, and H. Henry's Minstrel at the Star all enjoyed a degree of prosperity, while the vaudeville theaters were well patronized. The Orpheum had one of its usual splendidly balanced bills, while the Grand and Pantheons presented a number of superior acts.

Opening with matinees this afternoon, the Bungalow will offer "Are You a Mason?" "Shore Acres" at the Baker, and "Why Girls Leave Home" at the Star. Tomorrow afternoon the vaudeville theaters will change their offerings, one of the important features in the vaudeville line being the appearance of George Primrose, the veteran minstrel, at the Orpheum.

A distinct theatrical novelty will be the midnight matinee to be given on New Year's eve at the Orpheum as a benefit for the T. M. A. A remarkably fine programme has been prepared, the best of professional talent now in the city, as well as some of the most capable amateurs, are on the list of performers. All the local managers are co-operating with the association, and everything is being done to make the affair completely successful. The cause is an eminently worthy one, as the Theatrical Mechanics' Association is one of the most efficient charitable institutions in the city. The sale of seats indicates that the audience will be a large and representative one. The performance will commence at 11:30 and will probably conclude about 2 A. M.

"ARE YOU A MASON?" TODAY Baker Company to Offer Famous Farce All Week at Bungalow. Laughter will reign all week at the Bungalow for Manager Baker of the Baker stock company has selected the famous farce-comedy, "Are You a Mason?" as a New Year's attraction, and no more apt choice could have been made to please those who enjoy a good hearty laugh and prefer light amusement rather than the heavier forms of entertainment with which it is customary to begin the holiday season.

Watching a rattling performance of this clever play, one is bound to forget other things for a while and give himself up to enjoyment alone. It has the power to carry the audience along with it—to keep them interested in every character and situation, and guessing what is going to happen next. It is full of surprises and the action does not drag for a single moment.



GENE FROM MASON "ARE YOU A MASON" AT THE BUNGALOW



ARCHIE BOYD WHO PLAYS NATHANIEL BERRY IN "SHORE ACRES" AT THE BAKER



COHAN TELLS HOW HE MADE FIRST BIG HIT OF HIS LIFE



PRIMROSE GOES TWICE AROUND GLOBE IF STEPS ARE COUNTED

conscientious work. Joseph M. Sparks, for years leading comedian with May Irwin, will appear in the role of Harrigan, and his song, "Harrigan," has become one of the most popular hits of the day.

Clever Suzanne Leonard Westford, sister of beautiful Lillian Russell and one of the most prominent club women of the day, has the role of the village gossip, while dainty Hazel Lowry, as the village postmistress; Russell Pincus, as the fat boy; W. Douglas Stevenson, Charles Willard, Thomas Emory, Walter F. Richardson, Percy Helton, Alfa Helton, Kathryn Perry, Ella Sothern and Mae Helton are said to be happily placed.

For the scenes of his play Mr. Cohan has gone to the village of Brookfield, Mass., which is about 50 miles from Boston, and he has there selected some of the types that make up the inhabitants of the little town and has drawn them so carefully that they are said to live in the atmosphere of the play and plot he has devised.

"Fifty Miles from Boston" might perhaps have been just as great a success without the introduction of a song, but Cohan's cohorts have come to the belief that no play from his pen is complete without music. Therefore he gave it to them and in this, his latest handiwork, he has supplied some fascinating numbers.

Lowry's role, that of a demure little New England postmistress who has an amusing love affair with the hero of the Harvard baseball club, is said to be particularly well suited to her charming little self. Seats are now selling at the theater box office for the entire engagement.

"SHORE ACRES" AT THE BAKER Clever Character Actor, Archie Boyd, Tonight in Famous Play. James A. Hearne's play, "Shore Acres," in which the great character actor, Archie Boyd, is playing the leading part, is always popular, although it has been played in nearly all the cities of the United States, the theatrical public seems never to tire of it. Crowded houses always greet its coming and upon the occasion of its visit here, which will be at the Baker all the coming week, starting with tonight's performance, Archie Boyd will again be seen playing the part of Nathaniel Berry. "Shore Acres" is a clean play and true to nature. It is pure in moral tone and appeals to the healthy sentiment of people. It is an exquisitely told tale of quaint New England life. It teaches a lasting lesson in charity and patience, from the homely, but sublime character of Nathaniel, while the simple devotion of Helen Berry to the young man of her choice furnishes an object lesson from which older people might well profit.

Miss Dorothy Hearne, the youngest daughter of the late James A. Hearne, following in the footsteps of her two elder sisters, has achieved distinction on the stage. She is supporting Mr. Boyd,

playing the leading female part. Mr. Boyd is probably the best-known character actor in the United States today—that is, characters identified with the pastoral life of the country—those whose wants are few and whose ways are simple—the real people.

The regular bargain day will be given Wednesday a special holiday matinee New Year's day and the matinee Saturday, giving all ample opportunity to witness this most interesting play.

COHAN TELLS HOW HE MADE FIRST BIG HIT OF HIS LIFE Accidental Dance with Feather Duster Turns Trick, and Thick-Headed Buffalo Orchestra Leader to Blame. HERE are a few Cohanesque confessions from George M. Cohan, the musical comedy dramatist: "The funniest thing that ever happened to me was the funniest thing that ever happened to any one. I was playing in Buffalo with the four (meaning himself and the royal family) and we were doing a one-act piece called 'Goggles' Doll House."

"Whose?" "Goggles—not Ibsen's. There were a lot of doll dances and things in it, and I asked a Dutchman in the orchestra to play me an essence, understand—one of those soft shoe dance things. He played 'Comin' Through the Rye' and he wouldn't play anything else. Then when I protested, he said he had a good essence at home, and that night he sprang it—an Indian dance—one of those tum-tum-tum things, you know. And there I was on the stage trying to think how I was going to fit a dance to it. I had a duster in my hand and the more I thought, the less I dusted. That got caught up in the first laugh I ever got. You see, I wasn't a comedian 13 years ago. Well, the more things I did with that duster, the more they laughed. Then I determined to try some kind of a dance, and as I began I threw my head back—like that, see? Another laugh. I threw it back again—another laugh—and that was the beginning of that dance and of our success. We were a big act from that day."

"Fifty Miles from Boston" has the most drama in it of all my pieces, and as a property it is the best road show in America—a regular riot in the small towns. You know, I played it 15 weeks. Part of the time I played the hero and then I switched to the villain for a joke. And it was funny. They'd howl when I tried to be wicked, and howl when I didn't. Gee, it was a scream.

"Father thinks I am a great little fellow."

"Popularity" had a bad first act, a corking good second, and a rotten third act. Besides, there were a couple of good actors miscast. I knew it wouldn't do at the first performance, though they were all for telling me it was good. When I saw it was a failure, I was wondering how I was going to get the 'Popularity' march, understand? And the royalties from that march paid for the production twice over, because it happened that our music was a hit just then.

"Then when we decided that 'Popularity' wouldn't do, I took it and made the boy a race-track guy in place of an actor, named him Kid Burns, wrote a dozen songs for the piece, and in 39 days had it ready. And not one New York critic discovered it. Even Sam—you know Harris, my partner—even Sam didn't know it. O' funny things happen in this business."

"Give my my word, I never worked so hard in my life as I have the last

three months. I've been rehearsing two or three shows, patching up two or three others, and playing myself. I haven't been outside a theater more than two hours a day, except when I was asleep since I got home from Europe. Slangue's a hard worker, too. He was in Buffalo, and a fellow there wanted to see him. He came around and found him with his coat off, moving scenery, and he nearly laughed his head off. 'Say,' he told them in the office, 'that Erlanger's a card, all right. He's back there with his hands dirty, and his face dirty and his shirt dirty, moving scenery. What do you think of that?'"

"When do you write all these plays?" "At night—after I get home from the show. Can't work in the day-time. Sometimes I get melody or work out a song, but I can't do any writing. Have to work at night when it's quiet."

"And the melodies—your musical director attends to them?" "I can't do the arranging or the scoring. Geibel does that. He's been doing it for 20 years. I whistle or hum the melody to him and he gets it on paper in three minutes where it would take me 20. Great little Dutchman, Geibel."

"Why doesn't Providence like you?" "Because that's our home. I was born there. It's like a ballplayer that gets into the major league after dubbing around New England. 'Ah, say, that guy can't play ball,' they tell you in his town. 'Why, say, he was born here. I know him when he was a kid.'"



HEDEA LAURENT WITH "WHY GIRLS LEAVE HOME" AT THE STAR



HEDEA LAURENT WITH "WHY GIRLS LEAVE HOME" AT THE STAR

playing the leading female part. Mr. Summerfield has given to the public in this play something which is remarkably true to life and pictures in a graphic manner why a girl, about whom the chief interest centers, was led away from home to the wide, wide road which leads ever downward.

The plot deals with the experiences of a young girl who becomes enamored of a highly-polished city man, who is at heart a villain, without even a conscience. She follows her hero, and is introduced to the gay life led by those who frequent richly decorated cafes. Discovered by her brother, who in another part of the restaurant recognizes her voice, she is concealed by her companions under the table during an exciting scene. A series of thrilling scenes depict, in an intensely interesting fashion, the temptations and adventures that befall her while in the clutches of human vampires.

The intricacies invented by the author in unfolding his plot have called forth universal praise, and have given him prominence as one of the most promising

melodramatic writers. The title might convey an impression of suggestiveness, but the skill and cleverness of the author have averted him safely over all threatening points, and have given to the public a play with a wholesome moral, a moral peculiarly appealing to those acquainted with the temptations of a great city. An exceptionally capable company has been engaged to interpret the several characters, and the scenery and effects are described as novel and original.

T. M. A. MIDNIGHT MATINEE Preparations Under Way for Benefit to Be Held at Orpheum. All preparations are being rapidly completed for the much talked about "Midnight Matinee" to be given by the Portland Lodge of the T. M. A. (Theatrical Mechanics' Association) at the Orpheum Theater, New Year's eve. The event will be very much of a novelty, inasmuch as nothing of the kind has ever been seen here. The programme, which will consist of all the best acts that happen to be in the city at the time, will open promptly at 11 P. M., and continue until time to catch the late cars, which doubtless will be run that night.

The T. M. A. is composed of all members of the theatrical profession and persons employed about the theaters in any capacity and its branches extend all over the United States. As its members are constantly on the move each year when the annual benefit occurs in this city new faces appear, which, at the time last year, were probably thousands of the most famous.

Besides the dramatic, vaudeville and music events, there will be a short address given which will tell of the many benefits carried from the association. An immense orchestra will volunteer and it will be composed of members from all the orchestras in the city.

ANOTHER BIG ORPHEUM SHOW George Primrose with Dancing Boys Heads All-Star Bill. Practically every act at the Orpheum the coming week, has at one time or another been a feature in vaudeville or starred in a traveling company, as a result, the bill promises to be one of the most evenly balanced and best shows yet presented by the house.

George Primrose, the famous minstrel king is the feature. Mr. Primrose is recognized as the most graceful dancer in America and is assisted by his "four dancing boys," which combination makes one of the finest and most graceful dancing diversions ever seen in vaudeville. Mr. Primrose has been in the minstrel business since boyhood. It was about 40 years ago, that he began making love to his art of which he is now the master, and for a period of 37 years, he has averaged 20 minutes on the stage daily, 30 days a year.

Mr. and Mrs. Gene Hughes, will present the 18th playlet, "Superseding the Press." This couple is considered two of America's most popular farceurs. This little one-act playlet is a prize sketch and was selected from among 600 manuscripts in answer to an announcement offering \$1000 for the best miniature comedy written by an American author.

The Thru-Yocars, are well known in America, although they are Europeans, and probably stand alone abroad, as here, in the class of eccentric comedy acrobats. Dressed in the grand attire of middle class Parisians, with hats, shoes and even overcoats they perform some remarkable athletic feats.

"A-Ba-Ba's" "Postcard Album" is the exclusive title of a newly imported series of tableaux. This act is said to be an effective and fanciful novelty.

The Chickadee Trio, are presenting a show business comedy with the title "For Sale—Wiggins' Farm."

One of the big laughing successes in vaudeville is scored by Bob and Tip company. It features Bob Leo, a very clever clown, of the old-time school, and the introduction of two very intelligent dogs.

Milo Perina, the celebrated European danseur, is an exquisite treat full of chic and vivacity. Every fiber of this supple premier danseur is elastic, every step well weighted and she carries out her work with amazing ease.

The show will be closed with the motion pictures, and with the usual music by the Orpheum Orchestra, which is always a feature.

HOLIDAY BILL AT PANTAGES "A Night with the Poets" Feature of New Year's Week. As the big feature for New Year's week, Manager Johnson, of the Pantages Theater, will offer George Homans' masterpiece of vaudeville creation, entitled, "A Night with the Poets." There is a decided element of novelty in Mr. Homans' latest offering and it is safe to say that his act will appeal to a large number of the most discerning of the average vaudeville offering.

It is a reading, posing and singing novelty with 12 people in the cast, including a superior singing quartet. Staged with handsome interior settings representing a library and music-room with costly tapestries and paintings about, the atmosphere of the act is exquisite. James B. Reeves, who is said to have pleasant enunciation, reads some of James Whitcomb Riley's poems and they are illustrated in tableaux with living models presented as dissolving views by cleverly arranged lighting effects. The act stands prominently out from the rest of the bill as a novelty.

A clever comedy sketch will be presented by James E. Henry and Dorothy Young which, by the way, is a comedy chapter taken from life, entitled, "Nevada."

The Walthour trio of cyclists will un-

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