

THE SHOWS



Scene From "Experience" at the Heilig

IT WILL keep the baby new year. Nineteen Seventeen by name, up late at night to take in all the theatrical sights of Portland during its first few weeks of existence. The most sophisticated could not wish for a bill more suited to their tastes than that which begins with the lavish allegory, "Intolerance" at the Eleventh-street Theater and ripples through an effervescent cascade of vaudeville and up again to that illumination, "Experience," soon at the Heilig, and the sensuous, colorful, esthetic, artful Serge de Diaghileff Ballet Russe with its two carloads of velvet and jewel-brocade on January 12 and 13, under the direction of Steers & Coman.

To make it more apparent, here is the calendar:
Eleventh-street Theater—Spectacle photo-drama, "Intolerance," afternoon and night, beginning tomorrow.
Orpheum—Big-time vaudeville, featuring Lamb's Gambol trophy playlet, "Peggy," opening today.

Baker—Alcazar Stock Company in "The Great Divide," opening today.

Pantages—Vaudeville, featuring musical comedy, "All Aboard," and a circus number, opening tomorrow.

Hippodrome—Vaudeville and pictures, featuring Bud Walsh and seven pretty girls, opening today.

Heilig—January 4, 5 and 6, "Experience," said to be "the most wonderful play in America."

Heilig—January 12 and 13, Serge de Diaghileff Ballet Russe, with Nijinsky and Lopokova, and 24 other Russian dancers in a setting designed by Leon Bakst.

Then there are the midnight matinees tonight.

That is the calendar in the main, and it will introduce the baby new year to things of the world with gaiting-gun rapidity. "Intolerance," the big spectacle film which opens at the Eleventh-street Theater tomorrow afternoon, is the result of a prodigious effort on the part of D. W. Griffith, the Hercules of the moving-picture world. It was intended to outdo "The Birth of a Nation" and "Civilization," and it is almost incredibly large in scope. More than 15,000 people were used to stage it, thousands of dollars were spent on it, and it delves deeply into Biblical lore and the well of human passions. It is massive, as the still photographs used by the advance agents prove, and New York audiences for months now have been packing the theater to witness it.

"Experience," which comes to the Heilig for the last half of this week, with a matinee Saturday, is just what its title pronounces it, a dramatized animation of experience as the average person might find it. It is fetchingly produced, with elaborate attention given to detail and allurement. The passions and human attributes, such as splendor, pleasure, intoxication, beauty, fashion, deceit, excitement, animal passion, frivolity and all the phases common to human existence and mental evolution, are personified—mainly by feminine characters. George V. Hobart wrote "Experience." A large advance sale indicates the popular interest in "Experience" and the opening night, Thursday, promises to be one of the largest for the road productions this season.

Jumping a week ahead to January 12 and 13, when the Ballet Russe comes for three performances, the outlook is particularly bright. This will be presented for Portland that which has called up secret stores of wonderment in such old world centers as Paris, Berlin and London. Serge de Diaghileff's Ballet Russe brings the greatest male dancer of modern times, Nijinsky, and a corps of artists, including, among others, Flore Reygades, Lopokova, Adolf Bolm and ever so many more whose Russian names defy adequate English pronunciation. But it is not all in the dancers; the music is taken from the foremost composers, modern and contemporary, and the decorations, color schemes and the ideas of some of the legendary dancing are none other than Leon Bakst's.

For the first time Portland audiences will be able to obtain a clear understanding of what Bakst art means, because he is primarily an artist for the animated theater. Fashion, molders and furniture-makers have attempted to utilize his daring and impertinent color schemes for the last five or six years, but off the stage such artistry is said to be almost insignificant as compared with its effect on the animated stage.

The repertoire in Portland will include some of the famous numbers from the Diaghileff complete repertoire, principally, probably, "Chopatra," "Nijinsky's," "Fata," "Thamar" and "Scheherazade." But there are several other delightful dance poems and few-chorus dramas which likely will be produced here.

The Baker opens his afternoon with Henry Miller's success, "The Great Divide," and in preparation is "Rolling Stones," an Edgar Selwyn play.

One of the joint headline acts of the Orpheum show opening at the Heilig this afternoon is a Christmas-time playlet, "Peggy," which won the Lamb's Club silver cup offered for the best sketch of the year produced at the Baker's Club gambol in New York.

"Peggy" was written by Roy Atwell, and it is being presented by Clayton White, who is supported by three actors, selected from Broadway for the transcendent tour. The scene is a theater dressing-room at a one-night stand in the West and the time is between matinee and night on Christmas day.

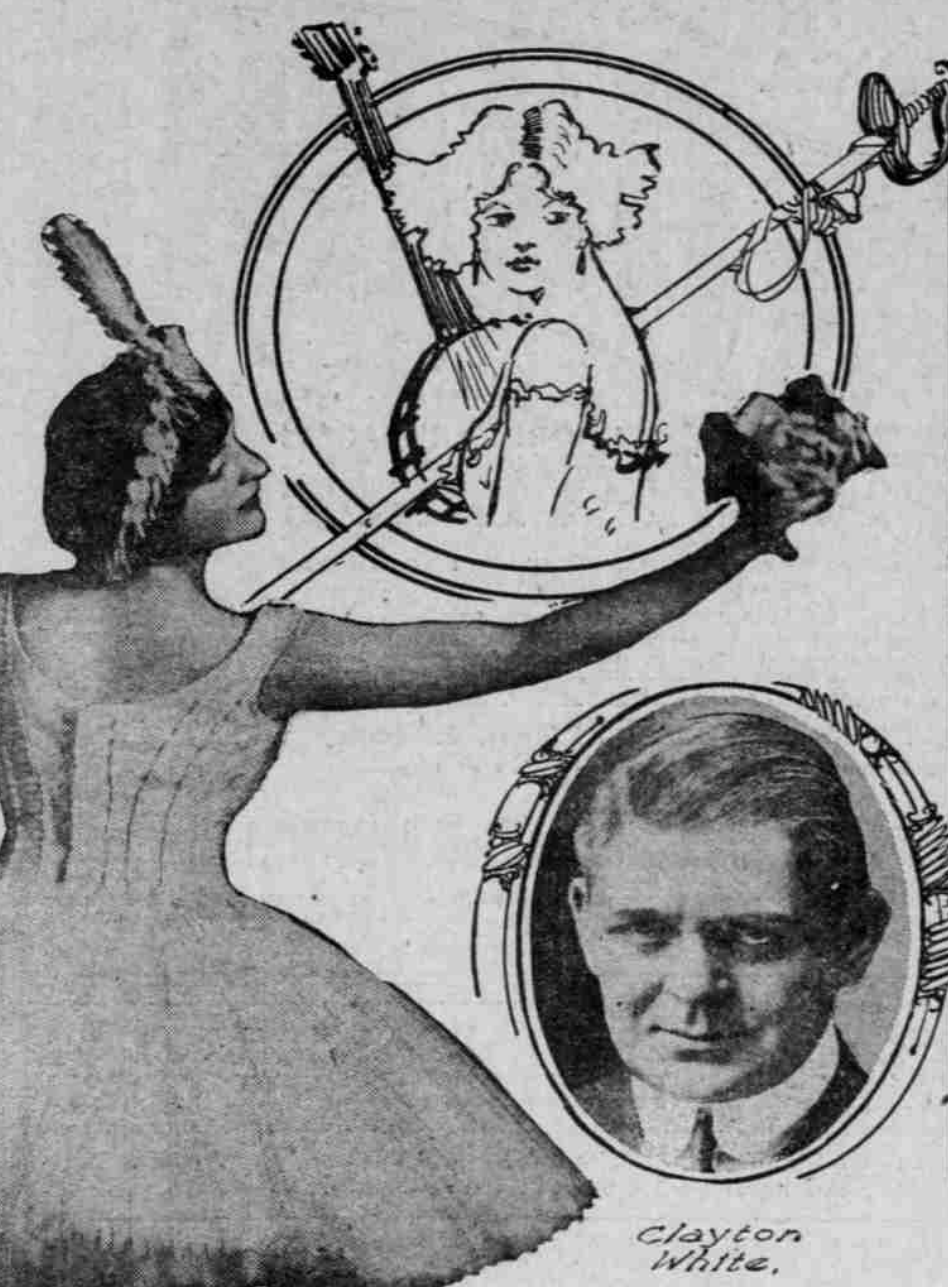
The first headliner of the Orpheum New Year show is Muriel Worth, famous as a versatile exponent of the dance. Miss Worth will appear in a series of original dance creations, including "Mighty Lak a Rose," "The



Girls of "The Freshman" Musical Comedy Act, Hippodrome Bill.



Nancy Fair, Impersonator, at Pantages.



Muriel Worth, Orpheum Attraction

the intolerance of Babylon's high priest of Bel, who, to suppress the growing worship of other gods, betrays his king, Belshazzar, and opens the gates of the capital to the conquering Cyrus and his mighty hosts. This limited story cannot give an adequate idea of this wonderful Griffith attraction, whose massive sweep and production have never been equaled. One must see its wonders to have any conception of its mighty thrill and irresistible charm. The company carries a magnificent symphony orchestra and operatic chorus and thousands of wonderful effects add realism to the play. "Intolerance" will never be shown in any but high-class theaters and at prices charged for first-class attractions.

"EXPERIENCE" TO BE AT HEILIG
Play Come With Record of Long Runs in Eastern Cities.

At the Heilig Theater, Broadway and Taylor, beginning next Thursday, January 4, William Elliott, F. Ray Comstock and Morris Gest will present George V. Hobart's modern morality comedy drama, "Experience." The engagement will be for three nights, with a special matinee Saturday.

The play comes to this city after runs of nine months in New York, five months in Boston and seven months in Chicago. The famous New York "Experience" organization, with a cast of 82 players, will be seen here.

The Pantages bill opening to-morrow afternoon is headed by "All Aboard" and augmented by Olympia Denhall and company in what is called "vaudeville's prettiest novelty," a circus act.

At the Hippodrome today Bud Walsh and seven beauties, as fair co-eds, present "The Freshman," a musical comedy of college life, as the headline act. Stein, Hume and Thomas, melodious funmakers, have singing and comedy, and the Heuman Trio introduces something new in bicycling. There are three other vaudeville acts, together with motion pictures. Continuous shows prevail today and tomorrow.

"INTOLERANCE" ON MONDAY
D. W. Griffith's Production to Be at Eleventh-Street Playhouse.

D. W. Griffith's \$2,000,000 spectacle, "Intolerance," will be the attraction at the Eleventh-Street Playhouse, Portland, for an engagement of two weeks only, beginning tomorrow afternoon at 2:15 o'clock. The night show will start at 8:10 o'clock.

"Intolerance" is the first production made by Mr. Griffith since "The Birth of a Nation," and is proclaimed by critics in New York, Chicago, San Francisco and Los Angeles to be the most pretentious and marvelous production ever attempted on stage or screen.

In "Intolerance" Mr. Griffith has departed from the time-worn methods of dramatic construction and has invented a new mode of expression all his own—in fact, the only new idea in story-telling invented by man in the last 2000 years that of running four stories of four of the world's greatest historical epochs almost simultaneously.

Of the four stories, the modern one is laid in an American city of the present time. It shows the baneful workings of intolerance upon the victims of so-called uplifters, who are financially supported by a self-seeking philanthropist.

The story of the sacred time is laid in Judea in A. D. 37. Jerusalem is the scene of the intolerance of the Roman law which finds its victim in the Man of Men, the great exemplar of tolerance in all ages.

In the medieval time the scourge of intolerance was sweeping over France, which, after suffering four civil wars within a decade, was the victim of the horror of the massacre of 1572, perpetrated by Catherine de Medici, the arch exponent of the law. "We must destroy or be destroyed."

The ancient story depicts the destruction of the greatest civilization of antiquity—the treason growing out of



Scene From "The Great Divide" Baker Offering.

girl representing a distinct type of beauty. In the cast will be Conrad Nagel, Louise Gerard, Maude Furniss, Edmond Elton, Edna Fenton, Peggy Ford, Duncan Penwarden, Lilla Leslie, Adelle Durand Holt, Harriet Gustin, Roy Collins, Lillian Armstrong, Dan Van Charles, Chittenden Paulkner, William Bonas, Irene Palmer, Edward Van Vetchen, Joseph Weber, Peggy O'Keefe, Louise Everett, Betty Blythe, Margaret Browning, Harold Burnett, Albert Gran, Max Rudnick, Alice Palmer, John Harrington, George Barry, Florence Flinn, Edwin Gilton and Andrew Robbins.

The play is given in ten widely contrasting and spectacular scenes.

"THE GREAT DIVIDE" AT BAKER
Henry Miller's Remarkable Success Will Be Presented.

It is night on the great Arizona semi-desert, and a beautiful young girl is alone in a cabin on a new homestead claim. She is preparing to go to bed, when an ugly Mexican face appears at the window. A sound causes Ruth Jordan to bolt the door and put out the light, but it is too late, and soon the door is smashed and three villainous drunken ruffians rush into the room. She shoots, but misses, and before she can protect herself with the knife the Mexicans seize and hold her captive. They decide to throw the dice for her.

Stephen Ghent, the only American in the gang, has held back and watches the girl as if fascinated. Now he approaches her, forces her fiercely to him, breathlessly begs him to win, and promises him her very life if he will save her from the others. He buys the Mexican off and shoots Dutch in a duel. Later, after a long scene between them, Ruth Jordan is forced to keep her word, and the first act of "The Great Divide" ends with the departure of these two from the lonely cabin to go where she knows not.

After several years Portland playgoers are going to see the famous Henry Miller success again, as the Alcazar players will give a superb production of it for New Year's week, beginning this afternoon, at the Baker. There will be a special matinee tomorrow (New Year's day) and other matinee offerings (bargain days) and Saturday. The bargain night will be Tuesday this week only.

ORPHEUM TO GREET NEW YEAR
Midnight Matinee Will Be Farewell to Old Year.

The Orpheum will say farewell to the old year and welcome the new with a midnight matinee, which will be staged immediately after the regular night show tonight. The extra holiday entertainment will consist of the entire Orpheum show and the Columbian Ladies' Orchestra, of Portland, which has been engaged as an extra attraction for the New Year's festivity.

Sharply at the stroke of 12 tonight an electrical effect will convey to the Orpheum audience that 1916 is no more, that 1917 holds sway, and the Columbian Ladies' Orchestra will play the first 15 minutes of the New Year welcoming lively melodies in which ragtime will be featured.

The Columbian musicians appear under the management of Marie Wandura, and Florence Maly McCool is the director. In the midnight matinee concert tonight Misa Myrtle Johnson, soprano soloist of the Columbians, will be heard in a few selections, the orchestra accompanying her.

The regular Orpheum show, all of which will be included in the midnight matinee, has two headliners and a feature. The stars are Muriel Worth, vaudeville's versatile exponent of the dance, and Clayton White in the playlet, "Peggy," and the feature is "The Sings Beauty," who bills himself as "The Sings Beauty."

Muriel Worth is an American girl who is regarded as one of the foremost women dancers before the public today. She was formerly premier ballerina of the Metropolitan Opera Company, of New York. She is a granddaughter of Representative Hill, of Illinois. In a long engagement at the Metropolitan in New York Miss Worth attained fame



Alice Lindley, Who Comes to Strand Theater in Comedy Sketch.

NEW YEAR'S BILL IS CHOICE
"All Aboard" Main Feature of Offering at Pantages.

Pretty girls and luring melodies in the sparkling musical comedy, "All Aboard," will auspiciously open the new year at Pantages, commencing with the matinee tomorrow.

Ethel Weiside presents the merry and melodious melange with Bob Harmon, Jack Ellsworth and Ardelle Cleaves in the principal roles. The scenery, by Van Ark and costumes by Behrens, which assure the beauty of the stage mountings.

There is a distinct plot running through the action of the comedy and the situations are well conceived. The musical numbers are many and tuneful, making the production one of real merit. The chorus is large and every girl has not only been picked for her beauty, but for her grace and voice as well.

Europe's latest novelty production, Olympia Desvall and company, will be the special attraction. Mme. Desvall has one of the most striking acts in vaudeville and her many animals and birds are seen in a series of feats and poses that are of bewildering beauty. The act, recently came from abroad and is making its first tour of the Pantages circuit, where it has been enthusiastically received.

The intangible young person who has been setting New York and Chicago agog with her amazing personality—Nancy Fair—is to make her first Portland appearance. Miss Fair is a new figure on the stage, but her triumph has been phenomenal. Miss Fair has a manner all her own and her songs are rendered in a characteristic way that wins for their dainty purveyor endless applause.

The Norvall brothers are musical clowns who provide much fun and some harmony and their act will appeal to young and old. In addition to their comedy they offer some remarkable pantomime dancing.

Moss and Frye are masters of rollicking songs and their "Sense and Nonsense" is a great laughing hit. Hits from the operas will be artistically rendered by Oscar Walsh and Elvia Rand, former grand opera soloists, who are making their first tour in vaudeville.

The tenth episode of the powerful (Continued on Page 2, Column 1.)