

PLAYERS



Madge Kennedy and Will Morris in "The Comedy Little Miss Brown" at The Hellig

BY LEONE CASS BAKER.
FOLLOWING right on the tag end of opera with excess enthusiasm beginning to lag, it required a spur to drive folk to entertainment last week. The spur was Leo Dittichstein in the comedy "The Concert," a rare fine dramatic tid-bit to whet jaded or over-pampered appetites. "The Concert" was the best comedy of the season.

At the Baker "Alas Jimmy Valentine" held forth to delighted audiences. Today ushers in a complete change. The Hellig offers "Little Miss Brown" for four nights and a matinee, beginning its stay tonight. Philip Bartholomae wrote this farce-comedy, and the actual New York cast is coming to present it. Madge Kennedy, a California girl, has the leading role, and William Morris the principal masculine role. At the Baker the famous Belasco-Fyles drama, "The Girl I Left Behind Me," is the new bill, beginning this afternoon. Little Mayo Method is retained another week and will appear in this play. All the company have good roles. The Spanish War Veterans are going to take over the performances for two evenings.

Next Sunday afternoon Madame Julia Culp, lieder singer, will be heard at the Hellig in concert. This is the fourth concert under the wing of the Portland Musical Club.

At the Orpheum Henry E. Dixey is a headliner. Hale Norcross and company in "Love in the Suburbs" is one of the notable acts. At Pantages La Graciosa in a spectacular novelty called "Visions of Fairyland" heads the bill. "My Lady's Fans" will hold headline place at the Empress. This is a posing act in which six girl models present living reproductions of Julian Dove's fan paintings. The girls pose on a mammoth fan, the mechanical work of which is a feature of the act. The girl models are being presented along the Sullivan & Considine circuit by Mr. Dove, who is not only a painter of the subjects, but the girl's representative, but the inventor of the fan background used in the vaudeville act.

At the Lyric "The Academy Girls," a musical arrangement with a plot is the offering. It will serve to introduce Miss Athmore Grey, of England, who will be seen in a collection of artistic dances.

Tomorrow afternoon and night at Lincoln High School Auditorium, the Ben Greet players will be seen in two standard plays. At the afternoon performance "The Stoops to Conquer," Goldsmith's famous comedy, will be presented and at night "The Comedy of Errors," of Shakespeare will be given. The players are the students of the Christian Brothers College. The production will be in Altam Hall.

AMERICAN FARCE ON TONIGHT

"Little Miss Brown," Laughing Success, to Open at Hellig.

It seems to be a delusion among American playwrights that a farce cannot be a success unless it is derived from a German or French source. Perhaps nine out of 10 plays of that nature have been badly lifted, or adapted from the foreign stage. It remains for Philip H. Bartholomae to prove the fallacy of that theory. In his first effort he took a typically American theme, handled it in a typically American way and produced a farce that was the sensation of last season.

Following the same plan he wrote "Little Miss Brown," which comes to the Hellig Theater, Eleventh and Morrison, four nights, beginning tonight with a popular matinee Wednesday. "Little Miss Brown" kept New York in laughter for four months and promises to more than duplicate the popularity of its predecessor.

All the scenes in the play are laid in a hotel, giving opportunity for a series of character drawings unusual in light comedy. The day clerk, who is also the house detective, the night clerk, the porter, the elevator and bell boy, and the slangy telephone girl, are all said to be particularly well conceived. The story concerns little Miss Brown, who forgot the day of the week, and reached the city a stranger a day sooner than she was expected. Somebody stole her pocketbook at the station, and since it was night and she had no money, no baggage and no escort, the hotels wouldn't let her in. On a tip from the telephone girl, she lets herself be mistaken for a married woman whose husband has had reserved apartments at the Wendelburg hotel. The two meet in the morning



Henry E. Dixey Headliner at The Orpheum

ing, much to their mutual astonishment. The real wife appears and scents a scandal. The day clerk is sure he will lose his job if the story gets out. Divorces and all sorts of unpleasant things are in prospect. On top of it all, the husband's uncle and aunt are to meet him, and turn over a large legacy to him when they are convinced he is happily married.

Two hours and a half of solid laughter are necessary to unravel the tangle and make everyone happy. A pretty romance underlies all the story. Madge Kennedy as Little Miss Brown, and William Morris as the husband, are surrounded by an exceptionally clever company of farceurs.

WAR DRAMA IS SCHEDULED

Spanish Veterans Reserve Baker Theater for Three Nights.

Something out of the ordinary is promised at the Baker this week in the elaborate revival by Manager Baker of the famous Belasco-Fyles Indian war drama "The Girl I Left Behind Me." The fame of this remarkable play has rung round the entire civilized globe and the older theatergoers will welcome it once more as an old friend that once quickened their pulse beats and can do so again, while the younger generation will be overjoyed to see the play they have heard so much about.

The scenes are laid at Fort Kennen in the Blackfoot country of Montana about 1890 at the time of a terrible outbreak, and the story is one of supreme interest every moment. The opening act tells of the troubles expected and two young Lieutenants are sent out to do scout duty with 40 men. Five of the men becoming separated are massacred. Meanwhile the officers have been warned of this by an Indian girl and one of them, Parlow went to warn the men, but becoming panic stricken returns and leaves them to their fate. Both these men are in love with Kate Kennen, the General's daughter, and have been life long friends. Parlow begs his friend to save him from the disgrace of exposure and then later gets an opportunity and casts suspicion on him as the coward. There are several well defined and interesting stories running through the plot.

In the third act the plot is surrounded by thousands of savages and one of the most dramatic scenes ever written in a play is enacted. It rises to the great climax when, at the last moment, after every hope is abandoned of obtaining help from the fort, and General Kennen is about to shoot his daughter to keep her from falling into the Indians' hands, rescue comes.

Scenes like this were not so uncommon in Indian warfare and they recall the Custer massacre and other events in American history.

So great is the interest in the forthcoming production, of the play that the Spanish War Veterans have purchased the house outright for three nights, Tuesday, Wednesday and Thursday and will furnish an entire company to aid in the military effects. The usual matinees will be given today, Wednesday and Saturday and the bargain performance



Madge Kennedy with the Baker Players in "The Girl I Left Behind Me"



J.A. Fettes of the Old Suburbs Players at The Orpheum



Scene from "The Comedy Little Miss Brown" at The Hellig

ance tomorrow night. Seats should be procured early.

HENRY E. DIXEY AT ORPHEUM

Polished Actor Opens Tomorrow in "Mono-drama-vaudeologue."

Henry E. Dixey, one of the most polished and versatile stars of the dramatic stage, will open at the Orpheum tomorrow matinee for a week's engagement. Mr. Dixey calls his offering a mono-drama-vaudeologue and in it will be found the essence of an entire vaudeville programme. He brings to the Orpheum the undimmed charm of a personality that has long made him a great favorite. Mr. Dixey is one of the Orpheum's most welcome recruits and his engagement at the local house will mark a notable milestone in his history.

Second on the bill is a charming and patriotic act, Colonel J. A. Fettes and his old soldier soldiers, three boys in blue and two sons of Dixie land. The men are genuine veterans of the Civil War. They are soldiers, not violinists, who set the feet tapping with old-time war tunes. Their scenery represents a portion of the field of Gettysburg, where they all fought.

From the deserts of Africa and Syria come Bokker's 11 Arabs who offer a whirlwind act of pyramid-building and desert elopement. Their picturesque costumes, their agility, strength and

skill make them unique. Their tumblers are said to be without equals in that line of work.

A jovial jester and real monologist is Harry E. Lester, who will offer among other things impersonations of stage favorites. One of Sir Henry Irving is a remarkable piece of acting. "Love in the Suburbs" is the breezy little playlet presented by Hale Norcross and company. The skit, by Charles Dickson, author of "The Three Twins," is a great big laugh from beginning to end.

Chester Spencer and Irene Williams do usual things, singing, dancing and talking, in such an unusual way that they are well worth watching.

Power brothers are European marvels of unusual cleverness, whose feats are startling in the extreme. Edison talking pictures will show new subjects. The bill, headed by clever Belle Baker, closes with tonight's performances.

LA GRACIOSA IS HEADLINER

Woman Reputed Most Perfectly Developed Person in World.

Fairyland in all its pristine beauty, with the ruling spirit none other than La Graciosa, said to be the most physically perfect person in the world, as the central figure, will be the attraction offered to the patrons of Pantages for the week commencing with

the matinee tomorrow, when Clyde Rinaldo presents La Graciosa in the wonderful scenic masterpiece, "Visions of Fairyland."

Fourteen beautiful scenes, scintillating with almost impossible brilliancy, form the act and among the most impressive are the Vineyard of Dreams, the Nightingale's Paradise, Pansyland, the Birth of Spring and the Home of the Butterflies. In each the marvelous La Graciosa is the center of attraction, her beauty adding luster to the glowing scenes.

It was with the exquisite figure of Annette Keller, the Human Mermaid, that La Graciosa's form was compared by Eastern critics. In a recent controversy, and a schedule of points was arranged, each fair feminine submitting herself to these measurements, with the result that La Graciosa drew a lead at the start of 14 points, a bare margin, which she maintained to the completion of the competition. The electrical effects are elaborate.

The powerful dramatic offering, "The Devil, the Servant of the Man," is the vehicle selected by Charles L. Gill and his metropolitan company, and Alexander Pantages booked it as the special added attraction, exactly as it was seen for 200 consecutive performances at Boston and for 180 consecutive nights at Chicago. The plot of the one-act drama is based on a phase of the social problem.

Diamond and Beatrice present a musical act that is a vaudeville classic.

Valentine Vox, Jr., the whistling ventriloquist, will be seen and heard in a return engagement. Vox was a hit on the Empress bill last year. La Pia Operatic Trio will sing several classical and popular selections and the new Empress bill is completed by Clarence brothers, who have an act called "Fun on a Revolving Ladder."

"The New Leader," "The Aeroplane" and the work of the child harpist who makes her appearance in the production is remarkable. Other musical instruments are employed by the others in the act.

Grimm and Elliott present two shades of cork, both being clever minstrels. Their jokes are lively, clean and new, while their parodies never fail to bring gales of laughter.

Donita, the wonderful little musical star, will be seen in a series of piano selections, in which she will be aided by Jack Crippen. Donita has been the favorite in English music halls for years.

Risal and Atima are flexible gymnasts of renown, and the Pantagesque will show new animated events.

The Caro Miller family, or the Five Columbians, will be seen for the last performances this afternoon and evening.

POSING GIRLS AT EMPRESS

"My Lady's Fans," Living Reproduction of Paintings, Feature.

"My Lady's Fans," famous paintings from the brush of Julian Dove, celebrated Parisian artist, who has made a specialty of fan decorative work for society folk, will be the headline attraction at the Empress this week in a posing act which newspaper critics have referred to as being one of the most artistic spectacles in vaudeville. The girls pose on a gigantic fan, the mechanical working of which is a feature of the performance, the girls appearing on the fan as if they were merely painted figures. The models are presented along the Sullivan & Considine circuit by Julian Dove, whose paintings they reproduce, and they are in their first tour of the United States under a contract to appear only along the Empress chain of theaters.

A novelty on the new bill is provided by Marie Russell, the belle of Kentucky, who appears in blackface. Miss Russell is extolled as being a strikingly handsome woman and the fact that she does not balk against blacking up to entertain the public has won many admirers for the actress. She is said to be so realistic in her makeup that she is mistaken for a negro until she bares the white of her arm to show that she is only making believe. Miss Russell sings several solos, gives an exhibition of plantation coon shouting and changes from one stunning costume to another.

"Imagination" is the title of the extra added attraction. This is a travesty on physical culture and is offered by La Vine-Cimaron Trio, grotesque comedians and acrobats. The principal feature in this act is an acrobat in blackface and the prescribed cure for his nervousness is the basis of the funny situations that happen in a doctor's office.

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"The New Leader," "The Aeroplane"

Ladies" and the Waites, Australian bush-whip experts, will appear for the last time at the Empress tonight.

"THE ACADEMY GIRLS" BILL

English Dancer Is to Interpret Salome at Lyric Theater.

Beginning with a matinee tomorrow the Keating & Flood Musical Comedy Company, at the Lyric Theater, will offer one of the best bills of the season, entitled "The Academy Girls." The comedy is fast and the musical numbers are frequent and extremely pretty. All of the principals have good parts.

As a special added feature Keating & Flood have engaged Miss Athmore Grey, the dainty English dancer, now en route to New York after a long engagement in Australia and Canada. Miss Grey is a magnetic personality and is graceful to a degree that almost startles an observer. During her Portland engagement she will present Salome. She interprets the varying emotions that are assumed to be shown by the dancer with a true artistic spirit, and in the finale she is the living impersonation of the girl who danced before Herod, won the head of John the Baptist and languorously kissed the dead. The dance by Miss Grey is tragic but beautiful. It has none of the coarseness seen in many attempts to depict the character. The offering is graceful, clean and wholesome. Miss Grey is a real artist in her line. From the crown of her pretty head to the tips of her bare feet she is grace and symmetry and her presentation is not a haphazard one, but the result of study and work that has culminated in an offering that has won for her the plaudits of able critics.

QUARTET FEATURE AT PEOPLES

"On Fortune's Wheel," Headliner of Photo Plays.

The management of the People's Theater considers itself fortunate in securing the Giant Quartet, as it is one of the best of its kind.

Miss Ada King, the charming soprano, will offer new and well-selected vocal numbers. "On Fortune's Wheel," a multiple reel feature from the New York Motion Picture Company, will be the headliner of the photo plays. The story is of a young bank clerk who is accused and convicted on circumstantial evidence of robbing the bank, and he is sentenced to the penitentiary for 15 years, instead of the real thief, who is the president of the bank. The story carries one through the prison life of the hero, depicting a thrilling scene of his escape and of his working his way out West, where the true Western spirit is revealed in the hearty assistance given the stranger by the rough pioneers. The final scene shows the bank president, who is opening a bank in this small Western town, and how he is exposed and punished. "The Changing," a rather unique drama, in which Miss Grace Cline, known as the

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