

# AT THE THEATERS



OLGA NETHERSOLE, IN THE WRITING ON THE WALL AT THE BUNGALOW

It is, even to overflowing, was Portland's measure of theatrical attractions last week, and all of them worth while. Of course David Warfield looms up big and splendid at the top of the list, in his play, "The Music Master." Crowded houses, his performance nightly, and if David Belasco really sent him this way to gather up the loose pennies, as is reported, Warfield certainly must have taken several snags full back to his manager. But that's a matter aside—the play was the best and finest achievement we have ever had, and everyone who saw Warfield is better for his coming.

Portlanders always evince extraordinary interest in Florence Roberts, who, in a way, they regard as their own, hence her fortnight engagement at the Portland Theater is doubly welcome. In Rupert Hughes' play, "The Transformation," Miss Roberts has won new laurels for herself all week, playing to large audiences nightly. The drama, a new vehicle for this gifted emotional actress, gives her opportunity to show her versatility. White Whittelsey, a former leading man at the Baker, is seen as leading man with Miss Roberts. Beginning this evening, "Gloria," will be presented by Miss Roberts. The play is by James Barnard Fagan, a young writer from Dublin, who would have guessed it—whose marvellous work and dramatic bits have attracted much attention recently. "Gloria," a romantic comedy, set in Florence in the sixteenth century, affords Miss Roberts a delightful role. Much interest awaits her portrayal of this, her first appearance in the play, and Portlanders feel honored especially.

To fill out the week after Warfield's going, the Bungalow is offering Marie Cahill, the American comedienne, in "The Boys and Betty." The play, musical in character and an adaptation from "La Follie," is a splendid vehicle for this charming actress of the May Irwin type—and amply fulfilled all that had been promised.

On Thursday evening, Olga Nethersole comes to the Bungalow for an engagement of three evenings and one matinee. On Thursday evening and for the Saturday matinee this world-famous emotional actress will present her new play, "The Writing on the Wall," on Friday night "Camille" (in which she is justly famous, and on Saturday evening her renowned "Sappho." Her "Writing on the Wall" is an expose of certain astounding conditions existing in New York tenements owned by a wealthy church corporation, and Miss Nethersole's interpretation of the story is creating a sensation.

On January 20, we are to have Blanche Walsh in Jules Eckert Goodman's play, "The Test," at the Bungalow.

At the Baker Rose Melville, in "Sis Hopkins," played to a better business all week than at any previous visit to Portland, which attests both the popularity of "Sis" and the excellent management. Beginning this afternoon, "The Wolf," Eugene Walter's big story of the boards at the Baker for a week. Andrew Robson will be seen as the young French Canadian hero. On January 20, "Brewer's Millions" is coming to the Baker.

The Orpheum and Grand have both played to capacity houses, despite the big attractions at the other playhouses. Julius Stoger, in "The Way to the Heart," is the feature at the Orpheum, while Reno's army of militants continues to delight the Grand. With the change of bill at tomorrow's matinee, these two popular homes of vaudeville are each to exploit a Venus as the headline act, but as widely different in the presenting as one could well imagine. At the Grand the Diving Venus, Sere Nord, an almost mermaid, will depict in a huge glass tank, while Seldoms' Venus in representation of the world's most classical statuary, will be at the Orpheum.

Marguerite Ortmann, a German actress of merit, will present "Richard Voss," at the Bungalow this evening, the engagement being for one performance only.

The appearance of Harry Lauder at the Army in Monday created widespread interest. For the little Scotchman is one of the best advertised individuals on the vaudeville stage today. The attraction was not very well managed, and the star was in a temper because of the poor arrangements. The audience was not large in the afternoon, but at night the great auditorium was packed. Lauder is unique; he is in a class by himself in his particular line. While 22 a seat is an extraordinary price to pay for a vaudeville entertainment it is not written down that anybody was disappointed. The appearance of Lauder under the management of William Morris (Inc.) has re-



MISS FLORENCE ROBERTS IN "GLORIA" AT THE PORTLAND



THE FIVE MOWATTS AT THE ORPHEUM

## FLORENCE ROBERTS TONIGHT

### Famous Actress' First Appearance in Her New Play, "Gloria."

All Portland theater-goers will be glad to note that Portland has been selected for the first appearance of Florence Roberts in her new play, "Gloria." This will take place tonight at the Portland Theater. It is by James Barnard Fagan, a young master of arts from Dublin, who has been doing quite a lot of notable magazine work and some good dramatic bits in London during the past five years. "Gloria" is a romantic comedy set in Florence in the 16th century. Only the shadowy background at all touches the intrigue of that epoch. The foreground is full of sprightly comedy, in which Gloria Capponi, a vivacious, high-strung, imperious young Italian beauty of the court, flouts and circles all admirers with continuous comedy results. Three of them—the most adventurous—are sent their several ways to utter humiliation. The worst victim of all—at least the most humiliated—is a stalwart young Englishman, who though perhaps slightly slow-witted, after the traditional example, is very much "a man for a' that." This young officer, Sir Philip Lilley, decides to requite her—to pay her back in her own coin for the outrageous daring that has made him the laughing-stock of the town. With masterful shrewdness he hits upon a device calculated to insure her embarrassment equal to his own. He decides to whip her, and this he does roundly and in the first corner of the first room at their first encounter after the decision has been made. A daring device, no doubt, but it turned out in this case to be singularly effective, for the imperious beauty is at once humbled and so far acquires a more rational sense of precaution. But eventually, with slow but beautiful yielding, she falls in Sir Philip's arms, acknowledging him her master and her lover.

## OLGA NETHERSOLE THIS WEEK

### Famous Emotional Actress Will Present Three Plays at Bungalow.

Olga Nethersole, England's most celebrated actress, comes to the Bungalow Theater for four performances next Thursday, Friday and Saturday. She will open her engagement with "The Writing on the Wall," an American play in which she has never been seen here. It is an American drama written by William J. Hurst, but is an attack upon the money-grabbing instinct of the trustees of Trinity Church Corporation in New York, who operate and control one of the worst tenements and lodging houses in the metropolis. San Francisco critics have just pronounced it to be the artistic triumph of Miss Nethersole's career, and certain it is that she has never before appeared to better advantage in any dramatic offering.

## "THE WOLF" AT BAKER THEATER

### Famous Drama by Eugene Walter Opens Week's Engagement.

Of "The Wolf," Eugene Walter's famous and successful drama, which comes to the Baker for the week opening this afternoon, much has been written of a laudatory nature by the critics, and particularly of the intense and novel climax to each of the three acts. The close of the last act, especially, is one of the most unique and striking scenes in a number of years. The hero and the villain of the drama fight a duel almost entirely in the dark, and the audience can only see the two figures in a fierce encounter, without being able to distinguish which is which. When one of them finally falls dead, the victor stands over him, the spectators are not sure of the identity of either. This is disclosed by the light of a match, with which the hero sets fire to his cigarette. The appearance of the white face of the winner, standing out of the surrounding blackness in the flare of the match flame is so dramatic an incident that the applause at the Lyric Theater, New York, was often delayed while the audience took in the picture. As the light begins to flicker and burn out, the applause starts and grows into a deafening avalanche.

## SELDOMS' VENUS AT ORPHEUM

### Sensational Living Marble Studies Feature on New Programme.

The new bill which opens for one week beginning tomorrow afternoon at

## NEW BILL AT THE STAR TODAY

### Splendid Programme Offered Patrons of Motion Pictures.

The Star management will present an all-featured bill today, consisting of an interesting drama, a laughable comedy and an instructive and entertaining industrial picture, a feature travologue, special music and Cy Confer in the latest Eastern ballad hit.

## DIVING VENUS AT THE GRAND

### Sere Nord to Be Feature of New Bill Opening Tomorrow.

Sere Nord, the Diving Venus, is the great feature act which Sullivan & Conditine send to the Grand for one week, starting with the Monday matinee. Everywhere Sere Nord has appeared she has created a sensation. It is a question among critics which is the better, Nord or Miss Kellerman. The latter is more widely known, as she has been longer before the American public and has been widely advertised. Sere Nord is a young English girl who is a marvel in the water. Her form is perfect and is displayed to advantage in the natty bathing suit she wears. This mermaid will depict in a large glass tank which is now being built on the stage of the Grand.

## THE WOLF AT BAKER THEATER

### Famous Drama by Eugene Walter Opens Week's Engagement.

Of "The Wolf," Eugene Walter's famous and successful drama, which comes to the Baker for the week opening this afternoon, much has been written of a laudatory nature by the critics, and particularly of the intense and novel climax to each of the three acts. The close of the last act, especially, is one of the most unique and striking scenes in a number of years. The hero and the villain of the drama fight a duel almost entirely in the dark, and the audience can only see the two figures in a fierce encounter, without being able to distinguish which is which. When one of them finally falls dead, the victor stands over him, the spectators are not sure of the identity of either. This is disclosed by the light of a match, with which the hero sets fire to his cigarette. The appearance of the white face of the winner, standing out of the surrounding blackness in the flare of the match flame is so dramatic an incident that the applause at the Lyric Theater, New York, was often delayed while the audience took in the picture. As the light begins to flicker and burn out, the applause starts and grows into a deafening avalanche.

## SELDOMS' VENUS AT ORPHEUM

### Sensational Living Marble Studies Feature on New Programme.

The new bill which opens for one week beginning tomorrow afternoon at



BLANCHE WALSH NEXT SUNDAY



What is declared to be the greatest play in which Blanche Walsh has ever appeared will be the attraction of the Bungalow Theater for a limited engagement of four nights and one matinee, beginning January 29, when she will be seen in "The Test." The work is that of Jules Eckert Goodman, and is pronounced to be one of the most powerful, intelligent and highly interesting manner. He has woven into four acts of absorbing dialogue, heart interest and action, a phase of modern

## ILLIS CONTINUES TO IMPROVE

WASHINGTON, Jan. 22.—Representative Illis continues to improve, though still in bed. He probably will not get out before the end of next week.

## CANNED "WOLF-HOWLS" FEATURES OF TRAGEDY

### Phonographic Record Used to Stir Lone Timber Wolf to "Song" in Play Soon to Be Produced in Portland at Baker Theater.



"TEDDY," THE HUGE GRAY TIMBER WOLF ACTOR.

ONE of the most interesting animals of the Northern Hemisphere is the American, or timber wolf, from the traits of which Eugene Walter has drawn one of the principal characters of "The Wolf," which is to be presented next week at the Baker Theater. While there are probably few of the black wolves in the Everglades, and while the Arctic regions furnish some of the animals as white as the snow on which they run, the gray, or timber wolf, big of body and strong of jaw, is common all over the Northern country. Born and bred in the Northern Canadian woods, that marauder, sometimes alone and sometimes in packs, roams the country, and preys on any living being that may cross his path. The timber wolf has developed wonderful strength and cunning, and has been known to pull down a horse single handed.

Traps laid by man seem to be futile, but the wolf in Mr. Walter's great play, the human wolf, glants over his intended victim, as the real wolf howls outside, but the human wolf, not so keen as his four-footed brother, is caught in a trap of his own making, and the very howl of the shaggy-coated animal, as he realizes that his prey is coming to him without hunting for it, closes a very wonderful play. The real wolf "howls" produced in the play are bits of remarkable stage craft, a phonographic record of the howls of a wolf pack having been made at the wolf cage in Bronx Park, New York. Accompanying the "howls" are the real cries of a lone timber wolf carried by the company, and nightly as the howls of his absent brothers are omitted from the phonograph, "today," the big gray timber wolf, cries aloud his sense of hunger and loneliness.