

STAGELAND



THE ALASKAN
AT THE HEILIG
SUN. MON. TUES. WED.
NIGHTS MAT. WED.
NOV. 17, 18, 19, 20.

THE BEAUTY CHORUS
IN "THE ALASKAN"

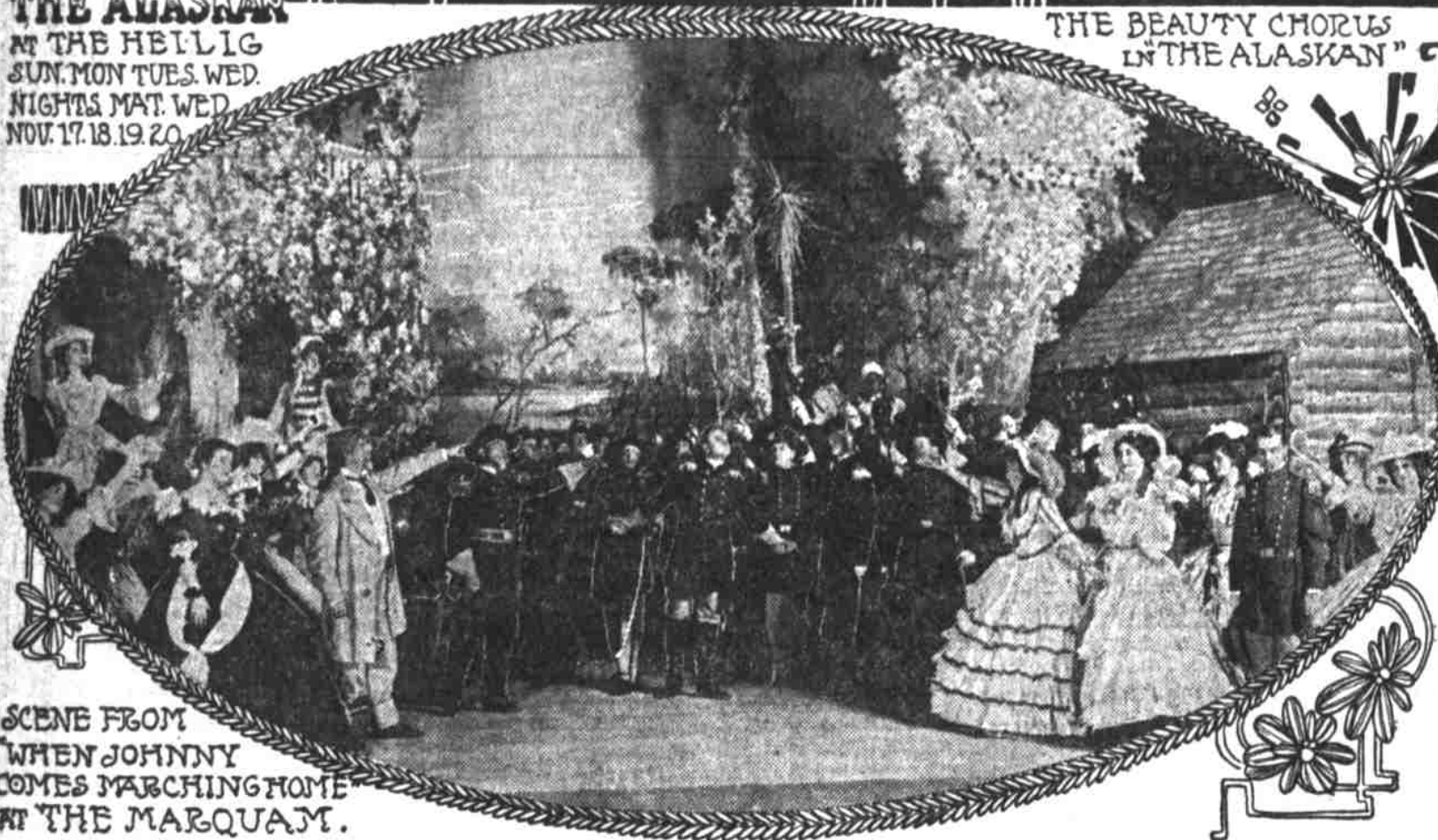
TEDDY WEBB
COMEDIAN, IN
"THE ALASKAN"

EVA MARON
WITH
"THE ROYAL
CHEF"
AT THE
HEILIG.

LULU
HAMILL
"THE ROYAL
CHEF"

JESSIE
JOHNSON IN
"A WIFE'S SECRET"
AT THE EMPIRE

THUR. FRID.
SAT. NIGHT. MAT.
SAT. NOV. 21
22, 23.



SCENE FROM
"WHEN JOHNNY
COMES MARCHING HOME"
AT THE MARQUAM.



SCENE FROM "THE PIT" AT THE BAKER THEATRE.

HIGH CREST OF VAUDEVILLE WAVE WILL SOON REACH COAST

Capture of Largest Theatre in America by the "Continuous" Presages the Advent of Popular Form of Amusement

By J. F. S.

Portland going to be included in the cities favored by the promulgators of advanced vaudeville?

There is at least a possibility of such a thing, and the negotiations that were begun some weeks ago, and which were spoken of in The Journal at that time are still pending, it is said.

It is to be hoped, both for the sake of vaudeville-lovers and the people behind the project, that it is to be rushed to a completion. It is safe to say that there is scarcely another city of the size of Portland without an adequate vaudeville house.

And vaudeville has advanced; Klaw & Erlanger have taken it up, with their usual keen business judgment, and it seems that Portland is at last to have a "look in"—to use the vernacular.

Vaudeville has developed in Chicago to a point where there are more first-class houses showing 20-minute acts than there are producing the "legitimate." The last citadel to give way to the forces of the vaudeville craze is that home of grand opera and cultured art, the Auditorium.

It must have given many good souls a sense of shock to hear that the great theatre in which they had heard Patti sing one of her final farewells, in which the DeReskes, Meiba, all the other worshipers of the grand opera enthusiast, had been thrown open to the unesthetic public at 50 cents per. It seemed like the twilight of the gods, indeed.

But the main thing was that, as a temple of art, the gorgeous barn by the lakeside didn't pay. And as a house of vaudeville the receipts are said to be very gratifying.

The auditorium is not alone in its humiliation. In the same city the Chicago opera house, the Olympic, the Haymarket, the Majestic, and heaven knows how many others, are devoted to the same duty of retailing pleasure at a half dollar the seat.

The wave of vaudeville enthusiasm which began some years ago has apparently reached its crest with the acquisition of the largest theatre in America. In every city there are three or four houses which hand out more or less amusing entertainment of that character. The Orpheum circuit has held the palm throughout the west for the excellence of its performances, but the Klaw & Erlanger people threaten to wrest it from them and to establish houses wherever their rivals are located.

As a rule, the Orpheum theatres give fairly good entertainment of their kind. Not all the acts are good, but one can be reasonably certain of seeing two or three acts at least that are decidedly interesting. In Kansas City, San Francisco, Minneapolis, Denver, Salt Lake, the houses are always crowded, and the evening performances usually gather just as fashionable an audience as can be seen in any other theatre in those cities.

You can drop in almost any hour, late dinners do not have to be forewarned, and, above all, the theatres themselves are usually clean and comfortable and handsomely equipped. Also, the ventilation is of the best.

Some time ago there was considerable talk on the part of the Orpheum people of extending their circuit so as to take in Portland, Tacoma, Seattle and Spokane. Whether there was too much local opposition, or whatever the reason was, it "blow a-bornin'," and unless the new theatre talked of last month becomes a reality, Portland's chance of having a high-class vaudeville theatre seems rather slim.

There is no doubt but that the several theatres of that class now in the city are making money. They deserve to. They furnish a couple of hours' entertainment at a low price. Frequently the acts seen in these houses are as good as those in the higher-priced vaudeville theatres of other cities. It does not seem that the Grand brought May Yobe out here the other day it probably cost them a pretty penny; for, although May is something of a back number, yet she still commands good salaries. The propensity to indulge in "has-beens," however, doesn't pay as a rule. The public on the whole would rather see two new, bright acts than one May Yobe. A form of curiosity may lead people to inspect musty things, but they greatly prefer in the long run a bright, new and entertaining act. The press agent of the Sullivan & Conditine people announced that his management is paying Miss Yobe \$1,000 a week. We believe that the same amount spent in new and "live" acts would have increased the prestige of the Grand considerably.

There are a great many walls heard on the vaudeville question. The "high-brows" execrate the vaudeville theatre and write long essays against it. It is probably everything, or nearly everything, that they say it is. It does not seem that an evening's entertainment in so many complete packages, like sausage links. All sense of continuity is lost.

But they needn't worry about its effect on the race. The public is fickle. It changes from one form of amusement to another. As soon as one form has become popular enough to be open to everyone, the leaders abandon it and seek out some novelty. The public is sheep-like, anserine, more so in its amusements than in any other of its phases of life.

And as surely as it does turn from vaudeville there will be a great scurry for something else. The vaudeville houses will be transformed into—what? In the amusement centers the tide is almost full. It's just begun to rise in Portland, so we can look forward with equanimity to a good many seasons of "continuous" here yet.

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PROMISES MADE BY THE PRESS AGENTS

"The Alaskan" at Heilig Tonight.

Something new and decidedly refreshing in the comic opera line is claimed for "The Alaskan," which John Cort will present with elaborate effects at the Heilig theatre for four days, beginning tonight with a special price matinee Wednesday. The book and lyrics are by Joseph Blithen and Max Figman, and the music is by Harry Girard. With its scenes laid in and about Nome, where climatic conditions suggest various brilliant winter effects—such as the Aurora Borealis, but does not exclude a mild summer season—there was a chance for all the brilliancy of scenic effects a comic opera admirer could wish for, and Mr. Cort is said to have produced it with a lavish purpose.

Aside from giving the piece an abso-

rate staging Mr. Cort has provided a strong company of singers and comedians, including Harry Girard, Agnes Cain Brown, Teddy Webb, Edward Mars, Edward Martindell, Smallberry, Strander, a Broadway favorite, Teddy Webb; Meadowbrooks Blazes, Ph. D. of the Metropolitan museum, Harold Vizard; Tedy Bear, the real thing, William Fables; U. S. mail driver, M. L. V. Smith; Arlee Easton, an heiress, Agnes Cain Brown; Mrs. Good-Better-Best, the chaperone, Anne Adair; Claude Cluster, the magnetic soubrette, Amy Leicester; Trixie, Marie Goodner; sextette girls,

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Eva Earle French in "The Dangers of a Working Girl," at the Star.



Miss Kathleen Taylor in "The Dangers of a Working Girl," at the Star.

Eskimo girls, show girls and Alaskan miners.

When Johnny Comes Marching Home The San Francisco opera company will again occupy the boards of the Marquam for the ensuing week and will present what is confidentially expected to prove acceptable to theatre-goers, Stange & Edwards' big military comic opera of civil war times, "When Johnny Comes Marching Home." The opera is a particularly good one for the San Francisco opera company, lovers of amusement pleasantly remembering the pleasant impression created last summer at the Marquam. In the present production the management of the San Francisco opera company have attempted to outdo themselves as regards costuming and scenic effects. Everything will be new and correct in every detail.

The musical numbers of "When Johnny Comes Marching Home" are all written in Julian Edwards' best style, and the lyrics which Stanislaus Stange gave Mr. Edwards to hang them on are such as would be expected from a scholarly writer such as Stange surely is, "My Own United States," "Fairland," "My Honey-suckle Gal," "Love's Night," "Marry the Girl and Be Merry," "Down in the Garden of Eden," "Spring, Sweet Spring" and several others never fail to score. At the conclusion of the week of "When Johnny Comes Marching Home" the San Francisco opera company will visit Aberdeen, Washington, Tacoma, Bellingham and Everett, returning Sunday night, Decem'r 1, for a week of "Said Pasha," Richard Stahl's splendid comic opera.

Cast of characters: Colonel John Graham ("Johnny"), Arthur Cunningham; Fred Snook; Jonathan Phoenix, a near-do-well; William Blaisdell; Major Martin of the federal army, Eugene

Wiener; Uncle Tom, an old slave, Brownie Browning; Cordella Allen, daughter of General Allen, Daphne Pollard; Constance Pemberton, a widow, Maude Beauty; Kate Pemberton, her niece, Aida Hemmi; Robert Pemberton, Kate's brother, Lillian Raymond; federal officers southern belles, planters, plantation hands, etc., etc., by the ladies and gentlemen of the chorus.

"The Pit" at the Baker. There has been a heavy run on seats for the Baker company's production of "The Pit," which will open this afternoon and continue all week. It is an unusually big theatrical event, and theatre-goers are quick to appreciate the opportunity to see it at popular prices when given by a company with

(Continued on Page Six.)