THE PLAYS

May Robson in "A Night Off" at the Heilig.

May Robson, at the Heilig.

Lester Alida Overton Walker. Rosa Roma

at the Orpheum.

Charles Champlin and Mike Asher with Karno Comedy Co at the Empress.

Scene from "The Spoilers" Baker Stock Company, at the Baker.

BY LEONE CASS BAER.

VERILY the week which has just gone from our midst was a full one—and entertainingly full—so far as the theaters were concerned. Elsie Janis, in "The Slim Princess," was—bar none—the most delightful young person who ever brought a musical comedy for our delectation. Then came that eminent actor—William Faversham—this time as an exponent of comedy in "The Faun."

At the Baker that splendid play, "The Witching Hour," invariably a drawing-card, did not belie its potency and became a most interesting entertainment in its handling by the fine organization of players who go to make up the stock company.

Tonight May Robson, presented by the L. S. Sire management, who have seen to it that the comedienne has an excellent supporting cast, opens at the Heilig in "A Night Out." Tomorrow night, Tuesday and Thursday nights and again on Saturday night and at a matinee Miss Robson will present "A Night Out," while on Wednesday and Friday nights and at the Wednesday matinee the actress will be seen in her delightful comedy of last season, "The Rejuvenation of Aunt Mary." Faye Casick, a Portland girl, is in Miss Robson's company.

On Sunday night, April 28, the Swedish Dramatic Society, of Seattle, will give, in Swedish, the comedy with music, "The Pilkvist Girl." Local Swedish people are taking much interest in the event, which promises to be a notable one.

On Monday night, April 29, the Apollo Club concert is to be given at the Heilig.

"The Campus Mouser," a comedy with specialties of a vaudeville nature interpolated, is calendared for the night of April 30, and the afternoon of May 1. The proceeds from the entertainment are to go toward the benefit fund of the Fruit and Flower Mission.

On Friday and Saturday night, May 3 and 4, with a Saturday matinee, Margaret Anglin plays "Green Stockings." Keeping up the color scheme, "The Pink Lady" arrives next, staying for a week at the Heilig, beginning on Sunday, May 5.

"The Spoilers," dramatized from the novel of that name by Rex Beach, is to open at the Baker Theater today.

This thrilling play of the Northlands is probably the most vividly told stage story of its kind. Given the presentation of which the Baker Stock people are so capable, with the splendid scenic equipment Manager Baker invariably invests in his productions, and the treat promised is delightful to anticipate.

Following "The Spoilers" is "The Sign of the Cross," the great religious drama, dealing with the beginning of the Christian era.

Headlinging the Orpheum is Alda Overton Walker, with her 10 negro entertainers in songs and dances, in an act called "A Day With a Minstrel Show."

The Empress bills as its big noise Fred Karnos, comedians, in "A Night in an English Music Hall," one of the big laugh producers of vaudeville, with Charles Chaplin as the warbling inebriate and 20 other comedians.

"The Soul Kiss," which is needless to say a tabloid version of the well-known musical comedy of the same name, heads the bill at Pantages, with a score of singers.

Keating and Flood present "The Belle of Chinatown," a farce comedy that is new in Portland, with the Ed. S. Allen Company as sponsors.

MAY ROBSON DEVELOPS TYPE

In Character of "Granmum" She Depicts Modern Womanhood.

May Robson, one of the most charming actresses of the present day, has developed a type of character new to the stage. The conventional old lady of the farce with traditional mannerisms of her predecessors is absent from the work of Miss Robson, since she offers a distinctive type of the good-natured, generous woman of today.

Combining the ability to express naturally pathos and humor, her manner of expression sways her audience to laughter. While there is a wide scope for the introduction of "horse-play" it is carefully avoided, and the movement of the action kept well within the legitimate bounds.

The play is well constructed and very funny. Miss Robson's characterization of "Granmum" is exceptionally clever, and she has the widest range for emotional work from which she may change to the ludicrous and then so quietly and so thoroughly at her ease that it does not jar, but is convincing to the last degree.

There is in the background a certain amount of philosophy, which occasionally glimmers in the lines. The theme of the play in brief is based upon the absorbing love of an elderly woman for her grandsons and the results of their influence over her. She is curious to know what the attraction is in the city that draws the young men from their home at night.

This curiosity is not satisfied until "Granmum" visits a well-known resort in New York with the boys. Everything is apparently proper until a visit from the police changes her opinion and urges her immediate departure. The arrival home in the small house finding the house fastened, the climbing up the ivy, the crushed and dilapidated appearance of "Granmum," all a most laughable incident, one of the many in this funny play, which Miss Robson will present at the Heilig Theater tonight for one week, excepting Wednesday matinee, Wednesday night and Friday night, when she will present "The Rejuvenation of Aunt Mary."

The story centers about an eccentric old maid who is surrounded by a group of college boys. Her nephew, John Watkins, Jr., is one of them, and is continually getting in trouble, among other things he shoots the arm of a cook, then hits a cabman producing "concuss" of the brains, then he gets sued for a breach of promise, and has measles in New York. Aunt Mary goes to New York when he is most "measley 'afflicted," as she says, and while there the college boys show her the town in an automobile. What they do with Aunt Mary is almost a sin. She becomes so infatuated with the auto that when she went back to the farm, she had rollers put on her bed, a man hired to push it back and forth while she "guides" it with a creak of an ice cream freezer. May Robson as "Aunt Mary" is a "scream." Her impersonations of the eccentric old maid, who says funny things and does odd things in a peculiar way, is clever. Her expressions of face and mannerisms amuse all her listeners.

"THE SPOILERS" IS BILLED

Baker Company to Produce Famous Rex Beach Story.

At last Portland is to have a superb production of the thrilling Rex Beach tale of Alaska. "The Spoilers," in dramatic form, as the Baker stock company will present it all week starting this afternoon. The previous offerings of this play in the hands of inferior companies gave one no idea of its real merit and beauty. "The Spoilers," however, was produced in New York by both Frohman and Charles Blaney and enjoyed a long, prosperous run, notwithstanding the fact that New Yorkers have small sympathy for the big open life depicted in its scenes. It also duplicated this success in Chicago, and from the interest taken in the forthcoming production at the Baker will doubtless play to packed houses the entire week. Men like the play because, as one writer has said: "It is real, manly and depicts the unconquerable spirit of the typical American," and women like it because the principal feminine characters show what the real American woman can do when she is put to the supreme test.

What intensifies and interests the play-goer especially is the remarkable ingenuity with which Rex Beach has woven the plot and created the characters. Just when he is thought to have reached the climax he veers off and attains another climax and another until his resourcefulness seems without end.

The story concerns a deeply-laid plot by Eastern swindlers to gain unlawful possession of the rich Midas mine, owned by Roy Glenster and Joe Daxton and mixed up in it are Helen Chester, niece of Judge Stillman, and Cherry Mallotte, a well-known character in Beach's novels and one of the most original heroines ever created.

One of the most sensational scenes is the interior of a dance hall at Nome, with its gambling games in full blast, the dance hall girls, music and general assembly of rough-looking miners in search of pleasure such as this wild life affords.

The ending is a terrific fight, in which everything in the place is wrecked. Other scenes follow in quick succession, and while "The Spoilers" is not of the cheap, heroic form of melodrama, it is a play in which there are many thrills and much genuine excitement. Tomorrow is bargain night, and there will be a matinee Saturday.

NEGRO STAR WILL HEAD BILL

Alda Overton Walker Company of Ten to Shine All Week at Orpheum.

Alda Overton Walker, widow of George Walker, the world's most celebrated negro comedian, will headline the bill to open at the Orpheum with a matinee tomorrow. Alda Overton Walker is accompanied by eight dusky chorus girls and a negro comedian. They will appear in a melange of songs, mimicry and dances.

Lester, America's premier ventriloquist, is second on the new bill. No ventriloquist equals Lester in extracting comedy from a dummy, and he throws his voice while drinking and smoking without the slightest movement of his lips being noticed.

Brand-new daring and comedy on a tight wire will be exhibited by the four Holloways, who are on their first tour of the United States. The Holloways perform on the tight wire with the ease of other gymnasts who have a solid stage floor to inspire confidence. Critics all along the Orpheum circuit have expressed great wonder over the performance of the Holloways—three men and a woman, who is the equal of her sterner stagemates in daring and expertness.

"Fear" is the vehicle of four actors to appear on the new bill, and the absence of a woman in the little company adds power to the tiny vaudeville sketch. The plot deals with the temptation of a doctor to steal a fortune. "Fear" is the dramatization of a story that appeared recently in the Saturday Evening Post.

Rosa Roma, beautiful violin virtuose, will return to the Portland Orpheum to entertain with her picturesque act in which she sings to her own violin accompaniment. Bogart and Nelson will be seen and heard in "A Day With a Minstrel Show," and Wentworth, Vesta and Teddy are novel gymnasts. Teddy being a dog billed as the champion canine athlete.

Katherine Grey, tragedienne, will close her engagement at the Orpheum in "Above the Law" tonight.

PANTAGES BILL IS STRONG

"The Soul Kiss" Promises to Be Vaudeville Hit of Season.

What promises to be the dramatic hit of the present vaudeville season will be offered at Pantages for one week only commencing with the Monday matinee, April 22, when the reigning New York musical success "The Soul Kiss" is presented. The noted composer Maurice Levi is responsible for the score or more scintillating musical numbers, while Harry B. Smith, author of "Robin Hood" and many other comic operas, wrote the brilliant book and lyrics. The vaudeville version was arranged by Henry Myers and special dancing numbers have been prepared by George H. Ford. Under the personal direction of Mr. C. R. Roberts, an augmented orchestra will be introduced. The cast will include many notables, Miss Diana Bonnar topping the list. Miss Bonnar is one of the prettiest and cleverest of musical comedy stars and was especially engaged for the principal feminine role in "The Soul Kiss."

The Seven Musical Belles, noted in every amusement center of the world, will also be seen. In addition to these stars others who will appear are Miss Vivian Whitman, Joseph Reynolds, Lew Harris, and a blue ribbon chorus of 20 sprightly singers and dancers. None of the stupendous scenic effects have been spoiled by the adaption of "The Soul Kiss" to vaudeville. The famous scene in the Bal Taberin, Paris; New York by night from the tower of the Singer building, and the scene aboard the ocean liner Lusitania are all faithfully reproduced. The costumes are magnificent and the act is without duplicate in vaudeville.

Happy indeed is the method which Murray Bennett has adopted to entertain. His rare jests, his clever parodies and his rich baritone voice aid him in scoring one of the biggest hits on the programme.

Figaro is a juggler of the new school and his feats are without duplicate. He works rapidly and several of his turns seem more like delusions than actualities, so fast does he perform them.

Direct from great successes on the Continent come the Carros Brothers, who were recently the hit of the Parisian amusement gardens. Richard Pitrot, the European representative of Pantages, witnessed them in action and immediately booked them for an exclusive tour of Pantages time.

Delightful players are Brooke and Harris, who will be seen in the fascinating little play "A Mild Flirtation." The scene is laid in a Japanese garden and the action is fast and furious. Miss Harris is a most delightful comedienne whose legitimate methods win popular approval.

The Pantagescope will offer new animated events.

Mme. Chambellan, the noted prima donna of the Paris Grand Opera Company, will make her farewell appearances at Pantages this afternoon and evening. The engagement has been most successful and thousands of music lovers took advantage of her engagement to hear one of the lyric stars of the century.

FUN TO RUN RIOT AT EMPRESS

Fred Karno's Comedians Headliners at Popular Playhouse.

Fun in a riot will be turned loose at the Empress, beginning Monday afternoon. Heading the new bill the Empress will have one of the best laugh-producing acts in vaudeville. Fred Karno's comedians are returning in "A Night in an English Music Hall." This act was imported from England two years ago for a brief engagement in America, but the act was such a sensation and such a laughing hit that it has remained in the United States ever since. Several months ago this headline came to the Empress and was the cyclonic success of the week. The act is now making a limited tour of the Sullivan & Considine circuit before going back to London. Charles Chaplin will be seen again as the "souse," and all the rest of the cast of 20 comedians will be on deck.

A team of popular players from musical comedy are J. Hunter Wilson and Effie Pearson. Recently they appeared with "The Three Twins." Now they are making a tour in vaudeville with a skit called "At the Reception." This is amusing and entertaining.

From the Palace Theater, London, comes the Royal Zanetto Troupe, the lightning juggling marvels. This is the first American visit of these juggiers.

"A Woman's Way" is a polite society satire in which will be seen those versatile players, Miss Selma Walters and Herbert Frank. The sketch is original in idea and treatment and is well acted.

Miss Rae Eleanor Ball, the fascinating virtuoso of vaudeville, is listed on the programme for an artistic and classy specialty of high grade.

Mr. and Mrs. Sydney Reynolds have some polite patter and handle merriment in a good-natured manner. Sunday's performances will be the last of the present bill.

ALLEN RETURNS TO LYRIC

Popular Comedian to Be Funmaker in Elaborate Production.

At the Lyric Theater, commmencing with tomorrow's matinee, Keating & Flood will present their popular company in an entire new change of bill, under the personal direction of Allen Curtis. From a scenic and artistic standpoint, the production will eclipse anything heretofore presented at this cosy playhouse. The new production, entitled "The Belle of Chinatown," will be the latest in the musical comedy line, and as produced by that master of producers, Allen Curtis, should be one of the big hits of the season.

Ed S. Allen, the talented and popular comedian, will be seen in the comedy role, and, judging from past performances, his act will be a scream. As a good cure for the dumps, he will be well worth seeing, for every move during the evening should produce a laugh. The scene of the new play is laid in Chinatown, New York, and the settings will be the finest ever attempted at the Lyric. The piece opens with a scene depicting Chinese New Year, with a party of society people taking in the sights. They have formed a slumming party, and the development of the story hinges on the adventures that befall them.

Allen impersonates a man who makes love to everyone he sees. Harry Burgess will play opposite Allen, and as leaded of the "moral brigade," who later falls from grace, will be a strong funmaker. Ralph BeVan will be the man about town, who puts all kinds of obstacles in the way of his father, who is leader of the moral brigade. Miss Jeanie Fletcher, prima donna of the company, will appear as Queen of Comic Opera and give a clever presentation of a "Queen of Song." Pretty, dainty Eugenie Le Blanc will be the Salvation Army Lassie, and in her own petite way will win new admirers.

The Honey Girl chorus will be augmented with some new girls. The electrified hair, New York's latest society fad, will be introduced during the production. This is the newest in stage effects and will be presented for the first time west of New York at the Lyric this week. There will be the usual night performances, with a matinee during the week, and the chorus girls' contest on Friday night after the performance.

OAKS TO OFFER REAL THRILL

Amusement Park Plans Preliminary Opening Next Sunday.

While the official grand opening of the Oaks Park will not be until May 25, John F. Cordray, manager, has decided to have a preliminary season of four Sundays prior to the opening date. The park will be opened next Sunday for the first time this season, but will be closed during the balance of the week.

The feature act which has been engaged for the opening season is La Belle Hurley and "Dare Devil" Hurley in the thrilling glide that was the sensation of the New York Hippodrome's Winter season.

On a tiny car Miss Hurley is hauled up a sharp incline for approximately 100 feet. The car is released and with its rider dashes to the foot of the slope, where the track curls sufficiently to hurl girl and car into the air. As Miss Hurley flies through the air she is caught by Hurley, hanging head down from a steel trapeze frame. The act produces real thrills.

The whole trail will be opened with many new attractions, at the head of which is the Blue Glide, an amusement device which replaces the old "figure eight." The new ride is more than half a mile long, the dips are steep and exciting, while the jars and jerks have been eliminated.

The bandstand will be occupied and it is planned to have moving pictures in the auditorium.

RELIGIOUS PLAY IS COMING

"The Sign of the Cross" to Be Produced Next Week.

Wilson Barrett's gorgeous religious production, "The Sign of the Cross," will be the offering of Baker stock company for all week starting next Sunday matinee.

On the same lines as "Quo Vadis," "The Holy City," etc., "The Sign of the Cross" has been declared by the press and mi. stry to be the greatest religious play ever written. It is a splendid scenic production and the action takes place during the reign of Nero and the beginning of the Christian era. It tells the story of a young friend of Nero, named Marcus Superbus, who takes a young and lovely Christian girl during a raid upon a little band of them by the soldiers of the tyrant, and carries her to his palace where she is made to live among the voluptuous men and women of Rome.

Here he pursues her in the vain hope of winning her love as the word was used in those days. He is constantly defeated in his purpose just at the critical moment by the mysterious sign and finally during one powerfully dramatic scene the girl Mercedes gains another power over him and shows him the true light. In the end they both go into the arena to the wild beasts, but not until many thrilling scenes have been enacted. A large cast is necessary for the production, which

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QUARTET WHICH WILL PLAY AT THE HEILIG THEATER, WEDNESDAY, MAY 1.

FLONZALEY STRING QUARTET.

It has been said that the most subtly enchanting music in the world today in its delicate, fairy-like play of nuance and color, is that produced by the Flonzaley String Quartet. The news that Lois Steers-Wynn Coman have succeded in obtaining a Portland date for this organization, whose music is a revelation of art in its highest, most soul-witching form, will be received with delight. They will play at the Heilig Theater, Wednesday evening, May 1.

Modern musical history offers no more striking example of a rise from artistic obscurity to world-wide recognition than that presented by this organization. A few years ago only an elect few knew that rare pleasure was being given by a little coterie of talented players whom E. J. Coppet, a wealthy art patron, had banded together to play at his villa on Lake Geneva, Switzerland, and his New York residence. The fame of the soirees given for a favored few spread rapidly, and the adoption of a public career led in a surprisingly short time to a reputation extending throughout the musical world.

In Europe first, and later in America, the quartet has outstripped its older rivals, its playing being accepted everywhere today as the highest standard of art yet evolved in string music.

The Flonzaley Quartet is the only European string quartet ever brought to America. Its lofty aims are shown in a mutual agreement not to teach, play in orchestra, or accept individual engagements. The instruments played by the four artists are a Stradivarius, two Guadagninis and a Testori of priceless value.

"The Flonzaley Quartet unquestionably is the first organization of its kind now existing," says the Leipzig Nueste Nacl ichten. And Henry T. Finck, dean of American music critics, says of them in the New York Evening Post: "They are masters of rhythmic effect, beautiful phrasing, precision, balance and emotional nuance."

The name "Flonzaley" is derived from the villa of Mr. Coppet in Switzerland, where the organization had its birth. The four players are: Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola; Iwan D'Archambeau, violoncello.