

Mitzi and the Burglars



Mitzi and the Burglars in "Pom-Pom" at the Heilig.

BY LEONE CASS BAKER.

YOU can't go wrong by going to "Pom-Pom," but first take out burglar insurance, for Mitzi, as Pom-Pom, the pickpocket, is bound to steal your heart away.

So writes one reviewer in calm, unimpassioned truth in a New York paper, and so say all the others in every hamlet and big city where the booking agents of the Savage forces are sending the petite, incomparable Mitzi. We are speaking of Miss Hajos, who isn't Miss Hajos any more since she dropped the Hajos from her name and became merely Mitzi. It used to be Mitzi, and we fell all over ourselves trying to pronounce it, getting it "miszy," "miszy" or "meazy," according to our lights.

Occasionally little Mitzi gave out an interview wherein she mentioned, upon being urged, that her first name was pronounced Mee-ty, and that Hajos is pronounced Hay-osh. The information would struggle into print, and a few of us learn how to pronounce the little prima donna's queer name, and then a new crop of mispronouncers would arise. Finally, in desperation, Mitzi Hajos went to court—she's a full-blooded American citizen now, you know, and had the Hajos forever eliminated and the spelling of Mitzi changed to Mitzi, so that all who run may read aright. So it is Mitzi who is coming to us as the little pickpocket in "Pom-Pom," in the musical comedy of that name.

Mitzi just cannot remember when she was not an actress. At the age of 4 she was the pet of the neighborhood in the little old country village where she was always ready to sing a song or speak a piece without being asked, and they were generally of her own authorship. When the families gathered at the cabaret gardens to spend a sociable afternoon or evening Mitzi entertained them from the center of the table, her tiny feet keeping time among the plates and glasses, and many a bit of money came her way as reward to the funny tot who even then performed such elfish antics and whose baby voice tinkled so sweetly.

Mitzi declares that her first ideas of business principles came at that time, when she learned that she received more money if she had a new song or performed a new bit of business.

At school she usually wrote the plays that the children performed, or changed the parts so that her own, which was always the principal part, was the one to have none of it, was very "fat" and prominent.

Then came the real stage, which, according to Mitzi, just as it came, for there was never a time when she was not preparing for it; the lights, the applause, the fascination of it all, just as she had dreamed about it. She was graduated from the National Music Arts Institute in two years, although the course demanded seven years' time. The newer actress' apprenticeship by playing small parts.

Mitzi played the leading role and was the prima donna. Her versatility was immediately recognized. Every theatrical manager knows that it is not difficult to find a singer for comic opera, or an actress, but to find both in one, and find that one capable of dancing like a fairy, is a most difficult thing lying awake nights to think about.

Mitzi first came to the attention of American theatergoers when she played the hen pheasant in "A Barnyard Romeo." The next season she was a star—the lovely princess of "The Spring Maid." Then came two years in the title role of "Sari," of delightful memory. In both of these productions Mitzi visited us at the Heilig.

But the part which has given Mitzi the greatest opportunity to display her versatility as an entertainer is "Pom-Pom," in which she appeared for more than 100 successive nights last season in New York City. In this operetta she is part of the time a dainty prima donna, but most of the time she is a saucy little gamin, a pickpocket, rolicking among the thieves. According to New York critics, Mitzi wears her trousers better and is the best girl-boy the American stage has ever known, and she is widely acclaimed as the "foremost of dramatic actresses in comic opera."

Henry W. Savage rather excelled himself when he presented Mitzi in "Pom-Pom." His name had been for so many years associated with the unusual since the days he gave the stage the "Woodland," with all its leading characters as birds; his "Pilsen," his grand opera in English at popular prices, and dozens of other offerings, all of a new and "different" type, that it was not believed he could continue to avoid the commonplace. Perhaps it was difficult, for it will be remembered by those interested in matters of the stage that there was an interim of a season or two after he had brought out Mitzi in "Sari," with its "different" Mitzi,

story and romance, before the announcement came of "Pom-Pom."

But, with the opening of the new place, the unanimous judgment was that Henry W. Savage had again explored new fields for novelty. Mitzi was reckoned the first of these. She was likened to Letitia and Maggie Mitchell, the much-loved of their time, and then it was generally decided that the saucy Mitzi had methods of her own that charmed men and women alike, and in that she was individual to her artistic fingertips, for it is known that all stage favorites before have made their appeal to one or the other sex almost alone.

"Pom-Pom" has been classed as the first melodramatic comic opera to come with a chain of circumstances that halts the heart action of its observers as frequently as any of the "crook" plays of recent years, yet it would not be like the Henry W. Savage of old if fluttering femininity that could sing and dance, big stage pictures for a story with much humor had been left out, no matter how far his hunt for novelty, and all these, too, are promised in the word that has preceded Mitzi, smallest of great prima donnas, in "Pom-Pom." The engagement opens on Thursday night and continues for the rest of the week, with a matinee on Saturday.

"Speaking of 'Pom-Pom,' there's a former Baker player, Maudie Walsh, appearing in Mitzi's support, and since he was a great favorite with local theater fans his return is certain to be welcomed.

The Baker management has been deluged with requests from patrons who failed to see the dramatic play "On Trial," in which the Alcazar Players made their initial bow to Portland last season. The play was a financial and an artistic success, and popular clamor for its repetition has been made by the witness in the box on Thursday night and continues for the rest of the week.

"On Trial" is one of the long list of Cohen & Harris successes, and considered solely as a dramatic entertainment, has few superiors on the modern stage.

The sensational feature in this play is its fast-moving stage, which admits of rapid scene changes and the novel treatment of projecting the plot of the story forward, the while the action is depicted in the past.

The entire plot of the play is concerned with a murder trial punctuated with thrilling situations and climaxes. The opening scene is the courtroom, with one of the two big revolving stages crowded with people. As each witness is called to the stand and begins to testify the lights slowly fade, darkness follows and when the lights flash up the stage has been whirled around so that the testimony supposed to be given by the witness is lived over again. At the close the stage whirls around, bringing us once more into the courtroom scene. It is all tremendously interesting and novel, quite aside from the gripping big story "On Trial" tells.

Inasmuch as the staging is so unique and elaborate great credit is given Stage Director Walter Gilbert and his assistant, Walter Seligman, two actors who seldom receive from the audience any of the plaudits they deserve, because they're modest and only come out whenever some small role absolutely calls upon them to appear.

The entire Alcazar cast will appear in this play. Reports from the box office advise that the advance seat sale is one of the season's largest.

bottom and one looming in big type in the center.

The headliners are the Four Marx Brothers and company in "Home Again," a musical comedy. The extra added attractions are Comfort and King, "Coontown Divorcons," and George Austin Moore and Cordella Haager, great favorites in Portland, who are traveling the Orpheum again after returning from a world tour.

The fourth feature of the show is "You," a symbolic playlet presented by Bessie Rempel and her players.

In vaudeville, four of a kind stands for the Four Marx brothers, in their musical comedy, "Home Again." Four of them, beginning with the youngest, by the way, was the vaudeville trail-blazer of the talented quartet—Milton, Julius, Arthur and Leonard—these clever brothers have made for themselves an enviable reputation in vaudeville.

In "Home Again," their latest vehicle, these accomplished funsters, supported by a large company, present their offering in rapid-fire fashion, flashing in and out from one ex-cruciatingly funny situation into another, creating a cascade of laughter that lasts until the curtain is rung down at the finish.

They come from a theatrical family, these talented four. Their mother and manager, Minnie Palmer, was at one time a member of the vaudeville duo of the Palmer Sisters, and their maternal grandfather, now 98 years old, is Levi Schenberg, at one time a well-known ventriloquist and magician.

Comfort and King are veterans of minstrelsy. They were members of the principal aggregations of black-faced funsters who toured the country up to ten years ago. Both appeared as members of "Honey Boy" Evans' Minstrels, King as one of the end-men and Comfort as the interlocutor. Mr. King has but few superiors as a delineator of negro characters. In "Coontown Divorcons," he appears in the dual role of Sam and Salomander's wife, both of whom seek the same lawyer, played by Mr. Comfort. Mr. Comfort has a splendid voice in addition to his other talents.

George Austin Moore and Cordella Haager, who are one of the stellar acts of the new Orpheum show, in a divertissement of songs and stories, were in the thick of the recent revolution in China when General Chang Huan, the Northern chief, deposed the Republican government and reinstated the boy ex-emperor on his throne at Peking. At the height of the rumpus, Mr. Moore and Miss Haager were in Tientsin, the hub of the anti-Chang Huan activities, putting on dramatic

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Four Marx Bros. and Co. Orpheum Headliners



Scene From "On Trial" Alcazar Players Baker Attraction.



Daisy Deane, at the Lyric, in "The Night Owls."



Ella Hager, of Orr and Hager, at the Hippodrome.

performances for the benefit of the white residents. A short time ago they returned home and were immediately started on a tour of the Orpheum circuit.

Direct from the East, "You," said by critics to be one of the most brilliant satires on modern life seen on the vaudeville stage this season, is headed by Bessie Rempel and a capable cast of players.

Written by Harriet Rempel, sister of Bessie, who is appearing on the Orpheum circuit in another playlet, this offering attempts to show that every one has a real and an artificial self and that usually we say what we do not mean, rarely disclosing our true self. The method of presentation which is one of the novelties of the playlet consists in opening the act with a black velvet drop. At the extreme right hand side there appears the head of a girl lighted up by a spotlight. She tells the audience she is Every-girl's Realself. At the extreme left hand side there appears similarly the head of a boy. He says he is Every-boy's Realself. The drop then sepa-

rates in the middle disclosing Every-girl and Every-boy seated at a table. After each question and reply by the couple in the room the "Realselfs" make comments giving out what is really going on in the minds of the two.

Wilson's Lions, a spectacular, big act featuring eight man-eating lions of the jungle in an interesting act, will top the list of attractions on Pantages' new bill, opening tomorrow.

FOUR-STAR SHOW AT ORPHEUM

"Home Again," Headline Act, Musical Comedy and Show in Itself.

Special arrangements have been made by the Orpheum management to present an extra show next Wednesday night. The Orpheum show opening this afternoon is listed as one of the largest this season, every act but one carrying its own scenery and the entire company numbering more than 40 persons. In Seattle this show did a "Standing."

Room-Only" business and it is on account of this record that special steps were taken to give an extra Orpheum show in Portland.

The headline act is "Home Again," a musical comedy presented by the four Marx brothers and their large company of singers, dancers and funsters. The act is presented under the auspices of Minnie Palmer and is from the pen of Al Shean. "Home Again" is a show in itself as it holds the stage for 50 minutes.

The other big-type acts of the four-star show are Comfort and King, celebrated minstrels, who have a comedy act called "Coontown Divorcons," George Austin Moore and Cordella Haager, great favorites in Portland, who entertain with songs and stories, and Bessie Rempel and her players, who offer a symbolic playlet called "You," in which the theme reveals the real self and the sham self of humans.

Remaining acts of the new Orpheum show are: The Boyarr Company, Russian singers and dancers in "A Scene at the Kremlin of Moscow"; Doc O'Neil with his new laugh prescriptions programmed as being "Guaranteed Under the Pure Fun Law"; the "Five of Clubs" in "A Pierrot's Dream"; the Orpheum Travel Weekly showing how birds feed their young and the orchestra under direction of George E. Jeffery in a special concert programme including request numbers.

"THE NIGHT OWLS" AT LYRIC

Dillon and Franks Have Merry Mix-Up in New Comedy.

Dillon and Franks, have a couple of mirth-provoking roles this week, starting today in "The Night Owls." As Mike and Ike they elude their families on an old pretext and attend a function in the bright-light district. There is a raid, as often happens just at the wrong time, and both are "pinched."

Now, as it happens, Mike's wife, who

has long been suspicious of her spouse, has engaged a private detective to watch him with his going-out and his coming-in. She at this particular function is with the detective the night of the big raid, so she gets arrested, also.

This situation starts the trouble and with Ike's part in it, together with the presence of several others, there develops a whole lot of laughable situations, which keep the action and excitement up to the end. Order and forgiveness, of course, come out of what appears to be irretrievable chaos.

Stage Director Ben Dillon has arranged a number of unusually catchy and tuneful song hits, which will be interpolated by the clever singing principals, assisted always by the Portland Rosebud Girls, as the popular Lyric chorus is known now. Among these songs will be "China—We Owe a Lot to You," "In Berry Pickin' Time, Mickey," and "When a Dainty Peeping Ankle Peeps at You."

There is a matinee every day at the Lyric and two special evening features—Tuesday known as County Store night and Friday with its popular chorus girls' contest.

"POM-POM" COMING TO HEILIG

New Comic Opera One of Best Written by Henry W. Savage.

"Pom-Pom," the new comic opera that Henry W. Savage is reported to have lavished as much of his genius and his money on as for "The Merry Widow," "Woodland," "Prince of Pilsen" and featuring Mitzi Hajos, is coming to the Heilig Theater, Broadway at Taylor, for three nights beginning next Thursday, January 24, with a special matinee on Saturday.

"Pom-Pom" was fitted for Mitzi Hajos, Anne Caldwell, who was equally successful in modeling the personality of Montgomery and Stone for

(Concluded on Page 3, Column 2.)

SEAT SALE OPENS TOMORROW

To Theater Lovers:

The management of the Heilig Theater takes much pleasure in announcing that Henry W. Savage, the famous producer of comic operas, will send his most notable attraction to the Heilig next Thursday, Friday and Saturday evenings, with a special price Saturday matinee. Then will come the saucy Mitzi, America's foremost prima donna comedienne, in the merry comic opera, "Pom-Pom," and with her all the much-praised cast of singers, comedians, the great chorus of girlish glory, scenery by Joseph Urban, and even the "Pom-Pom" Opera Orchestra. In this offering of the world-known Mitzi in "Pom-Pom" Henry W. Savage has given his most applauded attraction since "The Merry Widow."



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