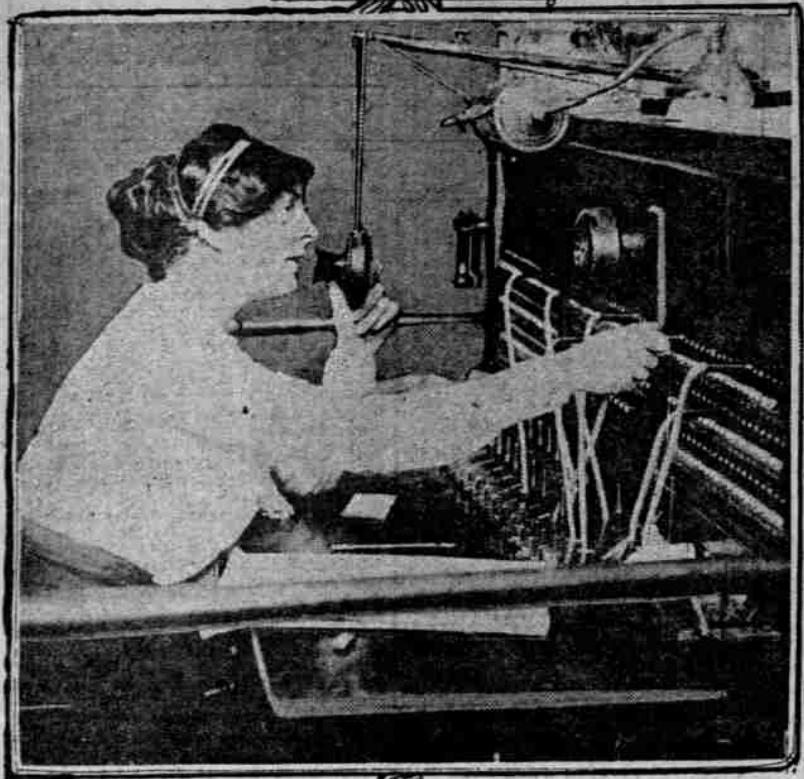


THE Plays



Marjorie Wood as the Telephone Operator in "The Woman at the Window."

BY LEONARD CASE BAKER.
SO much of a praiseworthy nature has been said of "Pomander Walk" long before it came to Portland and while it played at the Helix that practically every phase of the production, it would appear, has been fully commented upon. Suffice then to say that it proved to be the real opening of the Helix season in its quality of being the most artistic and thoroughly finished theatrical treat of the still young season. Which does not include the Gilbert-Sullivan operas; they came as an unexpected gift, sandwiched between the end of the Catharine Countess engagement and the regular opening of the Helix. Besides they were not theatrical—they were comic opera.

Billy Clifford came on his annual visit and opened the Helix week. "Pomander Walk" closed it beautifully and fittingly.

Tonight "The Woman," sent by that master wizard David Belasco, opens at this theater, and will play all week, with matinee on Wednesday and Saturday.

Manager George L. Baker has set a sort of new fashion in the realm of local stock theatricals. One is struck by the fact that he is constantly making plans for the representation of playrights of international repute. Naturally he is astute enough to consider his box-office to a major extent—but as an educational demonstration the Baker audiences receive it. To have the privilege of being introduced to the best plays is an especial blessing for stock devotees. The possibilities of this representative policy are almost endless and fairly tantalize the imagination to think of the boon it will be to the real lover of the drama, for this excellent body of Baker players to devote the entire season—as Mr. Baker has planned—to the exploitation of great playrights who have, and are wielding masterly influences in the development of the drama. Last week it was "Paid in Full," Eugene Walter's great drama—and the company acquitted itself in splendid style. This afternoon opens the week's engagement of "The Bridge," Rupert Hughes' play of labor and capital. This is its first presentation in Portland. Mr. Conners is to have the role created by Guy Bates Post in the original production.

Headlining Pantages' new vaudeville bill is a musical enigma called "Mercedes"—who is assisted in his act by a woman pianiste of mystery, Mlle. Stanton. At the Orpheum the big act will be "In 1939," a satire to be presented by Joseph Jefferson, son of a famous father. Felice Morris, well-known comedienne, also graces the bill. The Empress top line "The Pool Room," which is offered by Charles Wildish and company, Edward Dezhong, a survivor of the Titanic, with a lecture on that disaster, is the added attraction.

"In Old Kentucky" is coming to the Bungalow, the engagement opening tomorrow night.

"THE WOMAN," NEXT OFFERING

Telephone, Cleverly Utilized, Chief Feature of Belasco Drama.

David Belasco's big metropolitan success of last season "The Woman" will be the offering at the Helix Theater for 7 nights beginning tonight at 8:15 o'clock, with special Wednesday matinee.

ORPHEUM ACTRESS RELATIVE OF VANCOUVER OFFICER.



Felice Morris.

Felice Morris, well-known comedienne, who will appear with Joseph Jefferson this week at the Orpheum in "In 1939," is a relative of Captain John Henry Pate, Jr., of the Twenty-first Infantry at Vancouver Barracks. The actress will be a guest of Captain Pate and his sister at the garrison throughout her engagement here, the ferry and car schedule from Vancouver permitting her to reach Portland in time daily for the matinee and night performances.

Miss Morris is the daughter of Felix Morris, noted English actor, famous particularly for his portrayal of "The Circus Rider" and noted also for his success in "The Music Master." Miss Morris' mother also is an actress and her sister, Mildred, is on the stage too, having played a prominent part with Maude Adams in "Peter Pan." This is Felice Morris' third visit to Portland as an Orpheum artist.



Le Ballet Classique at the Orpheum.



"The Bridge" at the Bungalow.

day and Saturday matinees. Judging from the number of inquiries at the box office, the engagement is destined to be one of the season's most conspicuous successes.

Many residents of Portland have seen this remarkable play during its nine months' run at Mr. Belasco's Republic Theater, New York, or during its six months' stay at the Olympic Theater, Chicago, when seats were at a premium at every performance.

"The Woman" is from the pen of William C. DeMille, and deals ostensibly with political life in Washington at this time, when "Regulars" and "Insurgents" are combating for national recognition and using every device, legitimate and otherwise, to convert public favor.

The telephone and its operator is brought into conspicuous prominence, which Mr. Belasco with that masterly touch of stage craft and creation that has made his name famous as a producer, utilizes in an original and wonderfully effective manner. In fact, so much so that the entire thread of the theme hangs upon the loyalty of the faithful little operator to divulge a number, the knowledge of which might have altered the map of America as well as drag a woman's reputation into public gossip by a horde of professional politicians.

The action of the play is laid in a Washington hotel where a gang of congressional ringsters headed by one Jim Blake, of Illinois, has been ordered by "The System" to put through Congress a railroad bill practically legalizing stock watering, jobbing and infatuation. The passage of this "Mullins Bill" is blocked by one Matthew Standish, the insurgent leader, a man whose political character is without a blemish. The only hope the "Machine" has is to find something creditable in the moral life of Standish, so they can ruin his political and social influence. They discover that five years before, he had an indiscretion with a woman, but in order to give credence to the story they must secure the name of the woman. A discreet little telephone operator in the hotel where the principals in the drama live, in the execution of her duties,

gains possession of the woman's name. The "gang" hear of this and use every effort by bribery, intimidation and "third degree" methods to obtain from her the prized information, but the true little girl remains faithful to her sex and repudiates every overture, with the result that the bill is defeated—the woman saved—and she marries a young attorney, the brother of the woman whose honor she defended.

Mr. Belasco with his wonderful knowledge of the stage has not subordinated drama for muck-raking, but has woven an absorbing story of political intrigue into a theme of consistent domestic life that equals anything that has heretofore emanated from his now world-famous studio. The production discloses the master hand of Mr. Belasco in every detail and the cast of players includes James Seely, Hallett Thompson, Howell Hanel, Austin Webb, Marion Barney, Marjorie Wood and others, all of whom scored individual hits last season.

"THE BRIDGE" STARTS TODAY

Guy Bates Post's Thrilling Drama Opens at Baker Theater.

"The Bridge," or "The Man Between," in which Guy Bates Post scored so heavily in New York, has been released for Stock and will be seen for the first time on any stage in this city at the Baker all week, beginning this afternoon, with the popular Baker Players, greatly augmented in the cast. It is one of the most absorbing dramas that has been exploited in recent years—a tremendous play of twentieth century America—the American of power and achievement. The great bridge scene about which the entire play revolves is shown in the second act. It is a triumph of stage mechanism of the present day. It is a vast steel structure of the cantilever type extending a thousand feet over a mountain gorge to the hills beyond. The bridge workers straddle the away-lying girders, casting red-hot bolts and operate the ear-splitting riveting machines high in the air and walking the wobbly beams. It is a thrilling scene

of realism, and depicts the engineer, John Stoddard, handling the men who are becoming dissatisfied, and on the eve of the big strike.

The plot revolves around the character of Stoddard and the daughter of Van Nest, president of the corporation that is building the great bridge. Stoddard, doing everything in his power to keep the men quiet against the decrees of the company, has his hands full, and when finally the strike is on and the strikebreakers and soldiers have been sent for, rather than let them fire upon his rioting men, he promises to give up his love and cast her out of his life, if Van Nest will rescind the order to shoot.

There are dozens of thrilling situations depicting the great strife between labor and capital, new and novel, as well as others in which the rich comedy element abounds and not a few love scenes. The first act taking place in the Van Nest home and showing the wide contrast between the butterfly society life and that of the worker. Genuine steel workers have been engaged for the bridge scene. There is a large speaking cast as well as the great number of supernumeraries representing the workers, strikers, soldiers and society people. Matinees will be given today, Wednesday and Saturday with the popular weekly bargain night tomorrow.

"IN OLD KENTUCKY" COMING

Famous Blue Grass Play to Open Tomorrow Night at Bungalow.

"In Old Kentucky," announced for presentation at the Bungalow all week beginning tomorrow night, with matinees Thursday (bargain day), Saturday and next Sunday, enjoys practically the same popularity today as it did 20 years ago, when it made its first bow for public approval. It is not so difficult to account for this enduring success—for it is a play for all time and deals with no particular question of contemporaneous interest that becomes stale with the course of years—but tells of a romance of the

Roger W. Hyde with "The Fool Boon" at the Empress.

Kentucky mountains that could have happened this year as easily as it could have happened when the play was written by C. T. Dancy in the early nineties. The play stands in the same relation to the South as "Shore Acres" and "The Old Homestead" to New England, "Arizona" to the Southwest and "Alabama" to the Sunny South—a sample of the varied fabric of our National life, giving permanent dramatic form to that interesting and romantic period which the conflict between the States brought to an abrupt termination. Life was less complex in those days, hence the simplicity and directness of thought and action. The feeling one derives from witnessing its presentation is as soothing and restful as the open fields and broad mountain vistas of the Blue Grass State itself. The rough poetry of the mountaineers rings true, and the ethical sense is satisfied in that even-handed justice is meted out to all. "In Old Kentucky" is a worthy example of the survival of the fittest. Today, it is as strong a favorite with theatergoers as ever—its fame is perennial and its appeal is lasting. It continues year after year to represent all that is sweetest and best in life lived in the open, near to nature's heart. The story of the brave little mountain girl, "Marge Brerly," and her unselfish devotion to the call of duty has touched a responsive chord in the hearts of playgoers throughout the entire United States, Canada and wherever the Anglo-Saxon tongue prevails. There are features of unusual interest, such as the pickaninies in their band music, songs and dances, the exciting horse race, the mountaineer's feud, the thrilling leap of the brave heroine across the mountain abyss, and the tremendous dynamite explosion.

JOSEPH JEFFERSON LEADS

Son of Famous Actor at Orpheum in Comedy Playlet.

Joseph Jefferson, son of America's famous actor, stands out as headliner of the bill to be staged at the Orpheum this week, and Felice Morris, well-known comedienne, is his main sup-

port. Jefferson will present Cecil de Mille's playlet, "In 1939," a problem sketch of the future based on imaginary topography in homes for which mere man holds woman suffrage to blame. "In 1939" exhibits a husband who is obliged to darn socks and cook while his wife attends her club affairs, and a woman is injected into the upside-down playlet to lure the husband from his fireside. Jefferson takes the part of the husband, suffering under the new regime, Mademoiselle Domina Marini, formerly associated with the famous Anna Pavlova, is the leading danseuse, and "The Dying Swan," the masterpiece of Miss Pavlova, will be danced by her as one of the features of the elaborate act. Ten dancing numbers are on the programme for Le Ballet Classique, the costumes are gorgeous, the stage setting is magnificent, and the act is praised by newspaper writers as one of the most pretentious of its kind in vaudeville. Third place is occupied by the old-time favorites, Mae Melville and Robert Higgins, who name their act "Just Married." Mae Melville is remembered as the pretty girl with a whistle at the end of her laugh. She and Higgins will be seen and heard in a conglomeration of comedy songs, dances and patter listed as the kind that wins hysterical laughter. The great Asahi, assisted by the Asahi quintet, is next in an act that tangles with feats of Japanese magic, mystery and ruse. Asahi's feature trick is to cause streams of water to spring up almost anywhere on the stage and from the hands, heads and feet of his fellow vandevillians. This act is wonderfully staged. Bowman brothers, "The Bluegrass Boys," will present a singing and dancing imitation in a singing and dancing act. "The Three Collegians" have a melodious melange called "The Rehearsal," and Berg brothers, freak wheel inventors, will present their novelty bicycle act. Jack Wilson, Franklin Batie and Ada Lane in "A 1912 Review" will close

their engagement at the Orpheum to-night.

MERCEDES IS AT PANTAGES

Sensational Roller Skating Feats Are on This Week's Bill.

Overshadowing all other vaudeville engagements of the season, Mercedes, the musical enigma, comes to Pantages as the featured attraction for the week commencing with the matinee tomorrow at 2:30. This will be the first appearance of Mercedes in Portland, as he is making his first tour of the United States on an exclusively Pantages time, supported by Mlle. Stanton, "La Pianiste de Mystere."

Mercedes has astounded thousands with his wonderful demonstrations of the control of mind in relation to music. Standing in the audience with no method of communicating with Mlle. Stanton, Mercedes will transmit the name of any tune chosen by a member of the audience to his assistant on the stage, and she will instantly reproduce the melody.

No solution has ever been found by investigators and the skeptical are cordially invited to expose the method.

(Continued on Page 3.)

ACTRESS RETURNS IN HER FAVORITE ROLE.



Olive Skinner is Madge in "Old Kentucky."

Olive Skinner will again be seen in her favorite role of Madge, the little mountain girl in the great racing play, "In Old Kentucky," when it appears at the Bungalow next week, and this season's cast is even greater than the one that came over the circuit in past years. Joseph Slaytor is also appearing as the Colonel. The same little Pickaninny Band, the thoroughbred horses and all the popular features will be present and this should prove one of the most successful weeks of the season. "In Old Kentucky" will open tomorrow night and continue all week, including next Sunday matinee and night. There will also be a bargain matinee Thursday for the benefit of the many who will be unable to see either of the other matinees next Saturday and Sunday.