

THE PLAY



"LONGACRE 2" AT THE GRAND.



W. H. TURNER IN "FATHER AND THE BOYS" AT THE BUNGALOW.



MISS BLANCHE FROELICH, CLASSICAL DANCER, AT THE ORPHEUM.



"A TEXAS STEER" BAKER STOCK COMPANY AT THE BAKER.

BY L. C. B.

SIR ARTHUR WING PINERO'S play "Sweet Lavender" and the farce "The Magistrate" in the hands of Edward Terry, a most capable and finished artist with an inferior support company was the early week attraction at the Baker. Mr. Terry says he travels only for pleasure and to see the country. So he kills two birds with one stone, inasmuch as his greatest pleasure is his own acting. He says so himself and he should know.

In a brief chat with him I asked concerning that one dreadful actor who impersonated an American. Mr. Terry smiled indulgently and answered that our American actors made just as much fun for English audiences, because our accent is "about the worst thing imaginable."

"Some actors make their caricatures of the English speak a Southern dialect, others are Yankee, many have the broad speech of the West," he said.

"But our man does not drink oceans of weak tea and nibble at thimble cookies in the middle of the afternoon and he doesn't twirl a cane as your actor pictures him doing. I expostulated.

To all of which the great actor replied, "Neither do all of our countrymen wear monocles, walk as if corrected and say 'Tah-oo'!"

So the matter rests.

Following Mr. Terry's engagement came one of the best musical fantasies "The Arcadians," a delight in every meaning of the term.

The only rural New England play of this season, a dramatization of "Quincy Adams Sawyer" was the week's offering at the Baker, with Gertrude Elliott playing the title role as his farewell to Portland. This play differed greatly from the accepted type of rural plays inasmuch as it was a snowstorm and diamond carbons, no mortgage hovered over the fast-graying heads of the old farmer and his faithful wife, and there was no black-hearted villain riding in from the city. It just teemed with honest, homely folk and old-fashioned stock liked it.

The Helig will be dark this week, but will be illuminated greatly next week with Gertrude Elliott in "The Dawn of a Tomorrow."

For the coming week at the Baker Theater, the always popular Hoyt's comedy "A Texas Steer," with John Burton playing the role of Maverick Brander and Ida Adair appearing for her last week with the Baker players in the role of Bessy. This play contains more great acting character parts than probably any other ever produced and has held its own with the American public for nearly a quarter of a century. "A Texas Steer" will run all week, and on next Sunday afternoon and evening special performances of "The House of a Thousand Candles" will be given with Ronald Bradbury in the important role of the silent butler, which takes us up to the much-discussed season of Florence Roberts, Theodor Roberts and Thurlow Bergen, who open their engagement in "Jim the Penman" on the evening of Monday, March 27.

"Father and the Boys," a laughable comedy, in which we saw William Crane last season, comes to the Bungalow this afternoon for the week. The Orpheum will feature Burt McIntosh, former editor, author and photographer of the Burr-McIntosh Monthly. He will appear in a sketch called "The Ranchman," with a company of excellent actors, so the press agent says. At the Grand, De Haven and Sidney in "The Matinee Girl" promises entertainment of the best kind. The Lyric Theater will present "The Twins," one of Dillon and King's best.

starring tour of a comparatively new stage favorite.

Miss Elliott possesses marked individuality, striking beauty and an altogether fascinating stage presence. She has made Glad an actual thing of life. The former London waltz with her optimism, her hope and her belief in the existence of good, is a stage creation that will live long in the minds of those who have seen it. The play itself is of a character that holds the attention from the time the curtain rises. It is vivid and picturesque in its presentation of the lives and loves of the poor in the East Side of London. This is greatly aided by the realistic stage settings which Miss Elliott's managers, Messrs. Liebler & Co., have so sumptuously provided.

The company itself is also of the highest class and embraces more than a score of players who have accomplished much in their chosen profession. Chief in Miss Elliott's support are Fuller Mellich, A. Scott Gatty, Sydney Booth, Suzanne Perry, Angela Ogden and Maude Nissell.

"FATHER AND THE BOYS" HERE

William H. Turner Will Be Seen in Crane's Role at Bungalow.

At the Bungalow this afternoon, William H. Turner and his company begin a week's engagement in "Father and the Boys." George Ade's bright and witty comedy, played here last season by William H. Crane. When Mr. Crane found a play to replace "David Harum," William H. Turner was chosen to succeed him in that play, and so well did he fit the part that for four consecutive years he was seen as the shrewd old "hoss trader." Now he follows up Mr. Crane in "Father and the Boys," and he is credited with even more success in this than his former engagement.

The play is a cleverly constructed one—the old father intent on seeing his boys bright. Rights in the business world, but to be told by the young men that he is away behind the band, while the juniors disport themselves, the one in society, the other devoted to athletics. But father is not so slow, even if he is behind the times, as the boys realize when he begins to "circulate" a little.

As then he starts on a hilarious career, and the boys are kept busy trying to head him off, but with no success until father has run the gamut, and the boys have turned out to be a lot and given their parent all that his heart wished for their future.

This play is said by some to be George Ade's best. It was written by George Ade, with Miss Edith Yeager, Eugene Shakespeare, John Flanagan, Marjorie Foster and others.

A bargain matinee is to be given on Thursday.

"A TEXAS STEER" BAKER BILL.

Stock Company's Final Offering Hoyt's Famous Comedy.

The season of the Baker Stock Company, as an organization, will end this week, as following his famous comedy "A Texas Steer," long known as one of the best laugh-getters ever written, for the final bill.

As a structure of hoisterous fun mingled with sharp wit and satire, this play has few equals, and today is said to be as bright and up-to-date as it was when it swept the country with that noted actor, Tim Murphy, in the role of Maverick Brander, and Will H. Bray as Fishback, the old colored office-seeker and Minister to Dahomey. The play opens with the scene laid in Texas, with the election of Brander, a cattleman, to the United States Senate. The action shifts to a fashionable hotel in Washington, in which Brander, who sits so pleasantly remembered by Portlanders, will play a return engagement after two years in the East, where they have had the patronage of such distinguished American families as the Astors, Vanderbilts and Goulds.

Owing enough hats to start a second-hand store, John Birch will tell the sad tale of a man's existence by the way he wears them. Jugglers have had fun with hats, but Birch is the first to make them play a "melter-drammer." The audience will have trouble in following the ludicrous story by the character of each hat worn.

Korens brothers, four of them, have developed something new in the use of boomerangs, diablos and hoops, while one of the unique attractions of the frog and the dragon "In a Scene from the Congo River." With scenery designed for a special trip to the Congo the performance easily takes precedence over anything of a similar nature.

Claude Gillinwater in his great comedy, "The Awakening of Minerva," will close at the Orpheum with the Sunday matinee and evening performances. Reservations are now ready for next week.

BURR M'INTOSH BACK TO STAGE

Orpheum Theater Attraction Noted in Various Lines of Labor.

Burr McIntosh, editor, artist, actor, war correspondent and all-around American, will be one of the lead attractions at the Orpheum Monday afternoon and for the balance

of the week. Of almost equal importance is the return engagement of Miss Blanche Froehlich, the unequalled classical dancer and her supporting company of terpsichorean artists.

McIntosh comes to the Orpheum in his skit of "Western Life," "The Ranchman," a phase of American social conditions which he is thoroughly familiar. Mr. McIntosh is best known, perhaps, as the publisher of the Burr McIntosh Monthly, a magazine devoted to the best in photography, and as a war correspondent. It was McIntosh who furnished the first pictures of the landing of the troops in Cuba, and the ascent of San Juan Hill. He began life as an actor, drifted into literature and photography, and now returns to his first love.

Miss Froehlich has spent the months since leaving Portland in the countries of the Old World and returns with a repertoire of dances that have met with unequalled approval. Supported by the most graceful of all Russian terpsichorean artists, Ivan Banskoff, four numbers will be given at each performance, the principal being aided by a company of dancing girls who are scarcely less accomplished. Among the numbers are "Danse de la Reine," "La Danse du Papayer," "Le Tour de l'Arabe," "Danse de Saba," "Danse du Torero" and "Danse Russe Kamardul." The dances are given with special stage mounting and costuming, making it the most charming presentation of the year.

Many there are who have deplored the decadence of old-time vaudeville. The stars have been doing "singles" in vaudeville. In Coakley, Hanvey and Dunlavy, however, the Orpheum presents a trio of the best of the black-face. "The Town Hall Minstrels" with "ambo," "bones" and interludes have the atmosphere of the old minstrel show, and will run the week, with the opening medley to the grand finale.

The cultured and dainty musicians, Catherine, Florence and Juliette Westcott, who sit so pleasantly remembered by Portlanders, will play a return engagement after two years in the East, where they have had the patronage of such distinguished American families as the Astors, Vanderbilts and Goulds.

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GERTRUDE ELLIOTT AT HELIG

Actress Will Be Seen in Mrs. Burnett's Play, "Dawn of Tomorrow."

Miss Gertrude Elliott will appear in Mrs. Frances Hodgson Burnett's "The Dawn of a Tomorrow" at the Helig Theater for six nights, beginning Monday, March 27, with special matinee Wednesday and Saturday. She comes here almost immediately following her engagement at the Grand Opera-house, Chicago, which was one of the most notable social and theatrical events of the season.

Few American actresses have achieved so much in so short a time as has Miss Elliott. Her comparative novice she went abroad with her sister Maxine in 1906 and joined the company of Paches Robertson. She later played Ophelia in "Hamlet" and on her last appearance here, in 1908, she acted in a repertoire that included "Caesar and Cleopatra," "Hamlet" and "The Merchant of Venice."

Miss Elliott first played her present character "Glad" in "The Dawn of a Tomorrow" in Birmingham, England, and afterwards the play had a season's run in London, that super-critical city doing homage to the genius of the young American. Miss Elliott's present tour has been marked with the most wonderful success that ever attended a

diving peculiar to the Norrins. One of the feminine stars of the company appears in a series of filippos under water with her eyes open, something rarely attempted. Two girls tie themselves in a sack and dive from a dizzy height in it, turning somersaults. The closing feature of the act is the best, the entire company offering their wonderful bullet dive.

Foster and Dog, better known as Wise Mike and the Little, but Some Dog, will appear in quaint mental telepathy acts, introducing a marvelous demonstration of canine intelligence. The dog, after making his appearance in a series of acrobatic and balancing feats, enters the audience. With him he carries a pack of cards and allows members of the audience to draw cards from the pack. After distributing the cards, the clever canine informs the audience exactly where the various cards are and what they are.

Best known to the world of amusement as "The Man Melba," Bob Albright will introduce his wonderful operatic selection, the sextet from "Lucia," in which he is heard in the entire range of voices.

In the skit replete with songs and jests, "The Good Ship Nancy Lee," whose clever, entire cast, Gilroy, Haynes and Montgomery, will appear. The plot of the skit has to do with the adventures of a stowaway, a rough old seadog captain and first mate. The scene is laid aboard the Nancy Lee and the scenery is elaborate.

Williams and Right are the happiest of Dutch comedians and every minute of their act is laugh-provoking.

The programme is concluded with the latest animated events shown by the Pantheoscope.

Adgie and her African lions will be seen for the last time, together with the other stellar acts on this week's bill, at the performances this afternoon and tonight.

LYRIC HAS EXTRA FEATURE

Mr. and Mrs. Meymott Will Augment Dillon and King, Funmakers.

Mr. and Mrs. Meymott, who have just arrived in this country direct from Australia after playing one year over the Rickard circuit, will appear at the Lyric Theater all week commencing tomorrow's matinee, as an added attraction. The Meymotts will present a sketch entitled "My Burglar." This sketch has been a headliner on the Rickard circuit.

The popular Lyric Musical Comedy Company will offer the coming week Dillon and King's greatest success "The Twins." This is said to be their best laugh producer of the season and Gen Dillon, stage director of the company, guarantees an excellent production. This comedy has a well developed plot with a very wealthy quack doctor who has been trying to make a name for himself by performing on some human freak of nature an operation that will make the rest of the world "take their hats off" to him. His daughter is in love with Jack Hardman but the doctor refuses to sanction the marriage. The doctor, however, is a very successful man and his daughter's hand in marriage to any one who will succeed in getting him some human freak for his operation. Hardman's doctor conceives the scheme of getting some one to represent the Siamese Twins. Mike Mooney and Ike Achstein are secured and the fun commences from the time they enter the doctor's office until their escape.

The chorus will have some new and popular numbers and the wardrobe will be all new and attractive.

Three performances daily 7:45, 7:45 and 9:15 and the popular chorus girls' contest on Friday night, after each performance.

PICTURES STILL IMPROVING

Strong Features and Longer Films Presented by Licensed Circuit.

Improvement in licensed pictures is again noticed all along the line, in the quality of film, excellence of subjects, brilliancy of photography and acting, as well, by reason of the use of the non-inflammable material in all of the theaters of the People's Amusement Company.

The Star offers something new, as usual, presenting four distinct pictures, and a trio of men singers direct from Eastern vaudeville success, who sing "Take the picture on the Grandescapo."

Today's performances will be the last of the programme which has run the past week. The headline act is the swimming specialty of the Pinneya, one of the novelties of the season.

DIVERS STAR AT PANTAGES.

Aquatic Act Headliner in Bill Which Promises Much.

The Four Norrins, presenting a great diving act, top line the vaudeville bill at Pantages, commencing with the past week. The headline act is the curtain goes up on the act a beautiful waterfall is seen and the splashing water drops into a beautiful miniature lake, the lake being the tank in which the divers perform.

Daring filippos under water are followed by difficult feats in fancy

"MATTIE GIRLS" HEADLINERS.

Grand's Programme for Coming Week Is Full of Promise.

Vaudeville of class will occupy the Grand all week commencing with the Monday afternoon performance. For the headline act, Sullivan & Conidine

are sending the biggest musical comedy feature that has yet played the circuit. This is "The Matinee Girl," with Jack Regan, Charlie De Haven and Jack Sidney as the main contingent, and six beautiful, vivacious singing and dancing girls. The swagger musical production is in four scenes, with costume changing, Cuban dancing, and new and nifty songs.

"The Happy Medium" is an amusing sketch which serves as a vehicle for Clayton Ross and Mattie Rooney, who have been prominent in musical comedies in the East for several years. There is some rousing dialogue, eccentric dancing and music in this skit, which has no other ambition than to entertain without causing a headache.

The Longacre Quartet is said to be no ordinary combination of our singers. It is a quartet of reputation, and has been known in the vaudeville world for several years as one of the best in the business. Their voices have been heard in phonograph records by everyone who has a talking machine. In the quartet are Messrs. Berry, Walcott, Gilday and Mager. Their songs are the latest hits.

Being a baritone does not prevent G. Herbert Mitchell from also telling stories. He has a good voice and will sing a series of selections. By way of variety, promises a few side-splitting

stories, told in a dignified manner. Manning and Ford are dancers with can dance with the best, and they have a style and grace about their steps which make them favorites in short order.

Miss Italia calls herself the "Queen of the Air," for she is at home in the air as well as on the ground, and her feats are far from the beaten path. There will be a new picture on the Grandescapo.

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THREE STARS WILL SHINE.

Production of "The Merchant of Venice" at Baker Will Be Notable.

Although Florence Roberts, who, with Theodore Roberts and Thurlow Bergen, is to head the all-star stock company at the Baker, the season of several weeks, commencing Monday night, March 27, with a revival of "Jim the Penman," has been associated with anomalous drama for the season of several weeks, she has played many Shakespearean roles during her career. Her Katherine in "The Taming of the Shrew" was the most ideal Katherine the stage has produced. In support of the late Lewis Morrison, she played many noted classic characters, including "Portia." Hence, the great revival of "The Merchant of Venice," at the Baker Theater during the Roberts-Bergen-Roberts season, there will be one of unusual interest, not only to students, but to theatergoers in general.

Theodore Roberts, whose Falstaff in the New Theater, New York, production of "The Merry Widow" was said to be a wonderful portrait of this drunken reveller, will be the Shylock, and his reputation as the foremost character actor on the American stage, insures a remarkable conception.

Bergen will be seen as "Bassanio," a role particularly suited to his romantic style. As all these players have been schooled in the methods of the old, as well as the new schools of acting, this production will bring out the best of each. Simplicity, naturalness, classic reserve and dignity will mark the production, not only from an histrionic, but from a scenic and costume standpoint.

Famous Play to Be Given.

There will be two special performances of the famous play "The House of a Thousand Candles" by the Baker Stock Company next Sunday, matinee and evening. "A Texas Steer" will end its week Saturday night and the Florence Roberts engagement not opening until the following Monday. In view of these two special performances, which will be given in the usual beautiful style of the company.

The play is dramatized from the widely read and fascinating novel and deals with the strange happenings in a quaint old-world castle, a certain eccentric old gentleman has built in Indiana. It was played by the Baker company three years ago and created a genuine sensation, playing to one of the biggest weeks of the season. All readers of the book—and they number legions—should take advantage of one of these two special performances of the play, for it may be their only chance to see it.

W. H. TURNER IN "FATHER AND THE BOYS" AT THE BUNGALOW.

Engagement at Helig Will Be in Nature of Farewell to Operetta.

Henry W. Savage's delightful production of "The Merry Widow" will start one week's engagement, with the usual matinee, at the Helig Theater, April 2. This presentation of Franz Lehár's light opera classic is a sort of a farewell, as the piece will not be seen again in this part of the country for some years. Beginning next season, Mr. Savage has decided to divide the United States and Canada into four sections which will be played alternately. Hence the future visits of "The Merry Widow" will be quadrennial.

For the present production Mr. Savage has assembled a cast of rare excellence the members of which were drafted from the numerous "Merry Widow" companies which have been playing the principal cities of America during the past three years. Under the direction of the company that made the transcontinental tour from New York to San Francisco, last season, will be seen in the titular role Charles McArthur, the popular Prince Dunlop; Ivy Scott, an Australian songbird, who is appearing for one year, under Mr. Savage's direction, will sing "Nadine"; R. E. Graham, Fred Frear and F. J. McCarthy, the three leading comedians of the original company that played "The Merry Widow" in New York, will appear in the parts with which they have become so thoroughly identified. Harold Blake, by many accounted the foremost lyric tenor of America, will sing "De Jolden."

ILLUSTRATION

A large illustration at the bottom of the page shows a man in a suit and hat, possibly a character from one of the plays mentioned in the text. The illustration is partially obscured by the text and other elements of the page layout.