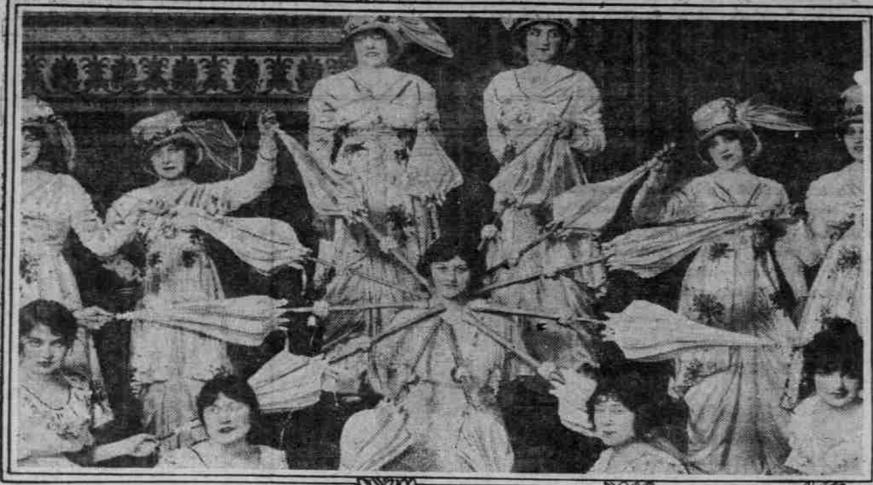


THE PLAYERS



Scene From "When Dreams Come True" at the Heilig.

BY LEONE CASS BAER.
EVERY once in awhile someone with a mission or nothing to do at all sits down and writes "a play." Once in awhile they write "to" me, but mostly it is "at." One such has just sent me several pages of finest Spenserian to point out to me a neglected duty and bring it to attention. Apparently, oh highly apparently, I have been guilty of not the sin of commission, but the sin of omission—and if I remember my catechism at all, one is quite as bad as the other. Anyway I have neglected, it seems, to help uplift the drama for the grandmothers and grandfathers. My correspondent kindly thanks me for what he—or is it a she?—calls a noble effort in the direction of uplifting the drama for the sweet young things and their young brothers and their mothers and their fathers, even the hired girl and her swain, but nary an uplift have I directed toward the understanding of the grandmas and the grandpas. These harrowing bits I take from the letter, and if you have any imagination at all you too may see the simple domestic scenes all muddled up and blighted by the superabundance of sophisticated y o u t h f u l knowledge.

Dear Sir (and heaven bears witness that I'm not):
"My dear old grandmother has asked me to tell her something about modern plays, and particularly to explain what is meant by the sex-drama, the inevitable triangle, the what-shall-I-tell-my-son-and-daughter drama. Grandma has just heard of 'Slightly Damaged Goods' at a quilting, and wants to know what it's about. Is it Peach Blossom, or What Shall I Tell My Child is fit for its grandma to read. She asks me about their plots. What can I tell her without subjecting her to the imminent risk of a stroke of apoplexy? . . . What I am asking you to do is to comment on the fact that at these muck-raking clinical plays and medical research dramas which are supposed to warn the rising generation, and point out dangers to them, and which possibly may educate them, are a shock and a positive offense to the good taste and delicacy of our aged relatives. . . . How can I protect my grandmother from the outrageous ideas promulgated in the training and education of her grandchildren?"

My correspondent signs only initials, but since every one has grandmothers, or has had, I'll plausibly remark on the youth of the land will now be dampened considerably with a fear and a forboding for its effect on the old folk—the scene and fading grandmas must not go on dramatic slumming parties with her 16-year-old grandbaby. Even a newspaperish imagination—that is to say, an imagination fair-to-middling vivid starts up in horror at the vision called up of 38-year-old ignorance brought in contact with the drama of the sin-soaked sirens, the comedy on birth control and the eugenic sketch. We have been told that our daughters must learn of these things; that they must know the downy sittings and uprisings of the scum of the world in order to stay sweet and pure and decent. Just the exact psychological process as it is worked out. I have never understood—but we are told it must be—'and that's all there is to it. But in all these things, and saving them through "The Lure" and "Damaged Goods" and "Was She to Blame?" and "Whose Child" and others like these—stage or screen—I have never had a bulletin on the ignorance of grandma. It is really worth while stopping to consider if our elderly relatives should be permitted to pass into the glooming and the sweet night of their long, happy useful day with no effort put out to uplift them. To do this, we must have dimmed visions and falling faculties with "close-up" pictures of the underworld, or not to disturb them—that is the question. If we reform them at all it must be done rapidly and with a fine disregard for procrastination. All reformers work that way. Besides, plays are like the modern dances in that the grapevine twist of today may be an obsolete hop of tomorrow. The "Blindness of Virtue" of yesterday may wear double whiskered spectacles on a later day and the advanced dramatic thought of this day may be innocuous platitudes with another day's dawning. . . . Too, I take it that we are talking about old-fashioned grandmothers. At least I am. The modern grandmas, with her short skirts, roller skates and Robert Chambers' novel, is younger than her granddaughter in all but years. . . . The only solution is to make grandma absolutely deaf to grandma's pleas for uplift. Put a censorship on her literary activities. Do not let her read dramatic news and keep her away from the theaters and the movies. Put a period to her conversation when it drifts toward the wages of sin—or the Thedabaresque discussion, or why men leave home. Wrap dear old grandma's eyes and ears in the mantle of ignorance which we are lifting from the eyes and understanding of our young.

After which we will pass on to the subject for the day—namely, the coming attractions.
"When Dreams Come True" is the next attraction at the Heilig. It arrives on next Thursday night and with a matinee rounds out the week. It is the first musical comedy written by Philip Bartholomae, the author of "Little Miss Brown" and "Over Night." According to reviewers, Philip Bartholomae's dreams seem to be coming true by the material sense of pleasing audiences who are in search of something light, amusing and at the same time of sufficient merit to distract attention to mere serious things.
In conjunction with Silvio Hein, the provider of the music, Mr. Bartholomae has put forward in "When Dreams Come True" an interesting rival of the



Eddie Foy and Seven Little Foyes, Orpheum Offering.

musical plays which have gone before, and he has managed to inject a satirical factory amount of some of the characteristics of his comedy essays. Along has likewise done well in costuming, in the selection of specialties and the settings generally, in addition to the main parts, which are all taken by players well enough known to draw on their own accounts.
Mr. Hein, from the standpoint of the popular catchiness in his special musical numbers, maintains himself well in all the nearly two score that are provided. Chief among these is "When Dreams Come True," the song which gives the play its title and which runs through some of the orchestral instrumentation.
Rex Beach's play, "The Silver Horde," opens at the Baker today, and no more popular choice for a stage production could have been made. This story of the salmon run on the Frazier River, Alaska, with its wealth of thrilling incidents and scenic beauty, offers every histrionic advantage to the Baker Players. The engagement is for the entire week, with matinees on Wednesday and Saturday.
Eddie Foy and the seven little Foyes will be the headliners at the Orpheum beginning this afternoon. The Foyes are appearing in an act which has several new features. Reine Davies, "The Beautiful of Vaudeville," also is playing at the Orpheum in a new act, a big feature of the new Orpheum show. Ned "Cork" Norton and Gilly Girls top the Empress' new bill, opening this afternoon. A new melange called "A Night on a Pullman," a telephonic wizard.

At Pantages the headline attraction will be "Broadway Revue," featuring Billy Bachelor, the comedian, and a lot of pretty dancing, singing girls.

COMEDY IS COMING TO HEILIG
"When Dreams Come True" Will Open Run Next Thursday.

"When Dreams Come True," a new musical comedy by Philip Bartholomae, will come to the Heilig Theater, Broadway at Taylor, next Thursday, Friday and Saturday nights, November 11, 12 and 13, with a special matinee Saturday.
Barrett Greenwood is at the head of a cast enlisting the services of some of the best-known names in musical comedy: Lorraine Lester, the Quinette, Margaret Wolf, Jayne Chesney, Harlan Briggs, Beatrice, the dancing violinist, Edith Tressider, James Hunter and others will be in the melodrama of principals—and a dainty, demure chorus of dancing darlings will help to while away the evening for "the numbers, of which there are nearly a score, will be a feature of the entertainment."
"When Dreams Come True" has for its theme the adventures of a young man who has been living a gay life in Paris. Forced to forsake the French capital, he starts home and falls in love with a young American on the way. The change will be made commencing with the matinee tomorrow, when the new bill will be headed by New York's Rialto latest musical success, "The Broadway Revue," with Billy Bachelor and a large company, including a chorus of beauty models. The matinee curtain will raise at 2:15 and the first evening curtain at 7 o'clock. The second night curtain will go up at 8:05.

The change is the result of the determination of Alexander Pantages to offer at popular prices the best and the newest in vaudeville, bringing the leading attractions to Portland first by his circuit. Six big-time acts are being booked weekly, and the increase in the number of acts has caused the extension in the time of the performance. First row balcony and box seats will continue to be reserved by telephone or at the box office.
The Broadway Revue will bring the latest song hits, the prettiest girls and the cleverest funmakers, and it will prove an attraction that every show shopper will enjoy. The production is staged by J. C. Brazee in his customary elaborate manner.
Ed Vinton and Buster are two favorites in vaudeville. Mr. Vinton being an able entertainer, while his little canine assistant is one of the brightest of funmakers.
Alexander and Scott are "from Virginia," and their act is one of those rare artistic productions replete with the melodies of the South, bright lines and the impersonations are excellent.
Charles King and Virginia Thornton, the well-known road stars, will present the powerful dramatic playlet, "The Greater Price," which they will introduce to Portland audiences for the first time. The theme of the play is a remarkable conflict between capital and labor.
Prince and Deerie are famous dispensers of joy, and their new songs and lighting patter will make them one of the big hits of the billing.
Wille and Hassan are amazing equilibrista whose power of balancing is almost superhuman. The feats are new and they will prove an important number. The Marvel movies are first-run

THE SILVER HORDE' HERE
Baker Players to Present Dramatization of Noted Rex Beach Novel.

The thousands of readers of Rex Beach will be delighted with the announcement that the Baker Players are to be seen in the dramatization of his "The Silver Horde" this week, commencing with today's matinee. The rugged, red-blooded stories of Alaska he makes his characters and scenes come so close to us.
Of a different life, still they are so strongly drawn that a feeling of understanding is created that follows them through their different startling adventures with a sympathy hard to describe at first. He doesn't tell you about them—he just takes you along with them into a strange new world—makes you share their dangers, fight their fights and rejoice in their triumphs.
"The Spoilers" and "The Barrier," also well known to all book lovers, deals with the thrilling gold rushes of the early Klondike days, but for "The Silver Horde" Beach has taken another theme—the mighty run of salmon in the waters of the North.
It is the story of Boyd Emerson and Cherry Malotte and the powerful canny trust that, previous to this time, had everything throttled and everyone else powerless to move a hand. With



Scene From "The Silver Horde," Baker Attraction.



Ben Dillon & Will King, Comedians At The Heilig.

exclusive pictorial events, which will be next. She is Reine Davies, who, as not been in other local theaters.
Hardon, the king of handcuffs, will close his sensational engagement with the continuous performance today, the curtain rising at 2 o'clock this afternoon and continuing to 11 o'clock.

ORPHEUM ACTS ARE LAUDED
Eddie Foy and Family Win Unstinted Praise in Seattle.

The Foy family, presided over by Eddie Foy, will reign supreme as headliners at the Orpheum this week, beginning this afternoon, in a rollicking musical and dancing act in which Eddie Foy, Mrs. Foy and the seven little Foyes participate. Each of the little Foyes is talented in one line or other, an inheritance from their gifted father, and their combined vaudeville entertainment is vivacious without a draggy moment. The youngsters sing and dance, one is clever at mimicry, including an imitation of Papa Foy, and at the last, when the father and seven children appear in an ensemble number, the unusual spectacle of a whole family in vaudeville wins encore after encore.
The Seattle Daily Times said in commenting upon the act of the Foyes:
"Foy is more than one of America's best-liked comedians and dancers and the world's worst singer; he has expert knowledge of what audiences like through having faced many thousands of them, and so he has put his own act together in such a way that there is not a wasted moment. The Foy act is even better than the old one and the audience applauded to the triple come-back. Foy does cutely from one novelty to another; from the opening telephone transparency, which is new, to the carpet-bag magic, which is not new, to solos and choruses by the children, an excellent imitation of himself, a lot of good byplay with the baby and a rousing Texas Tommy dance by a boy and girl."
"The Lady Beautiful of Vaudeville"

GREY AND OLD ROSE, in "Oddities and Novelties," Empress Program.

HEILIG Next Saturday Nov. 11-12-13
THE MUSICAL COMEDY OF YOUTH
WHEN DREAMS COME TRUE
NEW YORK'S GREATEST SUCCESS
Excellent Cast—Stunning Chorus
Superb Production
Evenings—Lower floor, 11 rows, \$1.50; 7 rows, \$1.00; balcony, \$1.75 and 50c; gallery, 35c and 25c. Popular prices Saturday matinee, \$1.75, 50c, 35c and 25c.
* Box Office Sale Opens Tomorrow

20 years. The Bayers, two men, not only offer an amusing comedy but give an exhibition of expert riding.
The Orpheum Travel Weekly with moving-picture views taken abroad will complete the show. The Orpheum concert orchestra, under the leadership of Frank Harwood, will give a half-hour concert preceding every matinee and every night show.

"POLLY OF CIRCUS" COMING
Margaret Mayo's Success to Be Staged at the Baker Next.

Everybody has heard of Margaret Mayo's "Polly of the Circus," which will be produced by the Baker Players for the week following "The Silver Horde," and opening next Sunday matinee. This will be one of the events of the season, coupling as it does, the dramatic with the circus element in amusements. The story is a pretty one, dealing with the life of a little circus rider who gets injured and is left behind in a small village as "the show must go on."
She is taken in the parsonage and the minister, the young Rev. John Douglas, has her tenderly taken care of and then takes it upon himself to teach her. His interest in the unusual little girl grows until the narrow goings begin to get busy and finally drive her away. The return of the circus to the town later and the finding of his little charge by the minister whose interest in her circus work has never been the same since she learned more of the outside world and who refuses the demands of the brutal ringmaster and decides to remain—this time to become the wife of the man who has learned to love her.
The final scene, the departure of the circus at night, is one of the most fetching ever introduced on the stage. Horses, Shetland ponies and other circus attractions, will be featured in the action of the play, which will be a novelty that will greatly please the children as well as grown folks.

EMPRESS BILL IS BREEZY
Ned Norton and Girls Head Show in Musical Comedy.

Beginning this afternoon a breezy bill of New York vaudeville talent will be featured at the Empress Theater. Heading the bill will be Ned "Cork" Norton and girls in a musical comedy, entitled "A Night on a Pullman." It is a snappy Broadway offering, comprising late song hits, new dancing and comedy. The girls are attractive, wearing Parisian creations. Mr. Norton is a well-known artist and has for many years been featured on the "big time" circuits throughout the United States and Europe.
An event of the season will be "Mahatma," the woman of mystery, said to be one of the big acts of its kind to have been in vaudeville for more than

Orpheum THEATER
BROADWAY AT YAMHILL
THE ONLY HIGH-CLASS VAUDEVILLE CIRCUIT
WEEK BEGINNING SUNDAY Matinee November 7
EDDIE FOY
FOR JOY AND THE SEVEN LITTLE FOYS
REINE DAVIES Lady Beautiful of Vaudeville
5 ANNAPOLIS BOYS
THE LEIGHTONS
OLGA Modern Dancing Violinist
GLEN ELLISON Scot Without a Kilt
BEN BEYER AND COMPANY
ORPHEUM TRAVEL WEEKLY
Matinees Daily, 10c, 25c. Nights, 10c, 25c, 50c
500 MATINEE SEATS 10c

BAKER THEATER
Broadway and Morrison
Milton W. Seaman, Manager.
Home of the Popular Baker Players
Week Opening Today, Matinee Sun. Nov. 7, 1915
Superb Dramatization of the Widely Read Novel
THE SILVER HORDE
By Rex Beach, Author of "The Spoilers," "The Barrier" and Other Thrilling Tales of Alaska.
Scenic effects unparalleled. A gripping drama that appeals to every lover of wild life. Secure seats in advance. There is always a great demand for every Rex Beach play.
Evening prices—25c, 50c; box and loge, 75c. Matinees—All seats (except box and loge), 25c only. Bargain night Monday, 25c also.
Next Week—"Polly of the Circus"