

THE GIRL FROM KAY'S



"THE GIRL FROM KAY'S"
AT THE
MARQUAM GRAND THEATRE
MON AND TUES. NIGHTS OCT. 2-3
SPECIAL MATINEE TUES. 2.00P.



BOBBY NORTH
AS **"HOGGENHEIMER"**
"THE GIRL FROM KAY'S"



LILLIAN LAWRENCE
BRASCO THEATRE



JOE JAXTON WITH
IRVING BERBERY OWN CO.
BAKER THEATRE



SCENE FROM
"ON THE BRIDGE AT MIDNIGHT"



AT THE
MARQUAM GRAND THEATRE



MRS. ELEANOR
ROBSON

The best of it is that the outlook is as great as the past, speaking now, of the present theatrical season. It started off wonderfully well that managers were a little bit doubtful that the pace could be maintained. But we have so many fine things in prospect that no one can surely say there will be a let up for many weeks to come.

MONOLOGUES.

"The Girl From Kay's"

The English farce comedy with music, "The Girl From Kay's," will be presented with a big company at the Marquam Grand theatre tomorrow and Tuesday nights, with a special matinee, Tuesday, by the Miller-Klipftrick company. The production is one of the most expensive made in years, the costumes possessing particular beauty.

The "girl" of the title, Winnie Harborough, is a demure young milliner, fond of flirting, vivacious but discreet. She is an old acquaintance of Harry Gordon, a man-about-town, who, when the play opens, has just been married to Nora Chalmers. Unfortunately, just after the wedding breakfast, Winnie arrives with Nora's hat. The girl from Kay's thus meets Harry and when she takes leave of him, a heart of good-fellowship bestows upon him an impulsive kiss. Nora, who witnesses the incident, believes that Harry, instead of being the receiver of the osculation was the giver of it, because she is very jealous and insists upon living apart from her husband on the honeymoon. Their homes

Winnie with a millionaire, Max Hoggenheimer, and his sponsor and hanger-on, Fuzzy Fitzbottle. Hoggenheimer is bewitched by Winnie's charm and makes the frantic efforts to win her regard. Of course, Winnie and the groom meet again and Nora is more convinced than ever of her husband's perfidy. Winnie has had a row with "Fuzzy," as Hoggenheimer is called, and she escapes him. Without realizing what they are doing, Harry and Winnie run up to London to forget their troubles. The couple go to the Savoy restaurant in London and there they are found in a situation very similar to that which was satisfactorily explained.

In the cast are Kathleen Clifford, Helene Hanlon, Paul Decker, Harry Hanson, Frank Lyon, Alex Francis, George Tracy, Ethel Morton and a chorus of forty. Seats are now selling for the three performances. Curtains at 8:25 o'clock.

"Merely Mary Ann."

This city is to have its first opportunity of seeing Miss Eleanor Robson in Israel Zangwill's "Merely Mary Ann" at the Marquam Grand theatre next Wednesday, Thursday, Friday and Saturday nights and Saturday matinee, October 4, 5, 6 and 7. This young actress, who is a development that Lancelotti is of aristocratic family and a talented writer of two fine quality to find a purchaser. In his loneliness he turns to Mary Ann for sympathy and her childish innocence and pathetic ignorance fascinates him. His kindness, perhaps the only kindness she has ever known, makes her his slave indeed, and when he announces that he intends to seek other lodgings she pleads to go too. He consents at last, but on the eve of their departure comes the unexpected news that the slaver has been left a fortune by a brother who had "struck oil" in America. Lancelotti's pride and conscience are awakened and he refuses to take advantage of the innocence of Mary Ann now that she has become a somebody. Her grief is pitiful, but he persists and they separate six days later when she becomes new stands at the very head of the list of international stars.

The play which has been the vehicle of Miss Robson's success is a charmingly written little comedy which finds a story of life in London that is full of pathos and humor. The scene is Mrs. Landbaster's lodging-house in South London—not a very aristocratic neighborhood, and the audience is introduced first to various lodgers including a jolly Irish Sunday journalist, a drunken medical student and a pair of lively music hall "step dance" sisters. Lancelotti, the hero of the play, and his friend Peter, also appear on the scene, as well as Mary Ann, the slave having turned, and Mrs. Landbaster, the lodgess-house keeper, and Peter, her daughter-in-law of one of the young lodgers and

he is a popular writer of operas and a society lion they meet again and the play ends happily.

The complete company is as follows: H. B. Warner, Ernest Mainwaring, Morton Belton, William A. Hackett, Charles Martin, Thomas Graham, Arthur Storey, Miss Ada Dwyer, Miss Margaret Fuller, Miss Bertha Morris, Miss Annie Geary, Mrs. C. W. Brooke, Mrs. Kate Pattison Belton, Miss Ida Hamilton, Miss Helen Ormsbee and Miss Isabel Merrill Richards.

A special matinee will be given Friday by Miss Robson, when she and her company will present for the first time in Portland Robert Browning's celebrated play entitled "In a Balcony." Miss Robson assuming the character of Constance.

The advance sale of seats will open tomorrow (Monday) morning at 10 o'clock for the engagement.

"Ben Hur" Coming.

Klaw & Erlanger's towering production of "Ben Hur" unquestionably the largest and most picturesque setting ever made of a dramatic spectacle in the annals of the stage, and which secured such an immense success in Portland two years ago, is to be again presented in this city at the Marquam Grand on Thursday evening, October 18, when an engagement of six nights and two matinee performances will be inaugurated. It is questionable if any pleasanter news in the amusement line could be chronicled, for on the previous staging, although seven performances were given, many thousands who desired a pleasing injection of lovely comedy and accommodations. It will not be surprising if the same state of affairs marks the present engagement, for "Ben Hur" attracts the public from all points within a 250-mile radius. Since July, Manager Heffig of the Marquam Grand has answered over 400 inquiries from points in Idaho, Washington and this state, inquiring if the Wallace play was among the bookings for the present season.

Florence Roberts in a New Play.

Portland's favorite actress, Florence Roberts, with an excellent supporting company including Alexander Von Mitsell, Max Figman, Robert McWade, H. W. Northrup, Clifford Leigh, Wilbur Hudson, Nora Lamson, Mercedes Edwards, Lucile York, Florence Robinson and Lillian Armistead, will present Paul Armstrong's great problem play, "Ann Le Mot," at the Marquam Grand theatre on the evenings of Thursday, Friday and Saturday, October 13, 14 and 15, with a special matinee on Saturday.

"The Charity Ball."

For the first time since the opening of the house, the Belasco stock company will take up a bill this week that has been enacted in Portland by preceding stock companies. It will give patrons their best opportunity to compare the skill of these players with those who have gone away.

"The Charity Ball" is an ideal type of American drama and has been regarded as a standard for many years. It was written by David Belasco and Henry De Mille and was played with great success by Herbert Kelleys and Effie Shannon, and later by the lamented Georgia Cayvan. Its story of the two brothers—one a preacher, the other a broker—and their respective loves, is familiar to most playgoers, but has never grown stale. The new bill goes on tomorrow night.

"In Old Kentucky" Coming.

Jacob Litt's big organization presenting "In Old Kentucky" will be the attraction at the Marquam Grand theatre Monday, Tuesday and Wednesday matinee and night, October 9, 10 and 11. Plays may come and play may go, but "In Old Kentucky" goes on forever. Now in the thirteenth season of its unparalleled career in the American states, it still has the lead in the list of popular stage offerings. The same company announced for appearance here presented the piece in New York, Chicago, Boston, San Francisco and other big towns. The advance sale of seats will open next Friday morning, October 8, at 10 o'clock.

"The Bridge at Midnight."

The coming of Klaw & Gazo's celebrated comedy-drama "On the Bridge at Midnight," to the Empire theatre, starting with the matinee today, will be an event for this play is of the genuine sort. It has an unequalled equipment of

WHITE WHITLEVAY

WHO WILL SHORTLY APPEAR AT THE BRASCO THEATRE

scenery, including the great bridge scene. There is an excellent story to the play showing how a blind and devoted mother courted every difficulty to find her kidnapped child. Genuine comedy brightens all the acts and a clever comedy of actors fill out the entertainment. Germany, the professor, and Reddy, the bootblack, are two most successful comedy characters. The regular matinee will be given Saturday.

New Comedy at Empire.

"Uncle Josh Perkins," a brand new comedy-drama with an original plot, plenty of thrilling dramatic action, a pleasing injection of lovely comedy and a sprinkling of high class musical and dancing specialties will be the attraction at the Empire theatre for one week beginning Sunday matinee, October 3.

At the Lyric.

The new stock company at the Lyric theatre has more than fulfilled expectations and has proven itself very versatile. For the coming week the play will be a southern romance, "Virginia of Virginia," and a drama of more than ordinary merit, dealing with the Civil War, "The Southern Boy." The latter play, which sympathizes with the south, but whose heart is with the north, as her lover is allied with the northern forces. Virginia's father, who is a staunch southerner, becomes very angry with his daughter for being infatuated with a northern soldier, and an estrangement follows which is the cause of the girl being turned from her home. Many complications and dramatic incidents follow.

Comedy is cleverly interwoven. Mr. McLean has become a general favorite with the clientele of the Lyric, as has Marjorie Mack, who will play the part of Virginia. Special scenery has been painted. Today will be the last opportunity of witnessing "Dr. Jekyll and Mr. Hyde."

Next Baker Attraction.

All the latest musical numbers are introduced by May Howard and her capable company as well as all the latest dances, comedy successes, concerts and specialties, in the greatest of all musical successes, "Miss Pi Pi," which comes to the Baker theatre, commencing with a regular matinee next Sunday.

Great Leon at the Grand.

This is the last day that the great Leon the illusionist, will be at the Grand. Performances today will run continuously from 2:30 to 10:45. Leon is the man who performs the floating body illusion with a brilliantly lighted stage. Instead of in darkness, as Hermann and Keller perform the feat. His disappearance act is another astonishing stunt. Starting with the matinee tomorrow the Grand presents a new weekly program. There is a number of particularly strong acts in the list. Principal on the program is Miss Mabel Howard, the Scottish nightingale, who was in Portland a few nights ago and made a hit. They probably has never been a vocalist in this city in the vaudeville houses who made such a deep and favorable impression as Miss Howard. Ted and Laddie are German dialect comedians who are considered as good in their line as Eddie and Dill, and just

as funny. The three bounding Gordons are acrobats and know their business from A to Z. Herbert, the minstrel man, as funny as they make them, is booked for a few minutes of his side-splitting stories and his original parodies. The Stephen Fitzpatrick company will offer a comedy playlet called "The Welcome Guest." The Grandiscope has a sensational and realistic film called "The Firebug." Fred Purinton will contribute the illustrated songs. Hereafter the Grand's first show at night will start at 7:30 and the second performance will begin promptly at 9:15.

The Star's New Show.

At the matinee tomorrow the Star presents an entire change of bill and introduces an exceptionally strong list of attractions for the coming week, with singing, comedy and novelty as the features. Heading the list is the Royal trio of singers and dancers. The trio makes a specialty of the latest popular songs and comes with the best possible recommendations as high class entertainers. The Gettings will be seen in a refined comedy sketch. In the way of novelty Fred Symonds will do an aerial ladder act, which is considered to be one of the most unique specialties on the stage. Roman, Levy & Co. are a trio of entertainers who bill themselves as "Funtelians." They do dancing of the eccentric kind, have funny things to talk about and sing original parodies. Lord West Symonds, a bright and entertaining comedienne, has some new things in the repertoire. Franklin Conner's selection is "My Own," a late song with pretty words and original music. The Starscope will show "The Impossible Voyage," a humorous film. There will be a change in time of opening the evening shows and hereafter the first performance will start promptly at 7:30 and the second at 9:15. Sundays the show runs from 2:30 to 10:45 p. m.

Sam Devere at the Baker.

Sam Devere's own company will be the attraction at the Baker theatre this week, starting with the matinee today, including Saturday night, presenting an entirely new organization. For many years Sam Devere has been putting on shows before the public, but this is held to be his best. When the names are announced of the performers engaged the assertion will be verified. Among those appearing besides Sam Devere are Andy Lewis and company, in a new and original comedy novelty entitled "The Queen of Bavaria," by Barney Gerard and Mr. Lewis; the Schrodos, acrobatic comedy act; the Bijou comedy four, singers and comedians; the Newell sisters, singers and dancers; Minnie Grandville, vocalist, and Harry Wood, comedian. A bargain matinee will be given Wednesday, when the seats will be 25 cents to all parts of the house.

Amusement Rates to Newspaper.

The Southern Pacific company has placed on sale at all Portland offices round trip tickets to Newport at rate of \$6, limited to October 10, 1908, and for 13 Saturday to Monday tickets. Ample hotel accommodations at reasonable rates are provided at the popular resort.

ELEANOR ROBSON AS MERELY MARY ANN

ELEANOR ROBSON AT THE MARQUAM GRAND THEATRE
MERELY MARY ANN—WED. THURS. FRID. SAT. NIGHTS OCT. 4, 5, 6, 7. S. P. MAT. OCT. 7
"IN A BALCONY"—FRIDAY MATINEE ONLY OCT. 6.

WHAT DOES THE PUBLIC WANT?

By Jules Eckart Goodman.
(From The Journal's Own Correspondent.)
NEW YORK, Sept. 22.—"Give the public what it wants," said a manager to a rising young dramatist the other day.

"And if the public does not know what it wants?" queried the young man.

"Ah," said the manager, "that is where the manager's work comes in. He must show the public what it wants."

It is a saying true almost to triteness that the American public knows what it wants and gets it. This probably holds good also in its artistic cravings, if the American public has any cravings for the artistic. Surely it knows what it wants in the drama, and if it does not always get it, there is no doubt left as to what it does not want.

The trouble with the manager is that his idea of what audiences appreciate goes farther than mere form, does not pierce to the underlying principles. You will hear him say, "It is melodrama, they want," or "Give us a lot of farce. That's what fetches them!"

What Does the Public Want?

It is neither melodrama nor farce. It is neither comedy nor tragedy. Simply because a play of one or another genre has a big success, a success which may be due to any number of external causes, is no sign that it is that type of play which the public enjoys. One of the greatest successes of last year, from a popular standpoint, was a play of very small merit in itself, cheap and sentimental, but it was carried into great favor by the splendid acting and clever production. Shall we reason from this that this is the sort of a play the public demands? What the public wants and has always wanted has been and is a play of vitality and real life, plays which shall picture either an emotion or a struggle which is absorbing and real. The artificial and merely staid may for a time have its appeal in the end it is the play that is true to life that wins out. And of course, characterization is in one way the clue to it all. Occasionally a great actor will see out the dramatist's fallacy by the sheer power of his art and will thus give to what is essentially not natural a semblance of reality. After all human nature is the most interesting thing left for our amusement and study, and that author who can take a slice of it and synthesize it

in some definite character, has real standards and legitimate worth.

"The Prince Chap."

Never was this fact more forcibly attested than in a little play now running at the Madison Square, entitled "The Prince Chap," the emphasis being put upon the word, "Prince." The ingredients of its story are not very new nor surprisingly original. Even its locale is our well-worn Bohemian life of the studio. Yet "The Prince Chap" is an alarming little play as we have had in many a day and it grips one and compels one's interest. It is the sheer force of characterization that does it all. Mr. Pepple, its author, knows how to draw character and as a result what might have been a mawkish and treacly piece of theatrical and moving.

The story is simple in the extreme. A young American artist, William Peyton, has found no response to his work in his native land and as he is very much in love with a young lady whom he is too poor to marry he sails for London in hopes of bettering his fortune. It is in his London studio that the play opens. Peyton has not yet met the returns which he had hoped for, but he is still full of enthusiasm and still hard at work.

Thither comes a Mrs. Errington, to whom Peyton has on many occasions been kind, knowing her sad story. Mrs. Errington had once been an artist's model. Then she had married. Her marriage had proven most disastrous, her husband having turned out a brute. She was now left alone with her little daughter Claudia. The fight against the odds of life had become too heavy for her and she was dying from consumption. She is barely able to stagger across the room and Peyton catches her in his arms as she is about to fall.

Peyton's Charge.

Her tale is soon told. She realizes she is on the point of death. It is not the thought of the end that she fears, but the dread of what may become of little Claudia. Misouly she begs Peyton to promise to take care of the child and bring her up. Peyton, although trying his best to assuage her grief, tells her how impossible it is. He is alone. He has barely enough to live on so it is. He is engaged to be married. It is quite out of the question. Still, Mrs. Errington begs and begs, and all the while she is struggling for enough breath to keep her alive until she shall extract his promise. At last he gives his word,

swearing that he will take the child. Then she will that had held her life together until that second forsakes her, and she drops back, dead, upon the sofa.

Here is a young man, an impetuous artist, left with a girl of five on his hands. The scene in which these two first meet is done with a pathos and compelling realism that of its kind is exquisite. The way in which Peyton, without telling the child, makes her believe that her mother is merely sleeping, the simplicity of the child's words with their pathetic contrasts, all this was done in manner that brought tears. Finally she is cuddled up in his dressing gown and seated upon his knee.

"Tell me a story," she says.

"Very well," he answers. "Shall it be a true story or a make-believe one?"

"A true one," she returns, "all about a prince."

And so he begins to tell the story of his own struggle. "Once upon a time," he says, "there was a chap . . . 'Oh,' cries the little girl, 'was the chap a prince?'"

"Maybe," he says, and continues with the story and when he comes to the part about the girl he loves, he calls her the Princess Alice, and finally for the Prince Chap and the Princess Alice.

"That was a bully prayer," she says when she has finished, "wasn't it?"

"Yes, dear," he murmurs, "a bully prayer."

The Growing Actress.

By the second act three years have elapsed and Claudia is now 8. It is the night before Christmas and Peyton and Claudia are preparing surprises for each other. In the midst of their preparation a telegram comes. It is from the Princess Alice and says that she has arrived in London. Peyton is boyishly happy and he dances with Claudia like a child. "He is about to hasten out to

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