AT THE THEATERS

Sophie Tucker Star of Orpheum Show at the Heilig

Scene From "The Eternal Magdalene," Alcazar Players, at the Baker

Jake Malvern's Comedy Pantomime Co. Hippodrome Attraction

Edith Clifford, at Pantages.

NOT unlike the wight who said "Nothing can harm me, I have dined today," Portland theatergoers may say, Winter can have no appreciable fury, the theatrical season is well under way.

The Orpheum last week brought a most spectacular stage offering in "The Forest Fire" and the Baker Theater reopened as the home of a stock company, this time with the Alcazar Players. In every block along Broadway electric signs blaze and beckon the night wanderer and treat him well. Broadway has taken on a life not to be denied. The Heilig, except for this week-end, is reasonably well booked up with road attractions to crowd in at the end of each week after the Orpheum bill. It particularly offers three worthy attractions for this month in Schumann Heink in concert recital Saturday night, November 11. "Hobson's Choice," which comes Friday and Saturday nights, November 16 and 17, with a matinee Friday, and in the immense production, "The Garden of Allah," the dramatized version of Robert Hichens' novel, which is the engagement Thursday, Friday and Saturday, November 23, 24 and 25, with a matinee on Saturday. Of course Eva Tanguay, with her international vaudeville, which was to have stopped here for a day or so, has passed up the entire Northwest and scootted back to New York—apparently to be away from the scathing critics whom she encountered at San Francisco.

But these are things of the near future. For today equally promising events are at hand. The Baker Theater, after opening auspiciously with "On Trial," a mechanically attractive and dramatically convincing production, will present this week "the Eternal Magdalene," one of the best sellers last Winter in book form and undoubtedly a powerful preachment. It is the play which drew Julia Arthur back to the stage. If the dramatized version adheres closely to the book story written by Robert McLoughlin there should be presented a magnificent night mob scene, when a man's church goes back on him and he defies them, to stand by the woman—the eternal Magdalene—of his life. McLoughlin chose with much wisdom when he hit upon his title. It remains for the Alcazar Players to imbue the spirit of the play and bring it home. It will make some people squirm! From the work of the Alcazar Players in "On Trial" it is expected they will give a good accounting of themselves in "The Eternal Magdalene." Miss Gates, the leading woman, seems to toe the mark of requirements; to penetrate the personality of a character. Al McGovern has bearing and dramatic quality and there are several members of the company who appear to have resources hidden from view in the presentation of "On Trial." We refer particularly to Mr. Webster, who is known among many for his excellent work years ago in the Northwest and throughout the country. Next week the Alcazar Players will forsake the heavier drama for a week and engage their audiences in "Nearly Married." This will give an opportunity for them to display their abilities in light comedy.

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The Orpheum this afternoon brings back to Portland that wealthy and wise vaudeville entertainer, Sophie Tucker. But it is a new Sophie, we understand—a Sophie reincarnated in the mould of public demand and public opinion. She has forsaken her "rough house stuff." Her act this week is "Five Kings of Syncopation," and in it she will have some new songs—songs not "lifted" and spoiled in advance by the cabaret singers and second-rate troupers. But the Orpheum bill is not all Sophie Tucker, notwithstanding she is the headline act. There is a triumvirate of leaders on the bill. The other two are "Cranberries," a playlet, and Bert Fitzgibbon, billed as "a clown of glorious lunacy." Sounds good! Of Fitzgibbon it is said, of all the "nuts" in vaudeville he is the nuttiest. There are many who will hope so, for nutty actors are much in vogue—on the stage.

Pantages will have to offer on the week's programme commencing with tomorrow's matinee a bill filled with the sort of vaudeville everybody likes. "A Nut Sundae," embellished with lots of pretty girls, skilled comedians and catchy tunes, heads the list. Jules Walter is responsible for the music and Virgil P. Bennett wrote the book. The three Mori brothers, introducing Japanese pastimes, and Valentine Vox, an entertainer of some note, are other features. More than usual interest is taken in the big motion picture serial, "The Lass of the Lumberlands," which marks the return of beautiful Helen Holmes, the athletic heroine of so many feature films.

Malvern's Comiques, six clever performers, offer a novelty pantomime at the Hippodrome on the new bill starting this afternoon, to run until Thursday. The Homestead Singers offer songs that never grow old. There are four talented people in this act. Four other vaudeville acts and a motion picture programme complete the bill. Tomorrow, Tuesday and Wednesday Kipling's "The Light That Failed" will be shown in animated form, Pathe having produced a beautiful five-reel Gold Rooster feature with this novel as a basis.

The Strand offers a Peter B. Kyne story set to film, in "The Three Godfathers," and a vaudeville topliner, "La Petite Cabaret," a manikin musical comedy.

Buffoonery reigns again at the Lyric, where "Able, the Secretary," holds forth.

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To revert for a minute, "Hobson's Choice" at the Heilig November 16 and 17, is a sort of a leap-year heroine play, sans crime, sans problem sex stuff and sans tricks. It is all play. There is an abundance of smart lines and epigrammatic chatter that not only ought to appeal, but which has appealed to ever so many on the tour Westward. One critic called it a play of judgment. We shall see.

"The Garden of Allah" should mean much to theater goers, for it was long the talk of New York and for some time considered too big a production to tour the country. It is a gigantic production. The nine scenes in it are nine wonderful settings, an artistic panorama. The stage director has been made to draw upon the desert for his effects because Robert Hichens writes faithfully of things he observes and places he invades.

The story is of a young Trappist monk's flight from a monastery in which he has spent 19 years. He meets a pretty English woman with whom he falls passionately in love. She returns his intense affection, and, against the warnings of friends, she marries the mysterious youth and they depart to spend their honeymoon in the desert.

Constantly haunted by his broken vows, the young monk is led one night to confess his true character to a friend of his bride, who, in turn, bids the monk confess to her. The young wife, being a devoutly religious woman, bids him return to his monastery, but does not tell him she is soon to become a mother as she says farewell forever to him.

Miss Sarah Truax will be seen in the part of the wife, Domini Enfilden; William Jeffrey as Boris Androvsky the Trappist monk; Howard Gould as Count Anteoni, and Albert Andruss as the kindly Father Roubier.

Others in the large company will include Miss Pearl Gray as Suzanne, James Mason as Captain De Trevignac, and Leo de Valery as Batouch, together with 100 people who are required for the presentation of this spectacular production, and it will be exactly as presented at the Century Theater, New York, for a run of one year.

Maud Grimm, Who Is in Musical Act at Strand Theater.

SOPHIE TUCKER AT ORPHEUM

Song Hits Are Offered and Gorgeous Gowns Are Displayed

Sophie Tucker, "The Mary Garden of Ragtime," is the star of the Orpheum show to prevail at the Heilig Theater from this afternoon until next Wednesday night. Miss Tucker is assisted by her "five kings of syncopation," who have been praised generally as adding greatly to the effect of her original songs.

Not only is Miss Tucker the best-known woman ragtime singer, but she has the reputation of being the best-dressed woman comedienne. In her present Orpheum act she displays several gorgeous gowns, each of which is representative of the latest Broadway style. Sophie Tucker is the original woman "coon shouter." After attaining great success in that form of entertainment she took up the milder ragtime and made a sensational hit.

Miss Tucker's Orpheum act here is exactly the same as that presented by her in the larger theaters of the East. In her Orpheum tour she is making one of the greatest hits ever scored by a woman "single" and in several places the show over which she shines as star has broken records.

"Cranberries," a little side dish for the epicures of vaudeville, is the extra attraction of the new orpheum show. This is a brand-new comedy playlet from the pen of Everett S. Ruskay, author of "The Meanest Man in the World." "Cranberries" is a tale of rustic life centered about an automobile mishap on a lonely New Jersey road. It is presented by Frederic Karr, formerly of the support of Mrs. Fiske and Otis Skinner; Neil Pratt, a Salt Lake City boy, and Miss Marion Day, daughter of a prominent theatrical family.

The other big feature act is Bert Fitzgibbon, the original daffydill. Fitzgibbon is the king of ad lib artists in the two-a-day field. He simply goes out on the stage and acts as the spirit moves him, his act including songs, dances, mimicry and various tomfoolery. Reviewers extol Fitzgibbon as "a riot in laughmaking."

Remaining acts are Johnny Cantwell and Reta Walker, favorites in Portland, in "Get the Fly Stuff"; Ruth Budd, the girl with the smile; Beeman and Anderson, speed boys; Estelle Riche and Vera Burt in novel and original songs and dances; the Orpheum Travel Weekly, showing moving picture views of "Old Isle de France" and the kangaroo at home and the Orpheum concert orchestra, under direction of George E. Jeffery.

Election returns will be read between Orpheum acts next Tuesday night, arrangements having been made for a special service.

STRONG PLAY IS TO BE GIVEN

"The Eternal Magdalene" to Be Presented by Alcazar Players.

No play that has been seen in this city in recent years has aroused the interest that has already been shown in the announcement that "The Eternal Magdalene," by Robert McLaughlin, will be presented at the Baker for the week starting this afternoon by the Alcazar Players.

No play in recent years has proved more successful in New York, and wherever the play has been seen it has served as a magnet to draw hundreds of people to the theater who cannot in any sense be classed as regular theater-goers.

The universal appeal of "The Eternal Magdalene" is one excellent reason for the extraordinary interest it has aroused. Another may be found in the fact that it is built up around a problem as old as history and that at one time or another has confronted the people of every civilized community in the world.

"The Eternal Magdalene" tells the story of a campaign carried on by the well-meaning citizens of a fair-sized American city to wipe out the so-called vice district which has flourished in its midst for years. The fact that they have delegated to themselves the right to sit in solemn judgment on their fellow creatures, no matter what their own fitness might be, does not make itself known to them until a startling and unusual series of events finally awakens the leader of the movement to a realization of his own unfitness. The action is rapid and the soul-stirring events which follow one after the other with startling rapidity hold the interest as few plays in recent years have succeeded in holding the attention of their auditors.

As old as as is the theme of "The Eternal Magdalene," its treatment is so modern and new that it gains infinitely in strength by the very fact that its auditors instinctively feel they are witnessing events in which they themselves might easily have been prominent actors.

The wonderful success of the new Alcazar Players in their first offering the past week augurs well for what they will do with "The Eternal Magdalent," with Ruth Gates in the star role, created by no less an artist than Julia Arthur, and Albert McGovern in the romantic leading man's role. Matinees today, Wednesday and Saturday, as well as the popular bargain night tomorrow.

PANTAGES OFFERS BIG ACT

"A Nut Sundae" Is Feature of This Week's Bill.

Described as vaudeville's sparkling musical refreshment, "A Nut Sundae" comes with pretty girls and clever comedians as the featured attraction at Pantages for the week commencing with the matinee tomorrow.

Jules Walter concocted the offering; Virgil P. Bennett served it. The public accepted it as a pleasing asset to the amusement menu. Among the stars in the cast are Ada Murray, vaudeville's Geraldine Farrar; Otto Wight, Phyllis Daye, E. D. Pitsor, Harry Bransky and Mary Lamm. This cast is supported by a chorus of Broadway beauties who can sing and dance with rare gusto.

The musical numbers include "Back to Caroline," "You're a Dangerous Girl" "Love Comes Stealing," "The Grecian Frolic," "Too Big for a Small Town," "Those Were Happy Days" and others, including the famous Pierrot dance, which is a distinct feature of the act. Handsome gowns and striking scenery go to make the act the best one-act musical comedy in vaudeville.

The three Mori brothers are remarkable Japanese athletes who entertain in their performance of Japanese pastimes. They introduce remarkable balancing, juggling, risley work and similar athletic features, which easily make them special attractions on the programme.

Valentine Fox, a member of the black and white, as he is known, is heard in his original entertainment. Mr. Fox is one of vaudeville's brightest stars.

Sherman, Van and Hyman are exteremly clever entertainers. They offer a rathskellar act filled with catchy tunes and lively dances. Enough fun is in the act to keep the audience laughing.

Elsie White introduces her peculiar characterizations which have made her such a favorite in the world of entertainment.

Clifford and Mack have an extremely classy routine of songs and dances and they are certain to be numbered among the best acts on the programme.

The public's attention is called to the latest and best motion picture serial, "The Lass of the Lumberlands," in which beautiful Helen Holmes makes her return as a heroine. It is not too late to start, for the second episode will be shown commencing tomorrow.

Patrons of Pantages will be given extra entertainment Tuesday evening, when the election returns are announced between acts.

Herbert Lloyd and his company, in "Peaches in Pawn," will be seen for the final performances at the continuous bill from 2:15 to 11 o'clock today.

HIPPODROME ROAD SHOW BIG

Fine Acts and Moving Pictures Are Offered on New Bill.

Another of the big road shows, that are making the Hippodrome the most popular place for vaudeville and motion-picture fans in town, comes to that theater starting with today's matinee. There is an abundance of good variety numbers and a motion-picture programme of excellent quality.

Malvern's Comiques present a pantomime novelty that is said to be an unusually attractive number. There are six performers in this act and everywhere they have appeared they have received a warm welcome. The offering is out of the ordinary.

One of the most popular numbers is "The Homestead Singers," appearing in "Just a Song at Twilight." Classical songs never grow old and these delightful singers bring back memories of younger days to all who hear them.

Mitch and Mitchell, Southern banjo boys, make a decided hit with their work on the banjoes. They are performers of remarkable cleverness and their work is a rare treat. They are masters of their instruments.

Hartz and Evans make the most out of their singing, talking and dancing act. There is plenty of comedy and good music in this number, as well as some clever and attractive steps.

McClure and Dolly have an equilibristic juggling novelty that also goes big. Novelties in this line of work are shown and a better act of the kind is seldom seen in vaudeville.

A real ventriloquist on the new bill is Rodgers, known as the world's foremost colored ventriloquist. There is no imitation about this remarkable man. He is the real thing and his work is amazingly good.

There are excellent motion pictures on today's bill and starting on Monday for three days only will be seen Pathe's Gold Rooster five-reel feature production of Kipling's "The Light That Failed." This is a splendid picture and its presentation at the "Hip" is a decidedly noteworthy event in local photoplay annals. It is a wonderful picturization of a great story.

"NEARLY MARRIED" NEAT BILL

Alcazar Players to Produce Comedy Next Week.

Following the two powerful dramas of the opening weeks, the Alcazar Players at the Baker will offer for the third week starting next Sunday matinee, Edgar Selwyn's clever, up-to-date comedy, "Nearly Married." It will doubtless prove a delightful change from the heavy to the light and frothy side of life, and also give Baker patrons an opportunity to see the popular members of the organization in comedy. In "Nearly Married" the author has introduced a clever theme. A young couple have separated and lived apart awaiting a decree of divorce. They happen to meet, however, and really being much in love decide to agree and also decide to run away on another honeymoon. Just as they get away the girl's brother lawyer, who is the cause of all the trouble, arrives on the scene with the decree. Then a party is organized to overtake the runaways. A terrific rain storm, shattered automobile tires and a number of other original incidents add to the excitement and the complications are most originally and humorously conceived and worked out.

The new Alcazar Players have proven themselves in the heavier acting roles and in "Nearly Married" we will see them at their best in comedy roles.

HAPPINESS FILM SCHEDULED

Four Vaudeville Numbers Also on Strand Programme.

Four widely varied vaudeville numbers, supplemented by an extended showing of the Bluebird feature film, Gloriana, a Drama of Happiness," which has been running since Wednesday, compose today's new programme at the Strand.

Not since the Bluebird picturization of Peter B. Kyne's famous story, "The Three Godfathers," has the Strand had such a popular picture as "Gloriana." As in the Kyne story, the plot revolves about a child—or rather, in "Gloriana," the child makes the plot revolve about her. The title part is played by little Zoe Rae—she doesn't look to be more than 6 years old—and she makes good, "big," in her first chance at a star role. It is the mission of Gloriana to set in order the tangled lifelines of certain grownups, and she accomplishes her happy task with charming finesse.

Little Miss Rae is supported by some of the best Bluebird talent, with the added assistance of 25 children, including Master Gordon Griffith, with whom she was seen in "Naked Hearts," in which the two tots carried the first act through almost unassisted.

Billed as a "21st century novelty," La Petite Cabaret is a manikin musical comedy act, said to be the acme of mechanical cleverness. Like the feature film, it is counted as being certain to please the grown folks because it pleases the children.

Bell's Four Comiques have a farce comedy number that comes well recommended and LaVerne and Grimm, "musicologists supreme," play a diversity of instruments and play them well, according to advance notices.

The vaudeville section will be completed by the Kolinsky Duo, man and woman, in novel acrobatics.

"GARDEN OF ALLAH" COMING

Dramatization of Hichens' Novel Is Wonderful Spectacle.

That beautiful and wonderful production of "The Garden of Allah," which comes to the Heilig Theater, Thursday, Friday and Saturday, November 23, 24 and 25 with a special matinee Saturday, is an almost unbelievable series of stage pictures of Northern Africa and the Desert of Mogar.

It is a dramatization of the famous Robert Hichens novel, by himself, assisted by Mary Anderson de Navarro.

Real people brought from that faraway continent, speaking their native tongues, dressed in their native costumes, real camels, horses, donkeys and goats, march across the desert against a background of sand and an early morning sky above the eastern horizon of which gleams a solitary star. The star fades as the morning sun creeps up and shoots its red shafts of light over the scene. A solitary camel, a little behind the others, bearing with its load a native Arab, travels slowly on the scene and sinks slowly to rest on the sand while the rider dismounts and makes his morning prayer to Allah. Then slowly the curtain falls, leaving the audience wondering and enthralled. Pictures of travel and history coldly depict such sights but this stage picture is as near the real journey as anything could be.

What is true of the first scene is no less positive about the rest of the performance. The "Garden of Allah" is a vast, beautiful dramatic entertainment. There are nine scenes, each of which forms interesting atmospheric backgrounds for the acting of the impressive story of the play. The realism of the sand storm (of real sand), the starlit sky, the coloring of the desert, the beautiful garden of the Count, the charm of the early morning scene outside the monastery with real doves cooing in their cotes, all literally hold the audience spellbound.

There will be more than 100 persons in all used in the presentation of this spectacle and it will be exactly as seen at the Century Theater, New York, for one solid year.

"HOBSON'S CHOICE" IS COMING

Whirlwind Success in East Will Be Produced at Heilig.

The Heilig Theater offers for a limited engagement Thursday and Friday nights, November 16 and 17, with a special matinee Friday, the important dramatic novelty of the year, "Hobson's Choice," direct from a whirlwind of success in New York, Boston and Chicago. Opening in New York last season without the usual heralding of the "greatest comedy the stage has ever had," it was acclaimed by the critics and public as one of the best comic hits in years.

"Hobson's Choice," is the work of Harold Brighouse, a young North-of-England playwright. It was staged by B. Iden Payne, at the time an entire stranger in the ranks of New York producing directors. For both reasons it departs widely from the ordinary conventions of comedy. The scene of the story is laid in Lancashire in the early '80s.

Maggie Hobson, a clerk in her father's shoe shop, has two sisters and a very domineering father. Tired of being "ordered about" under the parental roof, she starts a domestic rebellion. Being a typical leap-year heroine she makes one of her father's shoe hands marry her, having discovered that he is a cobbling genius, and leaves her father to his own incompetence. The stratagems of Maggie in winning out and finally making everybody happy are said to provide a continual succession of amusing surprises.

The Messrs. Shubert obtained for this lively and original role the services of Miss Viola Roach. As an actress Miss Viola Roach has won warm praise in this country and abroad. Theatergoers, it is said, may look forward to an evening of apt and telling characterization. The balance of the cast includes Galway Herbert, Peg Greenwood, Lionel Bevans, J. E. McGregor, Venie Atherton, W. F. Hill, James E. Malaidy, Noel Tearle and Thomas Donelly. The players were carefully selected and directed by B. Iden Payne whose active association with the "Manchester drama" caused the Messrs. Shubert to entrust him with the staging.

COUPLE WEDDED 50 YEARS

Mr. and Mrs. A. S. Bates Celebrate Near White Salmon.

WHITE SALMON, Wash., Nov. 4.—(Special.)—Mr. and Mrs. A. S. Bates celebrated their golden wedding October 25 at Kabekona ranch. The couple were recipients of many pleasing remembrances, and a most enjoyable evening was spent by those present.

Among the guests were: Mr. and Mrs. Matt Clark, Mrs. Sarah Stimson, Mrs. J. P. Mann, of Portland; William L. Bates, Mr. and Mrs. W. H. Hall, Mr. and Mrs. E. E. Mills, Mr. and Mrs. Chester Dewey, Wilmer S. Bates of Tacoma, Miss Nancy Bates and Mr. and Mrs. R. I. Bates.

Apple Crop Ready for Market.

RICKREALL, Or., Nov. 4.—(Special.)—The heavy apple crop harvested in Polk County this Fall is about ready for the market, although the picking was delayed on account of the shortage of pickers. School pupils were engaged at the work for awhile after the schools started, but the change to older help for a time threatened embarrassment to the growers.

SCHUMANN-HEINK
November 11
8:15
HEILIG THEATER
Seat Sale Wednesday
9 A. M.
PRICES
Floor $2.50, $2.00
Balcony ..$2.50, $2.00, $1.50, $1.00
Gallery, reserved, $1; Gallery admission 75c
Lower Boxes $3.00
Upper Boxes $2.50

HEILIG, 3 DAYS STARTING THUR., Nov. 23 MAT. SAT.
The Liebler Co.'s Stupendous Spectacle
100 PEOPLE 100
ARABS, CAMELS, HORSES, DONKEYS.
THE GARDEN OF ALLAH
BIGGER THAN BEN HUR
CITY AND COUNTRY MAIL ORDERS NOW
PRICES: NIGHTS—Floor, $2; Balcony, $1.50, $1, 50c; Gallery, Reserved, 75c. Saturday Matinee—Floor, $1.50; Balcony, $1, 75c, 50c; Gallery, Reserved, 50c.

CITY AND COUNTRY MAIL ORDERS RECEIVED NOW
BRILLIANT COMEDY SUCCESS.
HEILIG
Thur.-Fri.
NOV. 16-17
HOBSON'S CHOICE
SPECIAL PRICE MAT. FRI., ALL-ENGLISH CAST
Eve's $1.50, $1, 75c, 50c; Fri. Mat. $1, 75c, 50c