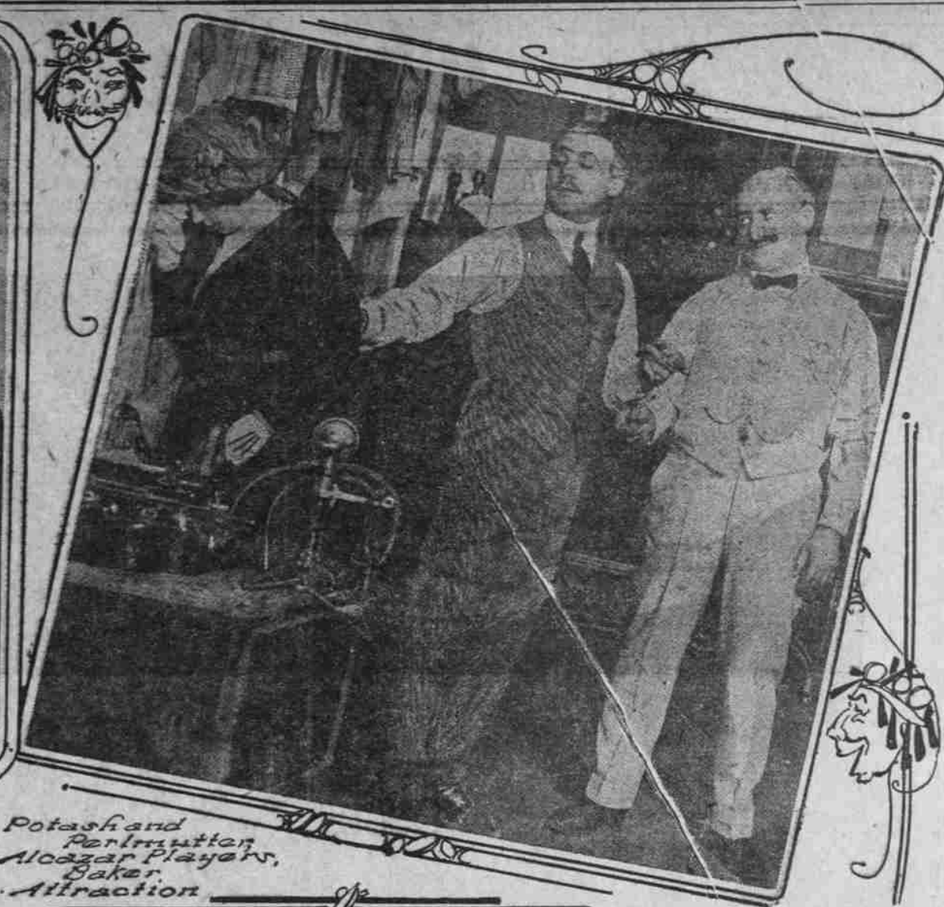
The DRAMA

Scene in "The 13th Chair," at the Heilig.



Potash and Perlmutter, Alcazar Players, Baker Attraction

Joseph E. Howard and Ethel Clark, Orpheum Headliners.

Bernard and Merritt, Two Musical Girls, at the Hippodrome

Lyric Rosebud Girls, in "The Rounders" at the Lyric.

BY LEONE CASS BAER:

FOLLOWERS of Dr. A. Conan Doyle in his best mood, or Anna Katharine Green, or, going further back and lower down in the literary scale, Nicholas Carter, and other lesser luminaries or larger lights of mystery stories are going to see their dearly beloveds' several novels put out of joint at the Heilig this week-end.

Bayard Veiller, who wrote "Within the Law," which is not a mystery play at all, has gone all the mystery experts one better and fashioned a play, "The Thirteenth Chair," an absorbing story of love and romance, into which he has woven a fascinating mystery that alternately chills and thrills and keeps one guessing as to the final outcome. A crime is committed in the first scene during a spiritualistic seance. There are 12 persons present, the doors and windows are locked and the stage darkened, as is supposed to be necessary in all communications with the spirit world, and when the lights are turned on one of the party is found stabbed in the back. Suspicion is placed on everyone present. Circumstantial evidence points strongly to Helen O'Neill, who, it develops, is the daughter of the medium, and it devolves upon her to shield her daughter and fasten the guilt upon the real murderer.

The crime, the unraveling of which forms the story, is committed in full view of the audience while the theater is darkened for the spiritualistic seance and in a room of which the doors and windows are locked. Then, with lights up, is shown the process of the police commissioner's investigation. Thrill is piled upon thrill and clew upon clew is taken up and rejected, while each of the 12 persons present are suspected of the murder.

It is safe to say that no one in the audience can point out the guilty one until a confession is made just before the final curtain. For its presentation here Mr. Harris has assembled a cast that is in every way the equal of that which played in New York and includes Katherine Grey, Louise Brownell, Kathleen Comegys, marta Spears, Beatrice James, Marion Little, Beatrice MacMullin, Brinsley Shaw, John T. Dwyer, Bruce Elmore, John Delson, Sidney Dudley and H. R. Irving. The production is a replica of that used at the Forty-eighth-street Theater during its successful run in New York.

The engagement opens on Thursday night, continuing for the remainder of the week, with a matinee on Saturday.

In the following week Mizzi Hajos comes to us at the Heilig in Henry Savage's production, "Pom Pom." Tom Walsh, a former Baker player, is in Mizzi's supporting company.

Our old friends Abie and Mawruss, of Saturday Evening Post fame, return to the Baker in "Potash and Perlmutter," which is the original of the Montague Glass series and the funniest. The second play, "Potash and Perlmutter in Society," is not half so clever or so quaintly humorous as is the original and, of course, the third play of the series, the one in which the two Jewish partners get interested in the motion picture game, is a big success now running in New York and possibly will visit us in a traveling production before we see it in stock.

However, the original and first of the series, squabbling Mawruss and gentle old Abie, business partners in the cloak and suit business, with their trials and tribulations socially and professionally, is good enough entertainment for all of us who like the Montague Glass brand of humor. The Alcazar Players will put on a fine production of it, too, with Edward Everett Horton as Mawruss Perlmutter and George Taylor in his former success as Abe Potash. Ruth Gates will play the role of the model, Miss Goldman, who brings gladness and prosperity out of chaos and woe in the business firm. Lora Rogers will be Mrs. Rosie Potash, a role she played last season with delightful humor.

For the past three weeks the Orpheum shows have been boxoffice-linemakers and now comes Joseph E. Howard, the rival of Nat Goodwin for a matrimonial record, who is the star of the show opening at the Heilig this afternoon in a brand-new act called "A Musical World Revue." Harold Bauer, piano maestro, has the theater for next Wednesday night and, perforce, the Orpheum will not be able to present an extra performance that night. This necessitates closing of the Orpheum show next Wednesday afternoon with the matinee.

Mr. Howard made his first hit as a composer when he wrote "Honey, Will You Miss Me When I'm Gone," and it was this song that attracted Charles K. Harris, the song writer and publisher. Probably his best-known composition is "I Wonder Who's Kissing Her Now," which reached a sale of 1,500,000 copies. Aside from the 400 or so popular songs and the many musical comedies, Mr. Howard has written, he is also credited with the official state songs of Washington and Montana.

His present leading woman, Ethelyn Clark, is the selfsame winsome little person who played with him alone in their musical skit which Orpheum patrons saw two seasons ago.

A glimpse of Ethelyn Clark's gown repertoire at the Orpheum might challenge the imagination of even a pioneer like Gaby Deslys. There are some two dozen in the collection, and of these Miss Clark wears 13 or 14 in the course of one performance.

Another big pretentious musical comedy in tabloid condensatica comes to top Pantages new bill, opening tomorrow. "The Court Room Girls," featuring Robert Milliken, Ruth Francis and Herbert Broske, comes with excellent notices. Larie La Varre, a late star of the New York Winter Garden, is another on the list, and so is Chauncey Monroe and his company in "A Business Proposal."

Dillon and Franks and the Lyric Musical Comedy Company will present one of the most popular of the Lyric bills, entitled "The Rounders," for the week beginning today. It is one which gives these clever comedians unlimited opportunity for their original class of work as Mike and Ike, the Irish and Hebraic characters. Among the song numbers introduced will be "They're All Going Into the Movies," made famous by Francis White, who, a few years ago, was a member of the Lyric Company. There is a Lyric matinee every day and two extra feature nights, known as "Country Store" night Tuesday and chorus girls' contest Friday.

A bright hue has been added to the prospect of the city's current musical season by the completion of all arrangements for a visit of the San Carlo Opera Company, that splendid organization which some years back numbered among its leading songbirds such artists as Nordica, Constantino, Campanari and others. Constantino appeared with the company as late as two seasons ago, but has now been replaced by his young countryman, Salazar, whose singing in the East recently produced a sensation.

This opera event is easily the musical-theatrical event of the Winter here, and is peculiarly of interest because Portland is the only Coast city that will hear the artists. A special train will bring them here and take them away eastward. The sojourn of this grandly successful aggregation here is for one week, and local opera devotees will have a chance to judge of the merits of the only operatic body now on tour. Its forces will come here complete, with the 20 celebrities, complete grand opera orchestra and a brilliant singing chorus, the nucleus of which was brought direct from the celebrated Italian chorus schools.

In scheduling this interesting engagement at the Auditorium, the Portland promoters directly have in mind the extraordinary successes of the stars in the big Eastern opera-loving communities, where the singers have been received with really great acclaim. Denver's opera enthusiasts heard the songbirds last week, and Washington's cultural element will have the artists for one week early in April in the company's annual engagement at the Belasco Theater, opposite the White House.

"13TH CHAIR" AT HEILIG

Big Metropolitan Success Full of Mystery and Thrills.

No event on the local theatrical calendar of the present season is invested with greater interest or more anticipation of genuine enjoyment than the engagement of "The Thirteenth Chair," which comes to the Heilig this week, starting Thursday.

This melodrama of mystery, the latest work of Bayard Veiller, who also wrote "Within the Law," was the most emphatic hit of last season in New York. It ran for a solid year playing to audiences that crowded the Forty-eighth-street Threater to capacity. It can boast of that peculiar and indefinable quality in a play which causes those who have seen it to remain unsatisfied until all of their friends and neighbors have seen it.

The central and most important character of "The 13th Chair" is Rosalie LaGrange, an aged spiritualistic medium. Summoned to a home whose occupants are strangers to her, she finds that one member of the dinner party plans to make use of her extraordinary powers to assist him in solving the mystery surrounding the murder of his friend.

The seance proceeds in the dark and when the lights are thrown on, the inquisitive gentleman himself is found to have been murdered in exactly the same manner that his friend was done to death. Every door and window of the room has been locked and it is absolutely certain that no one has either entered or departed from the room since the beginning of the seance.

It is the working out of this second mystery which provides the story of the play and furnishes many thrills.

"The 13th Chair" will be presented here by a skillfully selected and carefully trained company led by Katherine Grey. The role of Police Inspector Donohue, next in importance to that of Rosalie LaGrange, is in the hands of Brinsley Shaw. Others in the cast whose reputations are founded upon past demonstrations of more than ordinary ability are Kathleen Comegys, Louise Brownell, Marta Spears, Beatrice James, Marion Little, John T. Dwyer, Bruce Elmore, John Delson, Sidney Dudley and H. R. Irving.

ORPHEUM BILL IS PROMISING

Joseph Howard and Ethelyn Clark to Be Seen in 'Musical World Revue.'

Joseph E. Howard, composer of hundreds of popular songs, many of which have been whistled the world over, is the star of the Orpheum show opening at the Heilig Theater this afternoon. Mr. Howard is principally assisted by Ethelyn Clark, who was his partner here two years ago. "A Musical World Revue," lauded as one of the most spectacular acts booked over the Orpheum this season, is the Howard vehicle.

There are several scenes in "A Musical World Revue" and extra stagehands are required for the various effects. As an indication of the merit of Mr. Howard's new act it is pointed out that he is the first Orpheum star this season that has not divided big-type honors with other artists in the show. The Howard act occupies the stage for more than half an hour and is put on with all the grandeur of a Broadway production.

Remaining acts are Frank Crumit, the one-man glee club, a great Portland favorite, who was the big applause hit of an Orpheum show here two years ago; Regina Connelli and Ruby Craven in the Washington Square Players' success, "Moondown," from the pen of John Reed, of Portland, the well-known war correspondent and writer; Roy Rice and Mary Werner in one of the latest novelties, "On the Scaffold," written by Blanche Merrill; Le Grohs in a pantomimic novelty which has placed these artists in the list of standard big-time vaudeville acts; Isabelle d'Armond and Darrell in "The Demi-Tasse Revue," programmed as being served and poured by Addison Burkhart and the Kanazawa boys, equilibrists with a laugh.

The Orpheum Travel Weekly will show moving picture views of foreign lands and the show will be completed by a 20-minute concert by the orchestra under the direction of George E. Jeffery preceding every performance.

Owing to the fact that the Heilig Theater has been engaged for next Wednesday night for the Harold Bauer concert, an extra performance of Orpheum vaudeville will not be presented that night. This necessitates closing of the Orpheum show with the matinee next Wednesday.

PANTAGES PRESENTS BIG BILL

Musical Comedy, "The Courtroom Girls," Is Headliner.

Laughter will rule the boards at Pantages for the week commencing with tomorrow's matinee, when George Choos presents the 1918 musical comedy, "The Courtroom Girls," as the featured attraction on a programme scintilating with brilliant numbers.

Robert Milliken, recently the principal comedian with the Triangle Motion Picture Corporation, comes in a similar role in "The Courtroom Girls." His principal support includes charming Ruth Francis, one of the prettiest of prima donnas, and Herbert Broske, a well-known entertainer.

The New Year beauty chorus consists of attractive young women who sing and dance with rare gusto.

Tinkling tunes, irresistibly funny situations and dazzling dances mark the progress of the plot, while the costuming and staging is exceptionally handsome.

Stewart Jackson and Dorothy Wahl come direct from the New York Winter Garden and "The Girl From Brazil" with their own musical creation, "Too Late." This is one of the best acts of the season and one for which many booking agents struggled to place on their respective circuits. Miss Wahl is a winsome singing comedienne and Mr. Jackson leaves nothing undone in creating blue ribbon entertainment.

Will Burns and Ed Lynn have a delightfully funny burlesque in which much new material is introduced. Their jokes are happy ones and their patter never goes stale.

Marie LaVarre is another New York Winter Garden star who is to be seen here for the first time. Miss LaVarre comes with her original song creations and her gowns are marvels in sartorial art.

Hill and Ackerman have a great mirthmaker in "Snonsense," keeping the audience in a gale of laughter from rise to fall of curtain.

The funny side of business life is seen in the rapid fire sketch offered by Chauncey Monroe and his company. The act offers many surprises and it will be enjoyed keenly.

"The Fatal Ring" is drawing to a close in its 18th episode and what happens to the daring heroine, so well played by Pearl White, will soon be known.

The Donald sisters in their striking performance close their engagement with the continuous performance today from 2 to 11 o'clock, supported by an all-star bill including "The Cycle of Mirth," in which appears Hal Germanus, the former Portland social favorite.

HIPPODROME BILL ATTRACTIVE

"Camp in Rockies" Will Be Feature of Show Opening Today.

An out of the ordinary act will topline the new show which will open Sunday afternoon at the Hippodrome Theater. The title of the act is "Camp in the Rockies." It is a novelty production in poem, story and song from the pen of William P. Burt.

The stage setting will be an especial delight. It will depict a beautiful campground in the heart of the Rocky Mountains. The characters are the guide, the man with a grouch, the fisherman, the contented one and the annoying chap. They are said to have wonderful voices and promise to provide a very entertaining act.

An entirely different act will be presented by the De Volo brothers, fine-looking young men of athletic build, who will present a cycling act. Most cycling acts in these days are practically the same, but the hazardous daring in this act is said never to have been excelled. "The Whirl of Death" is the feature of the act. It is said to be an exhibition of remarkable riding and an entertainment that enthuses, excites and thrills.

George F. Hall is a veteran monologist who is reputed to score high with the big personal hit of the new bill. Hall will recite "The Man From Eldorado," by Robert Service, and the "Whitest Man on Earth," in convincing fashion. He is one of the few men who can recite a Service poem properly. He will also do a little singing.

Knight, Benson and Holloway are old favorites who will repeat their previous successes. Holloway's comedy

SEATS SELLING

HAROLD BAUER

Direction STEERS & COMAN

HEILIG THEATER

JAN. 9

Prices

Floor.....$2, $1.50
Balcony.....$2, $1.50, $1, 75c
Gallery, reserved.....75c
Admission.....50c

TICKET OFFICE SALE OPENS TOMORROW

HEILIG THEATER Broadway at Taylor Main 1 and A 1122 THIS WEEK

THURSDAY FRIDAY SATURDAY NIGHTS, Jan. 10, 11, 12

SPECIAL-PRICE MATINEE SATURDAY

THE SEASON'S DRAMATIC SENSATION

WILLIAM HARRIS JR. PRESENTS

BAYARD VEILLER'S MYSTERY ROMANCE

THE 13th CHAIR

WITH KATHERINE GREY AND AN EXCELLENT CAST

TWELVE AND A HALF TIMES AS GOOD AS "WITHIN THE LAW"—NEW YORK TRIBUNE

PRICES

EVENINGS—Floor, $1.50. Balcony, $1.00, 75c, 50c. Gallery 50c.
SATURDAY MATINEE—Floor, $1.00. Balcony, $1.00, 75c, 50c. Gallery 50c.

SUN MON TUES WED AFTERNOON 10¢ TO 50¢

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Orpheum

SUPERIOR VAUDEVILLE

SUN MON TUES NIGHT 10¢ TO 75¢

JOSEPH E. HOWARD

THE WELL-KNOWN COMPOSER

In

A Musical World Revue

NO SHOW WEDNESDAY NIGHT

FRANK CRUMIT—The One-Man Glee Club

REGINA CONNELLI and RUBY CRAVEN—In the Washington Square Piayers' Success, "Moondown"

ROY RICE and MARY WERNER—"On the Scaffold," by Blanche Merrill

LE GROHS—A Pantomimic Novelty

ISABELLE D'ARMOND and DARRELL—In "The Demi Tasse Revue" Served and Poured by Addison Burkhart

KANAZAWA BOYS—Equilibrists with a laugh

Orpheum Travel Weekly Concert Orchestra