

STAGE ISLAND



LIONEL ADAMS
AS THE MAYOR, IN
"THE MAN OF THE HOUR"
AT THE HELLIG



RUBY BRIDGES
IN
"THE MAN
OF THE HOUR"
TODAY TO-NIGHT
ONE WEEK.



ROBERT HOMANS
IN "THE OTHER GIRL" AT THE BAKER



MARION
BARNEY,
LEADING
WOMAN
BAKER
STOCK
CO.



OLIVER
ECKHARDT
IN
"A TEXAS
OUTLAW"
AT
THE
EMPIRE

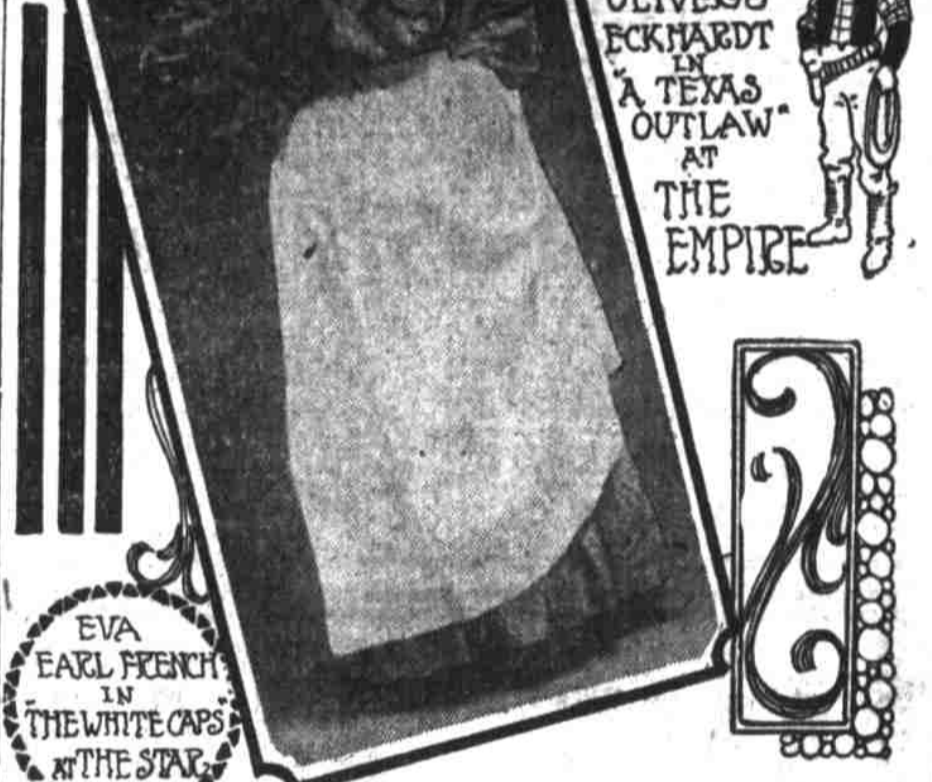


DANCING MAIDS IN "THE \$10,000 BEAUTY" AT THE MARQUAM GRAND.

PROMISES MADE BY THE PRESS AGENTS

"The Man of the Hour" Tonight.
The Hellig theatre, Fourteenth and Washington streets, tonight and week, with matinees Wednesday and Saturday, will offer to the Portland theatregoers, for the first time here, William A. Brady and Joseph R. Griesmer's production of "The Man of the Hour" from the pen of George Broadhurst, which comes here after a run of over one year at the Savoy theatre, New York city. The consensus of opinion appears to be that it is a play of exceptional strength, telling forcibly a powerful dramatic story. While Mr. Broadhurst has taken for his central theme the political situation as it exists in nearly every great city in the country where there are "machine" politics and "graft," he has also interwoven a delightful love story. The particular "graft" the Mr. Broadhurst has utilized is a scheme on the part of the "machine boss" and a shrewd financier to put a bill through the council of the city in which the action takes place, giving to a certain street railway a perpetual franchise. The franchise bill in the course of its passage the council and comes to the mayor for his signature. But Bennett, realizing that it is a "deal" refuses to sign it. In the end strict honesty proves to be the best policy, and despite obstacles, which at the time seem almost insurmountable, Bennett wins his sweetheart, saves her fortune and his own honor.

The story of the play is told in a straightforward, conventional manner with plenty of comedy interspersed to relieve any tensity in the dramatic action. There are four acts in the play, and the story is reported to be of very fine excellence, being the same company that appeared in the play at the Savoy theatre, New York, all the summer, including many well-known artists—Lionel Adams, last season with Annie Russell, and Cecil Kern, whose native city is Portland. Seats are now on sale for the entire week.



EVA
EARL FRENCH
IN
"THE WHITE CAPS"
AT THE STAR

ART IS BARREN AT BEST, SAYS ACTRESS

Fatal Mistake to Give Ambition and Art Precedence Over Love, Is Conclusion of Florence Roberts

By J. F. S.

"And who are you?" cried one agape, Shuddering in the gloaming light; "I know not," said the second shape, "I only died last night."

FLORENCE ROBERTS recalls the poet Aldrich's picture of No-man's Land, where one soul sees its double and knows it not.

She has come to the parting of the ways—she looks back upon her 16 years of work under the guidance of Louis Mann and shudders to look at the barren future before her. She confesses frankly that she lacks incentive to work to study, to succeed in her art.

"I used to believe that success meant everything," said she, "to feel that if I could but mount the ladder stretching before me; life would find its excuse in that. And now I work just as hard, I try perhaps with the same old sincerity, but somehow within me a voice cries all the time 'Who cares? Who cares?'"

Now Miss Roberts is not a sentimentalist. She is frankly and unequivocally healthy in appearance. Her mentality is of the sane, the commanding sort. She wastes little time, it can readily be imagined, in wondering over the whereof of the which. Eighteen years of close contact with the theatre and its ways have knocked the sentiment out of her. But in the loss of Mr. Mann, who was throughout their married life her preceptor and guide, she has received a blow from which she has not yet recovered.

This is not shown in the exhibition of her husband's portraits in her rooms at the hotel. The mere form of keeping his photographs on the mantel and on her writing table with the offering of violets and lilies of the valley before it might be construed into a simple outpouring of the artistic side of Miss Roberts' temperament. It is undeniably effective, this seeing the photographs of the dead on every side. But a talk with the actress herself robs that idea of any excuse for being.

She is brainy and yet emotional. To see her at her desk one would accept her as the principal of a grammar school. This impression is rather heightened by the sobriety of her clothing and the eye glasses, which she wears constantly while off the stage. Her face is not free from lines. Her manner is far from conveying that impression of cat-like grace that many actresses give one.

But she talks well and forcefully. And when she becomes deeply interested in her subject she is absolutely commanding. Her gestures though never exaggerated, come freely and assist materially in helping her carry her point.

As she says herself, she is a remarkable example of the triumph of mind over body.

Royle, author of "The Squaw Man" and other successes and was considered by Mr. Royle the best thing he had ever written.

It was very similar to the old morality plays of mediæval times. In it Miss Roberts typified the embodiment of the flesh of that for which men ruin themselves. And in it she portrayed three stages of development—first the fleshly, second that of the mind, third that of the soul.

In the one she was a horrible vampire, in the other she was heartless but held her grossness in subjection, in the third she reached the final stage of development. The flesh had been conquered; the mind had grown into the perfect bloom of the soul. When her old companions in grossness saw her final change they scoffed and refused to believe. They declared that the priest whom she loved would go down before her old fleshly self as they had all done in their turn. But in the denouement she reveals the triumph of the soul.

It is a tremendous idea but unfortunately was not a popular success. Miss Roberts was so delighted with it, however, that she was extremely anxious to take it with her on her tour of the west. Mr. Cort objected and it was dropped, for the time being at least, although she hopes to present it again next season.

"I worked very hard over the play," said Miss Roberts. "I tried in every way that lay in my power to make it a success. And it should have been a success by all rights, but was given up after a comparatively short trial."

"The relinquishing of that play was a hard thing for me, because I believed in it thoroughly and believe in it yet. And I find that it is harder for me to become enthused with my work than it used to be. While my husband was alive I could go to him for help and encouragement. Now I feel that there is no one who really takes a personal interest—to whom I can look for complete sympathy and understanding. Too many people make the fatal mistake of placing ambition and art before love. I know that they come after. Art is a barren thing at the best."

Some years ago while in Portland Miss Roberts gave Gabrielle d'Annunzio's "La Gioconda" and it is her ambition again to portray the character of Sylvia, the wife of the decadent and vacillating artist, Lucio, whose beautiful hands are ruined in saving her husband's work of art from destruction by a jealous model.

It is a tragedy of the hands—"The Tragedy of the Beautiful Hands" was the original title—and Miss Roberts possesses the hands, fine and delicate and wonderfully cared for. And yet they bear mute testimony to her mentality. The nails were originally short. They have been manicured into the long narrow scales which have been adopted as the standard of beauty.

No one but Miss Roberts and Eleanor Duse has attempted to portray this finest of d'Annunzio's characters. The western actress can well be pardoned for her pride in the part and her anxiety to play it over the country.

Sylvia and Magda; these are the two characters which she is most ambitious to be successful in.

She looks back over her years of unceasing work. She looks forward to a future which is well within her grasp. She is wandering through the No-man's Land between. But she has triumphed over one of the three stages of the struggle everlasting.

"Still nursing the unconquerable hope,
Still clutching the unsolvable shade."

"There are two tragedies in life: one is not to get your heart's desire; the other is to get it," says the brigand chief in "Man and Superman." Miss Roberts seems fated to taste of them both.

STAGE HANDS WILL HAVE BIG BENEFIT

The one big theatrical people's annual benefit affair will be seen this season at the Marquam Grand next Tuesday afternoon. The Theatrical Mechanical association has greatly increased during the past year both in numbers, and in standing with the public and the profession and the Portland branch is one of the liveliest and most powerful in the entire national organization.

Every year a big benefit takes place at some theatre, and this affair is one of much importance. Wherever an actor or actress who is a member, and most of them are, happens to be when the benefit takes place, he or she immediately comes forward and volunteers to do everything in his power to make it a success. It is the one time the public has an opportunity to see a varied array of first class talent of all different varieties and sorts collected together in one program, and many distinct and entertaining novelties are served up in the way of high class vaudeville acts, monologues, musical

numbers, clever sketches and exhibitions of stage setting.

The orchestra also contribute, and next Tuesday at the Marquam one of the largest orchestras ever heard in this city will be heard. There will not be a single dry act in the entire program, as only the best in the city will be selected to fill the bill. The program will be announced later. Watch for it and prepare to go to the Marquam next Tuesday afternoon, and enjoy one of the most pleasant afternoons you ever spent.

Tickets are on sale at all the theatre box offices in the city, and have been placed at popular prices within the reach of everyone.

High Ground.
The moral ground some men are found to take is high enough. But, after all, the highest ground is frequently a bluff. —Catholic Standard.

A Strong Voice.
"Did my voice fill the hall?" the soloist inquired.
"If more than filled the lobby," the manager retorted. "The whole house went out for a smoke while you were on."

"Doomsday" Is Coming.

With the coming of Lewis & Lake in the \$10,000 Beauty, the musical beauty show, at the Marquam for one week starting Sunday matinee will be as an extra added attraction, the spectacular production, Doomsday, probably the most beautiful electrical production now before the public.

Doomsday is all that the name implies. Consumption of the world, in the year of our Lord 2005. The curtain rises on the city of New York, showing that portion of the city now on East River below the bridges. One sees steam launches, motor boats, autos, parades and people wending their several courses, through different streets and thoroughfares. Climes are heard in the distance and the beautiful sun rises above the tall massive structures, and the moon rises over the bay, and we hear the Christians singing in the temple, when suddenly an explosion is heard, and one of the buildings bursts into flames.

The fire department is called out, and a desperate struggle takes place. Songs of rejoicing are heard as the firemen go to their homes. Suddenly great clouds sweep over the sky, lightning and thunder is seen and heard, the earth rocks and from the heavens there comes a rain of fire, flaming balls smash through the strongest buildings. The world is destroyed and the city is in a state of desolation. Suddenly we are confronted with the pits of hell, fiends are seen plying through the flames and darkness. Scrambling about, are heard on every side, and Satan in his majesty is seen.

Suddenly an angel appears and hell is banished as if by magic. It is then that we are confronted by beautiful hazy clouds; moving before us, scores of angels float in stately array, their beautiful auras; lights dazzle our eyes, and the gates of heaven loom up before us. We hear the sweet voices singing, and we just realize what it all means. Truly this grand spectacle must be seen to be appreciated.

"The Other Girl" at the Baker.

No one ever saw just such another comedy as Augustus Thomas' "The Other Girl," with which the Baker company will open its week this afternoon. Clever and original in the extreme as everything must be that is created in the brain of that master playwright, Augustus Thomas, author of "Arizona," "Alabama," "In Missouri" and so many other great American successes.

"The Other Girl" deals with the adventures of a gentlemanly pugilist, Kid Garvin (really supposed to be Kid McCoy), champion middleweight of the world, who is attracted to a young woman in the art of self defense, and who attracts a young society girl by his magnificent physique to the extent of an elopement planned in which they are to escape by means of his automobile. She is only saved from creating a scandal by the clever manipulation of another young girl, who by a series of rapid acts manages to lock the lady out on a balcony, don her goggles, veil and clear automobile wraps, and rides away with the kid into the night.

a time, and the plot takes many curious and unexpected turns, which in the end, however, lead to the bright and logical ending which leaves all parties happy and all the misunderstandings settled. The character of the kid is an original study, and he proves himself to be a hero indeed in his station.

The cast will be as follows: Dr. Clifton Bradford, the parson, Robert Homans; "Kid Garvey" Sheldon, the pug, Austin Webb; Reginald Lumley, Donald Bowles; Henry Watterman, Earl D. Dwyer; Mr. Fulton, William Gleason; Judge Newton Bates, R. E. Bradbury; Mr. Taylor, a reporter, Howard Russell; James the butler, James A. Gleason; Catherine Fulton, Miss Marion Barney; Estelle Kitteridge, Miss Louise Kent; Mrs. Watterman, Mina Crolius Gleason; Myrtle Morrison, Miss Maribel Seymour; Ann, the cook, Miss Wynne Sterling; Maggie, the maid, Miss Fay Bainter.

"A Texas Outlaw" at the Empire.

"A Texas Outlaw" will start the week at the Empire this afternoon and run until Saturday night, with matinees Wednesday and Saturday afternoons.

"A Texas Outlaw," with its scenes laid in Louisiana and Texas, tells the story of a much-wronged girl, and tells it with such emphasis on every incident that offers hope of a thrill for the audience. It is a melodrama, with some of the exaggerations that mark that style of play, but its tale of love triumphant and villainy foiled at the psychological moment is told in a way to hold attention and provoke interest. E. Loring Kelley, who is seen as Joe Raleigh, is unjustly accused of a crime for which he is arrested and imprisoned. During his incarceration the villain, "A Texas Outlaw," manages to worm his way into the good will of the father of Savannah Blake, Joe's sweetheart, and the latter is finally betrothed to the bad

man. This is the state of affairs that Joe inherits when he is pardoned from prison, but of course the girl remains true to him and in the end there is a reconciliation of all the characters except the bad man, who gets some, at least, of his deserts.

Oliver J. Eckhardt will be seen in the leading comedy role of "Nuthin," the tramp who is in search of Willard Armstrong, the Texas outlaw.

"The Land of the Midnight Sun."

The novels of Hall Caine have been read by millions of people the world over and in fact there is no more popular writer living today. For the first time in the history of local theatrical affairs the Allen Stock company will present the play at the Lyric all during the coming week, commencing Monday night.

The scene of the play is Iceland and the plot concerns the lives of two half-brothers, one of whom has sworn to kill the other because of the wrongs suffered by his mother at the hands of their father. The other brother is a noble high-minded man who becomes governor of Iceland and is greatly beloved by his people. He marries a beautiful American girl and his life seems crowned with success. A revolution occurs, however, and he is driven from office and sentenced to imprisonment. The sulphur mines through the conspiracy of a jealous political rival, Strangely enough the two brothers are both in the mines and without knowing their relationship they are chained together. After awhile the brother with an oath of vengeance on his soul discovers that his fellow prisoner is his brother. A reconciliation is effected and the play ends happily. Rupert Drumm and Charles Ayres have very strong roles as the two brothers while Verne Felton as the American girl, Forrest Seabury and Mrs. Clara Allen as the old comedy

(Continued on Page Six.)



Miss Kathleen Taylor in "The White Caps" at the Star.

DRAMATIC CALENDAR FOR THE WEEK

HELLIG—Tonight and all week, "The Man of the Hour."
MARQUAM GRAND—Tonight and week, "The Ten Thousand Dollar Beauty," extravaganza, with special feature "Doomsday."
BAKER—This afternoon and week, resident stock company, in "The Other Girl."
EMPIRE—This afternoon and week, "A Texas Outlaw."
STAR—This afternoon and week, resident stock company, in "The White Caps."
HELLIG—Resident stock company in "The Transgressor."
GRAND—Vaudeville.
PANTAGES—Vaudeville.

NEXT WEEK'S OFFERINGS

HELLIG—Sunday, Monday, Tuesday, Harry Woodruff in "Brown of Harvard."
MARQUAM—Sunday, and all week, "The Devil's Auction."
BAKER—"The Mills of the Gods."
EMPIRE—"A Desperate Chance."