



Forrest Stanley, and Marion Hutchins, (insert-Marion at 2.00c at Luanan) in "The Bird of Paradise," at the



John Hyams and Leila McIntyre, Harry Beresford, Orpheum Headliners



Scenes From "The Unchastened Woman," Alcazar Players, at the Baker

BY LEONE CASS BAKER.

THAT there should be some official definition as to just exactly what constitutes a "performer" for charity or a benefit for the numerous war relief societies is the editorial opinion of the New York Review, which opines further that, "under the war revenue bill admissions to entertainments given for the benefit of charity or war relief societies are not subject to tax. There is every indication that we shall have benefits of all kinds galore this winter. There is not a war charity of any kind anywhere that is not planning a benefit of some sort. Some war relief societies contemplate giving a whole season of benefit performances. We shall undoubtedly witness many such benefit seasons launched in New York theaters. Now the question arises, what is a benefit? When everybody is paid for their services, actors, playwrights, managers, press agents, newspapers, etc.—and the balance of money left over after paying all expenses donated to some charity—is it a "performance for charity?" Under such an arrangement a good many folks will undoubtedly find promoting war benefits a very profitable business. This should not be permitted, for the law certainly does not intend for "charity" to be exempt from taxation, but until some ruling on the law is passed there is nothing to prevent designing persons from doing so.

The theater is going to do its bit in the war, and it is doing it according to present indications. The collection of the war taxes, which devolves solely upon the theaters in itself an immense task and one that imposes a great burden and extra expense on theaters. Legitimate theatrical business ought to be protected from war charities, but of whom there promises to be an abundant crop, unless there is a strict interpretation of the law. A performance for charity really only one who is concerned gives their services free. It is hoped that such will be the interpretation of the law.

All of which is more or less interesting to patrons of the theater.

Speaking of amusements on the immediate horizon, we must mention the return of "The Bird of Paradise." On next Thursday evening this picturesque and interesting play of Oliver Morosco opens a three-night and matinee engagement at the Heilig. His returning calls to mind the fact that it was this play which gained Oliver Morosco, a Pacific Coast producer, his entry into New York.

Mr. Morosco is now considered one of the big theatrical magnates in the East, metropolitan and has no less than ten different attractions touring the country. In addition he has many plays in preparation for the coming season.

For a number of years Mr. Morosco has been operating an unusual stock company in Los Angeles. It is there he tries out plays that are successful if the experiment proves successful the play is sent to New York for a run and then on tour.

In this manner stage successes as "The Bird of Paradise," "Veg of My Heart," "So Long, Letty," "Canary Cottage," "Lombard, Ltd.," and "Upstairs and Down," are among his successful ventures.

The Morosco plans for next season include a production of "Mary's Way Out," by Arthur Stevens, dramatic critic of the Chicago Examiner, which is at the present time undergoing the try-out process at the Morosco Theater in Los Angeles. Another play to be given its premiere in the Southern California city is Alan Dale's "Madonna of the Future." Mr. Dale is a prominent New York dramatic critic.

Besides his various plays, Mr. Morosco has built and is at present operating the beautiful Morosco Theater in New York City. Although spending much of his time, due to his numerous ventures, in New York, a certain period of each year is devoted by him to looking after his Western interests and the city where he started his career.

It has been said that once Producer Morosco has faith in a play, nothing can ever put an absolute failure on it. In the theatrical field has termed him lucky, but the fact remains he has never yet put an absolute failure on a play.

In "The Bird of Paradise" Richard Walton Tully, the author, offered the play to all the big producers, including David Belasco, but all but Mr. Morosco rejected it. He saw the possibilities and staged it. It has made him a fortune and is the one lasting success. This happens to be his fifth time in Portland and the seventh season since it was first produced.

Portlanders remember the single visit we have had from Harry Lauder, and will learn with joy of the approaching visit of this greatest single entertainer on the stage today. Mr. Lauder is to appear here on Wednesday, February 14, a lucky date, although his stay is

limited to only one day. This is Harry Lauder's final tour, and as before he comes under the banner of William Morris. The Scotch comedian's engagement in the East this season has been more in the nature of triumph than of enterprises theatrical, for in addition to his inimitable impersonations of droll Scotch characters he has something to say about the war which thrills every hearer. During Mr. Lauder's stay in Portland he will give all of his spare time to helping the work of the International Y. M. C. A., which he has, in a way, adopted as his manner of doing his "bit." He will speak to the soldiers in their camps and will tell them something about what their comrades in arms are doing "over there."

During the height of a recent sea-son in London he suddenly terminated his engagement in order to go to the front and bring the cheer of his presence to those who were offering their lives to the cause of democracy. It is at this stage of his career, while still a young man and in the zenith of his powers, that Mr. Lauder has decided to bring his stage activities to a close.

When he returns to his native heath, Mr. Lauder has announced that he will confine his activities to his home and to the alleviation of the condition of the injured survivors afterward. Thereafter he will be largely purchased in Scotland, and the stage will see him no more.

Louis Anspacher, who besides being Lewis Anspacher, actor, author, lecturer and playwright, enjoys further distinction as the husband of Katherine Kidder, is the author of "The Unchastened Woman," which the Alcazar Players are offering this week. A matinee to-day opens the week's engagement. The play is unusual, and has never been presented here. A traveling production, in which Emily Stevens, Mrs. Fiske's cousin, was starred, came as far as San Francisco last season in this play and then, by some booking decree, did not visit us. It is a tremendously interesting play, unusual in its basic idea and especially dramatic in development, providing Ruth Gates as "an unchastened woman" and Edward Everett Horton as the third angle in her triangle of affairs, respectively worth-while roles. The play is full of smart, clever lines, and brilliant repartee, and promises a big week.

Wednesday night will belong to the Orpheum at the Heilig this week, the vaudeville management negotiating again to stage a new show, and it is accounts this will be pleasing to the multitude, as the Orpheum has prepared for us another four-star show and all the big-type artists on the poster are renowned. Headlining are John Hyams and Leila McIntyre, beloved in former tours with "The Quakeress" and "The Prince of Pilsner," still visited Portland in several years. Harry Beresford is another feature and the other stars are Stuart Barnes, called "the funniest man alive," as he has been called on Broadway, and Ruth Royce, vaudeville's youngest singing comedienne.

Vaudeville has an extensive coterie of perennially delightful acts whose return from season to season is greeted with genuine pleasure, but none is more favored in the eyes of two-a-day goers than that amiable duo, John Hyams and Leila McIntyre.

Vaudeville truly the home of this ingratiating couple. Over 12 years ago, after a colorful romance in a Chicago production of "Beauty and the Beast," which culminated in their marriage, they embarked upon the two-day sea, to insure their being together in stage life. At the outset they had stormy sailing in their efforts to convince the powers that be in vaudeville that they could present a superior offering that would meet with the public's taste, but ultimately they were able to triumph, and they began their theatrical ascent. They have long been popular favorites and headliners.

Periodically, they have kept in the musical comedy field and for some time past they have been heading a theatrical enterprise of their own. Now they are returning to their closest workshop after a successful tour at the head of a large company. They will be presented in a gem of light vaudeville entertainment entitled "May-bloom," which, although quite different from the charming "Quakeress" skit which was their last vaudeville vehicle, still gives every opportunity to the delightfully comic Mr. Hyams and the fascinating Miss McIntyre.

Harry Langdon, who is one of the cleverest pantomimists in vaudeville, returns to top Pantages' new bill opening tomorrow in his hilarity act, "Johnny's New Car." This act is a show stopper every time it visits us, and as Mr. Langdon adds to it or takes from it with each season, the act remains new and pristine always. The Currier trio of street musicians, the diminutive comedienne, Dixie Harris, and Rosa Rosalind, the equestrienne, are a few of the notables on Pantages' new bill. "The Prince of Pilsner," with its scenes laid in Siberia, is the new offer-

ing at the Lyric, opening today, featuring Ben Dillon and Al Franks as Mike and Ike in their popular running.

"BIRD OF PARADISE" IS COMING

Old-Time Favorite to Be Presented at Heilig This Week.

That perennial favorite, "The Bird of Paradise," comes to the Heilig Theater, Broadway at Taylor, for three nights and Saturday matinee beginning next Thursday. This is the fifth visit of this tropically beautiful play and it is promised that it will be as carefully acted and staged as on any of its previous visits. Oliver Morosco has given the Richard Walton Tully drama an entire new scenic production.

In the cast this season will be found such players as Marion Hutchins, as "Luanan"; Forrest Stanley, a Pacific Coast favorite, as "Dr. Wilson"; John Harrington, as "the beach-comber"; Robert Forrest, as "Diana"; James Nelson, as "Hawahewa, the Fagan priest"; Rose Watson, as "Mahumahu"; James Applebee, as "the missionary"; Maude Melville, as "his psalm singing wife"; Jack Ellis, as "the planter"; Maude Farrington, as "Makia"; A. Francis Lens, as "Hoheno, the fisherman"; and James Glasgow, "Lemuel." Then there are the Hawaiian singers, dancers and musicians who give to the play the proper atmosphere of the South Sea Islands.

The story of "The Bird of Paradise" is too well known to require much of a description. For seven years it has been touring the country with unvarying success.

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The Orpheum concert orchestra, under direction of George E. Jeffery, will play a 20-minute programme preceding each performance.

"UNCHASTENED WOMAN" UNIQUE Play Opening at Baker Today Is Something Altogether New.

There has never been a play produced here in stock just like "The Unchastened Woman," in which the Alcazar Players open their week at the Baker this afternoon; never such a study in character; never such unexpected outcomes. The play was written by Oliver Morosco in New York, with Emily Stevens and a distinguished cast.

The wife, Caroline Knollys, keeping up a pretense of living with her husband, with ample income in her own right and holding a club over him in the person of a young woman whom he wants to protect, goes merrily her own way, seeking her own questionable pleasures and showing her own remarkable personality, wit and mental force when occasion requires. She takes on a young architect, becomes deeply interested in his career, and peculiar incidents connected with their unusual case, together with the other characters involved, including his wife, form one of the most unusual plots ever written.

It is a story that would be difficult to cover in a few lines, but like several of the plays in which Mrs. Fiske starred affects different people in entirely different ways. Ruth Gates will of course appear in the star role, and it is one that calls for acting of the most brilliant type, as well as exquisite gowning. There are several intense scenes between her and Edward Horton, in which both appear to superb advantage. "The Unchastened Woman" will be seen at the Baker all week, with matinees today, Wednesday and Saturday.

"PRINCE OF PILSNER" AT LYRIC

Mike and Ike Feature in Plotless Mirthful Playlet.

"The Prince of Pilsner," which opens the week at the Lyric this afternoon, might well be called "Mike and Ike in

Siberia," for that is where we land this couple of Jolly funsters this trip. Although Russia and Siberia have always held the reputation of being the original hotbeds of plots, there appears to be less in "The Prince of Pilsner" than is usual, even in a Lyric show. Its main idea is to show off the peculiar antics of our two eccentric friends by placing them in a series of remarkable situations and watching them extricate themselves without the aid of corkscrew or accomplice other than ready wit and the ability to twist the truth at the critical moment.

True, there is a wild, bewhiskered anarchist, who sneaks around with a big, black bomb and promises all the charming royalty with whom Mike and Ike seem to be on such intimate terms with immediate destruction, and there is a Princess who falls for Ike and a Countess who tries to grab Mike with several other favorites of the former. Clear Nick, but of real, continued plotless, and his company in the rollicking couldn't discover it. It has the laugh-giving qualities, however, the dash and color, pretty chorus girls who are just fun. There is a daily matinee and Tuesday night the much-talked about Country Store, with Thursday Souvenir night, all ladies receiving a handsome spoon, and Friday's chorus girls' contest.

LANGDON HEADS PANTAGES

"Johnny's New Car" Is Real Laugh Producer—Variety Four Is Hit.

Foremost on the excellent programme at Pantages for the week commencing with the matinee tomorrow will be Harry Langdon, the inimitable comedian, and his company in the rollicking comedy, "Johnny's New Car."

The play has been one of the biggest laughing hits in vaudeville. The plot concerns the adventures of a young chap who has purchased a new car and takes his sweetheart on the initial drive. The incidents that follow keep the audience in a roar of laughter. Mr. Langdon created the role of "Johnny," and in this part he has achieved his greatest success.

When Dixie Harris and her Variety Four recently appeared in Chicago they took the city by storm. Miss Harris is a most charming comedienne who is a detestable soprano, and she is supported by four stalwart young men with excellent voices. Their programme is excellent.

(Continued on Page 5, Column 2.)

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