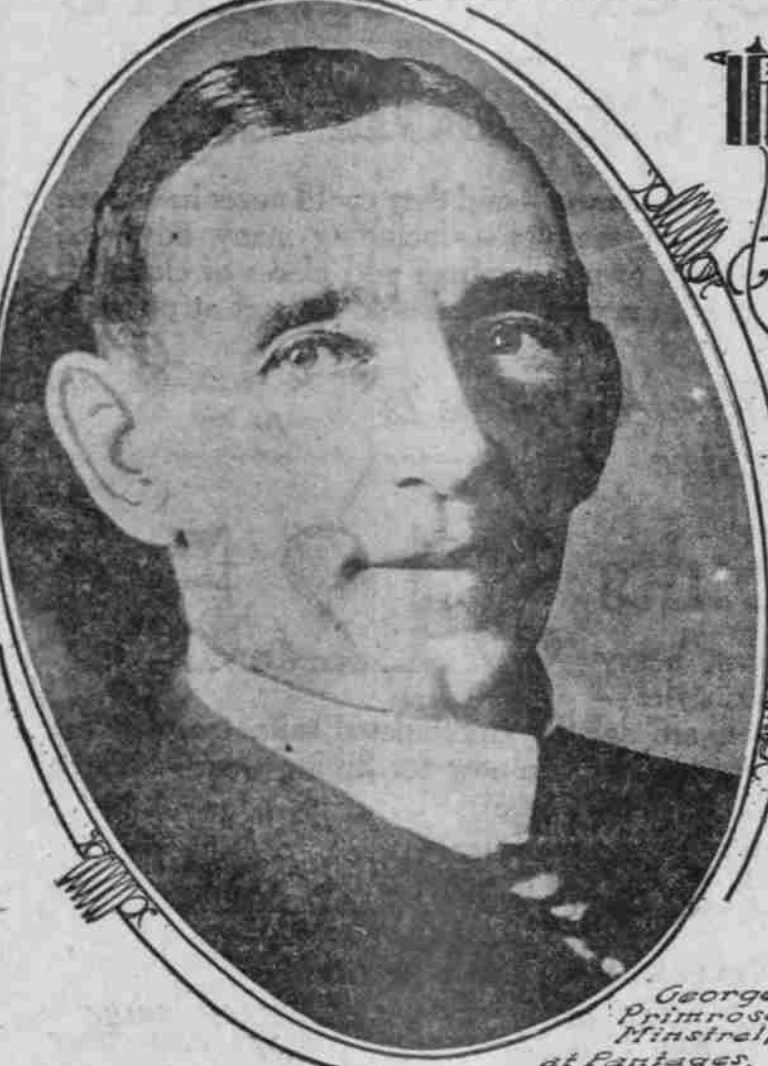


# The Stage



John E. Kellard, in Shakespearean Repertoire, at the Helbig.

Alan Brooks, Toots Paka, Orpheum Headliners.



George Primrose, Minstrel, at Pantages.



Emma Trusty, Lyric Rosebud, in 'The Gibson Girl' at the Lyric.



May Earle, at the Hippodrome, in 'Love We Love My Dog.'

BY LEONE CASS BAER.

The Virginia Judge, Walter C. Kelly, whose annual visits to us in vaudeville are events to look forward to and remember pleasantly, contributes his views on "After the War-War" to variety, a theatrical publication, and it is so well written, so timely, and covers the situation so thoroughly and with the rare good humor for which the Judge (who isn't a Judge at all) is noted, that it is reprinted in full to lead off this department today.

"Despite the bloody debacle through which the world is passing, there is no doubt that the above query is engaging the profound attention of the thousands of Europe and the exchanges of the world. That there will be epoch-making changes in the political, social, artistic and industrial affairs of mankind must be patent to the most casual observer of the tragedy which for nearly four years has drained the resources of humanity in both blood and treasure, to what must be near the point of collapse for many or all of the European belligerents.

"The utter lack of any such safeguards in the theatrical profession will, after the war, undoubtedly result in a reformation of morality in America and England and her colonies, consisting of thousands of young soldiers returning from their great adventure, no longer willing to resume the prosaic and well-ordered business careers, or trade apprenticeships of pre-war days, and the halo with which waiting sweethearts will crown them, will result in more "bendable" knees than have ever been seen in the U. S. O. has ever dreamt of.

"In addition to this we may look for a host of German acrobats with Swiss and French names, willing to do eight shows daily, room over a bowling alley, dine in Greek restaurants and travel by day coach from New York to Seattle. Trench quartets, Red Cross nurses who have never smelled liniment, impoverished princes and heroes of doubtful title, makeshift hand-painted-in-the-act sketches, and acting by lying agents, will, unless the powers that be in big-time vaudeville prevent, give American audiences damning proof of the horrors of war.

"Nor will England escape her share of this tragedy, much as she has suffered in the cause of liberty. She must prepare after peace to meet the heartless attack of a hoard of rattle singers, jazz band players, asthmatic serenos and clever "boys from the West" whose efforts to entertain will make a Turkish assault seem to them tame and commonplace.

"And here I would sound a note of warning to the legitimate and revue managers. William A. Brady, David Belasco and Al H. Woods may well prepare to furnish butter parts to a thousand embers, Irving and Messers. Hubert Dillingham, Cohen and Ziegfeld will do well to prepare for the reception of a "Death Battalion" of Russian ballerinas and ballet masters, who may now come laden with caviar and reeking of the odor of the steamer, without permission of His Imperial Majesty, Nick Romanoff.

"The one streak of silver to this cloud of gloomy predictions lies in the fact that owing to food conditions in the central empire we shall not be annoyed by any influx of monkey, bird and dog acts, they being mostly booked ahead in the kitchens of Berlin.

"I commented the perusal of this epistle to the English-speaking members of our profession here and abroad, whether their lot be managerial, journalistic or artistic, that mutual usefulness and good judgment on the part of all may result in a continuance of normal and prosperous conditions after the dawn of peace, which will be mutually shared by all we dwellers in the "Land of Make-Believe."

travels have not visited us in several seasons. Hanford came to us a year ago, it's true, but he was lecturing with a picture, Margaret Anglin's one venture into Shakespearean productions proved as disastrous financially and, if the truth be told, historically that she has confined her activities to other channels since. William Faverham occasionally bursts into print as having revived efforts to revive his one worthy while role of Mark Anthony in his own idea of Julius Caesar. "The Ben Greet Players" who sadly deteriorate with the passing seasons and do not command half the interest of earlier days, dropped in on us this Spring for a revival of "The Merchant of Venice." A good wind blew "The Stratford of Avon" players, an English company, in our direction a few seasons ago and the splendid performances have never been forgotten by those of us who were fortunate enough to witness them.

Robert Mantell, the always dependable, who can usually be relied upon for a visit at least once each season, has been having his fling, he and his young wife, Genevieve Hamper, in the motion pictures and now rumor hath it that when he returns to the legitimate stage he will be in a modern play. Heaven forbid! Which is all to say that we are to have a brief Shakespearean season.

John E. Kellard is coming to the Helbig next Thursday night, in "Hamlet." On Friday night he presents "Macbeth." At a special matinee on Saturday he will appear as Shylock in "The Merchant of Venice," and Saturday night the engagement closes in "Othello." Mr. Kellard is an English actor and reviewers agree that his playing of Shakespearean roles is one of the genuine dramatic surprises of the season.

Georgianna Wilson, a handsome, youthful, emotional actress, is Mr. Kellard's leading woman, and his support is said to be an excellent one. In the week following we are to have the incomparable Mitzel Hines in "Tom Pom," the first of the Henry Savage musical productions to visit us this year.

Another play entirely new to Portland is "The Cinderella Man," in which the Alcazar Players will open this afternoon. A tender little comedy it is of the quality of "Daddy Long Legs," and was written by Edward Childs Carpenter. From the Lets-Pretend-Land of its title, by way of the house-tops a poor little rich girl finds her way to the cheerless attic of a young brood. She has just come home from abroad to live with a father whom she

has not seen for many years, and who is too engrossed with business and his own affairs to give her any of the companionship and sympathy for which she craves.

In search of an outlet for her affections, she packs a Christmas basket and scrambles over the roof. In the midst of her Santa Claus visit the young man returns to drag her from her hiding place in the closet just when he is beginning to believe in

fairies. Knowing of his pride she pretends to be but the companion to the rich girl, which disarms him and they become real comrades. The visits become a part of their daily lives and she helps him work on an opera libretto, until the old virago landlady breaks in upon their innocent parties and ejects her tenant. Dark days follow, but genius, romance and love must needs win in the end. All of this is told in a series of pretty incidents and surprises which leave everyone in the happiest frame of mind. The play ran a whole season at the Hudson Theater in New York under Oliver Morosco's direction and has just been released for stock.

Ruth Gates will play the role of the girl and Edward Everett Horton that of the poor young poet, with all the rest of the Alcazar cast in support. After several weeks of no vaudeville on Wednesday nights at the Helbig the Orpheum now steps out into its old form and announces that circumstances permit it to give an extra show this week. So the three-star show opening today will give an extra performance next Wednesday night. Use of this Wednesday night by the Orpheum seems to be timely as Seattle has lauded this week's show as one of the really, truly excellent ones of the season and a glimpse of the programme shows that it has plenty of variety.

The headliner is Alan Brooks, he of the spiral staircase fame in "Straightened Out," who comes to us in a vehicle which is new to the West. The new act is called "Dollars and Sense."

Elisa Ruegger, who long has been heralded as the world's greatest 'cellist, is another one of the stars. This season Miss Ruegger has her own company and she is accompanied by Edmund Lichenstein, violinist and conductor, and Miss Zhay Clark, harpist.

The third big-type artist of the Orpheum show is Toots Paka, who will entertain with her own hula-hula dancing and singing and playing by her troupe of Hawaiian singers and instrumentalists.

Recently the Orpheum show included a Portland girl and the press agent had numerous nice things to say about her as an artistic entertainer. She came and made good as all who recall the act of Rita Boland will remember. Now comes another Portland girl and the announcements about her are just as praiseful as those that heralded Rita.

The Portland girl to appear with the Orpheum show to open at the Helbig this afternoon is Clara Howard. Clara was a big hit here several years ago in one of the cabarets, such a big hit, in fact, that she was retained by the

hotel through several changes of entertainers.

George Primrose, veteran minstrel and soft-shoe dancer who has provided material for a myriad of "correct imitations," returns to Pantages next week with his seven "all-star" minstrel boys. Jan Rubini, a noted Swedish violinist, is making his first tour in vaudeville over Pantages and is on next week's bill. Alice Hamilton, comedienne; Harriette's Marionettes, the Florenz brothers, acrobats, and Barton and Hill are others on the bill.

"The Gibson Girl" is a frothy concoction of mirth and melody, will open at the Lyric this afternoon, featuring the inevitable Mike and Ike in new roles, with the Rosebud Girls and The Rialto Quartet in late song hits. "The Gibson Girl" is a happy farce set to music and the plot carries a variety of mixups and cases of mistaken identity calculated to keep the audience in high-gear hilarity for a couple of hours every day and evening throughout the week. Two special nights are "The Country Store" on Tuesday night, and "The Chorus Girls' Contest" on Friday night.

SHAKESPEAREAN PLAYS GAIN J. E. Kellard. To Be Seen This Week, Says Legitimate Drama Secure.

John E. Kellard is an optimist in all matters pertaining to his profession. The eminent English actor does not fear the encroachment of new cheap forms of amusement upon the legitimate theater of the future. He says:

"We hear a good deal of the grand old days and the decline and fall of the modern drama, but personally I do not believe it. We hear of the severe competition of vaudeville and the movies, all more or less healthy signs of the times, and for myself I welcome any wholesome form of entertainment. At the same time it must be granted that nothing can replace the spoken word on the stage, though competition in every art and walk of life is healthy, if we are wise enough to learn and profit by it.

"It is quite obvious from the number of people in New York alone who attend revivals of Shakespeare, who exceed by 300 per cent those who went in the old days to see Booth and Barrett. And so it is all over the states. There is much more interest manifested in the Shakespearean plays than ever before."

"I have no hesitancy in saying that, on the whole, Shakespeare is interpreted and put on the stage much better now than ever in the days of Booth. A play should be able to stand on its own merits without scenery, which should only be an accessory. An actor also should be equal to this test of his art. Scenery should be adequate, but it should not monopolize the attention, and always should remain the background, taking its place in subordinate and proper proportion to the actors. The company I have assembled this season is one of the strongest organizations that ever toured the United States."

The repertoire to be seen at the Helbig Theater, Broadway at Taylor, this week will be as follows: Thursday

night, "Hamlet"; Friday night, "Macbeth"; special matinee Saturday, "The Merchant of Venice"; Saturday night, "Othello."

"CINDERELLA MAN" IS HERE Story of Half-Starved Poet and Rich Girl Effectively Told.

In the same class of plays as "Daddy Long Legs" is "The Cinderella Man," which will be seen here for the first time this week. It will be the offering of the Alcazar players at the Baker Theater, starting this afternoon, after a run of a whole year at the Hudson Theater, New York City, under Oliver Morosco's direction. Sweet and refreshing, tender and romantic is its theme and story.

There is a poor, half-starved poet struggling for fame and fortune in a cold garret, and just across the house-tops a very rich girl whose heart is lonely and who longs to find companionship and to do good for someone in the world. She hears about the poet and steals across the roof with a Christmas basket during his absence. In the midst of her unpacking the poet returns and she hides, only to be discovered and brought forth just as he is beginning to really believe in fairies. She pretends she is the companion to the very rich girl, and a romance begins which ripens into love and final happiness after all the clouds and barriers are cleared away.

It is the telling of the story, with its many pretty incidents and charming characters and the atmosphere of innocence and sweetness that holds one's heartstrings taut throughout the entire four acts. Ruth Gates will play the girl and Edward Everett Horton the poet. Tomorrow is the regular weekly bargain night, and matinees will be given today, Wednesday and Saturday.

ORPHEUM 'EXTRA' ANNOUNCED Alan Brooks Is Headliner in New Act, "Dollars and Sense."

An extra performance of Orpheum vaudeville will be presented at the Helbig Theater next Wednesday night, the management obtaining this concession on account of the three-star merit of the show opening this afternoon. The headliner is Alan Brooks in his newest act called "Dollars and Sense." The other big-type acts are Toots Paka and her native Hawaiian singers and instrumentalists and Elisa Ruegger, famous 'cellist, and her company.

Alan Brooks is listed in big-time vaudeville as one of the best natural comedians. He has an easy-going style of acting and he puts over his laughing and dramatic points in a manner all his own. He is known particularly for his sensational success in "Straightened Out," the sketch in which he performed all kinds of antics up and down a spiral staircase in a sanitarium. "Dollars and Sense," his present vehicle, is declared the best from his post-

It is programmed as a humorous tragedy in three episodes and the peculiarity of its staging makes it one of the big novelties of the season.

Toots Paka and her company of Hawaiians entertain with real Hawaiian music and hula-hula dancing. This is one of the first Hawaiian acts to reach the big time and it is looked up to as the standard of acts of that type.

Elisa Ruegger, Belgian 'cellist, has the reputation of being the world's greatest woman 'cellist and she is no popular with the American public that she has been booked four times over the Orpheum circuit. In her present tour she is accompanied by Edmund Lichenstein, violinist and conductor, and Miss Zhay Clark, harpist.

Of especial interest to Portland is the fact that Clara Howard, a former resident of this city, is one of the hits of the new Orpheum show. Miss Howard was a cabaret favorite here several years ago and her popularity in Portland led to her success in vaudeville. She is programmed as "The Musical Comedy Girl," and entertains with songs and stories. One of the most popular bits of her Orpheum act is her mimicry of Charlie Chaplin, and her impersonation of the "Tramp" is a hit.

Remaining acts are: Keller Mack, an old favorite, and Anna Earl in original songs and patter written by Mr. Mack; Jack King and Morton Harvey in a song programme of unusual excellence; the Alaska trio in "A Night on the Yukon," presenting sports of the frozen North; the Orpheum Travel Weekly, with interesting moving-picture views of foreign lands, and the Orpheum orchestra under leadership of George E. Jeffery in a high-class concert preceding every performance.

PRIMROSE SURE OF WELCOME World-Famous Minstrel to Be Seen at Pantages Tomorrow.

Portland will welcome home its own George Primrose, world famous minstrel, and until the lure of the footlights grew too strong for the master of minstrelsy, a resident of the City of Roses, when he comes at the head of his own company as the bannered feature at Pantages for the week commencing with the matinee tomorrow.

Mr. Primrose has been one of the foremost entertainers before the public for many years. He is a pioneer minstrel, and while many who once made merry with him and shared his fame have passed on, Mr. Primrose makes his triumphant return, introducing the same marvelous dancing that made him a celebrity for many seasons.

Not content with offering the delights of minstrelsy as he knew it years ago, Mr. Primrose has surrounded himself with a company of seven excellent young entertainers who handle their blackface roles with all the skill of their predecessors.

This will undoubtedly be Mr. Primrose's farewell tour, for his handsome home on Terwilliger boulevard awaits him and he will probably return here in the Spring to make his permanent residence near Portland.

Supporting Mr. Primrose is a programme of exceptional vaudeville, including Barton Finlay and Charley Hill in their own novelty, "Vodvil' la Mode," an act that has been described as a scream throughout the East, where it has been recently presented with rare success. There are numerous novelties to keep the audience delighted.

Jan Rubini, the celebrated young (Continued on Page 2, Column 2)



Hawthorne and Ross, 400 lbs. of Comedy, at the Strand.