

at the THEATERS



LOUIS JAMES
AS CARDINAL WOLSEY
IN "HENRY VIII"
AT THE
BUNGALOW

TONIGHT & TUES NIGHT
"HENRY VIII"
MON WED NIGHT & WED MAT
"THE MERCHANT OF VENICE"



JULIA
FRADY
AT
THE
ORPHEUM

FRED
LINDSAY
AT
THE
ORPHEUM

SCENE FROM "THE RIGHT WAY"
AT THE BAKER



MONTE ROSE TROUPE
AS THE GRAND

derful dog, Frank, he performs feats even better than those of Buffalo Bill, or any of the old time scouts whose shooting has been held in awe by the modern generation. Very new and unique is the musical act offered by Somers and Otto, two remarkably clever singers and yodlers. Instead of singing the popular airs of the day, and the duo yodles such winsome melodies as "Rainbow," and other song hits with excellent effect.

A roaring farce entitled "The Make-Believes" will afford Small, Sloane and Sheridan ample opportunity to prove themselves clever players. One of the very latest illustrated melodies will be sung by Leo White and the Fantasiacope will offer the newest in animated events.

Grand Has Circus Acrobats.
Pleasing variety will be found on the new vaudeville program which Sullivan & Conside will present the coming week at the Grand, commencing with the matinee Monday. For the headline attraction the management announces the Montrose troupe of seven people, considered by authorities great acrobats. This troupe was for several seasons the athletic feature of Ringling Bros' circus, and in this aggregation has been seen by millions of Americans. There is no athletic act of the kind in or out of vaudeville which is considered in the same class with the Montrose people. Each of the seven individuals is a star acrobat and athlete.

"The Battle of Too Soon" is a riot of laughter and will be given at the Grand by those inimitable comedians, Matthews and Dannon. This skill is a mixture of fun and nonsense, all merry that the act is credited with being one of vaudeville's brightest turns. Classy steppers are Miller and Mack, than whom there are few better dancers in the vaudeville theatres of this country. They will be an interesting part of the new program.

Laid in the everglades of Florida is the act of Herbert, the frog man. Herbert is in a class by himself. He is seen in a tropical jungle, or swamp, and here, as a monster frog, he gives a perfect imitation of that creature. Herbert is the last word in suppleness.

Miss Winifred Stewart, a female baritone, whose reputation is widespread, will be heard in a repertoire of songs. "Half Back Hank" is a comedy in which Jim Rutherford and company will be seen. It is one long laugh. A new illustrated ballad and motion picture will also be shown.

Sunday's performance will be the last of the present bill. On this class A program are the dainty girl bicyclists of Beanie Vance; Lora, the human bird, and half a dozen other tip-top specialties of the better kind.

Comedy at the Star.
A most attractive Biograph comedy is offered at the Star today as the feature of a program, that is, perhaps the most attractive one the management has been able to offer since the beginning of the year.

The Biograph comedy referred to is entitled "The Girl From Mellon's" and deals with the fortunes of a discarded lover who has lost his wealth by a falling market, and who has been forbidden the house by a rich father. The young man, nothing daunted, still persists in visiting his sweetheart to the great annoyance of the stern father. In the meantime the young chap has secured a position at Mellon's Detective Agency.

By a strange freak of fate the father sends to Mellon's Detective Agency to secure a chaperon for his daughter, and the hero of our story secures this position. He is made up as a most attractive and fascinating chaperon, he makes a great hit with the father who is inclined to be a trifle sporty and secures from the latter enough sure tips on the stock exchange to regain his lost fortune. The old gentleman practically forces him to elope with the daughter and our hero compels his intended father-in-law to extend parental forgiveness when the old gentleman finds that the marriage has actually taken place.

The merit that prevails throughout the entire picture is vivid and pleasing. This, with Mr. Confer's new song, backed by a well blended all star feature bill, will give the public perhaps the best show of the entire season. The management always changes its bill from start to finish on Sunday and Wednesday.

McIntyre and Heath Coming.
When Klaw & Erlanger's new laughing trust—"McIntyre and Heath in Hayti"—comes to the Bungalow theatre for three nights beginning Sunday, February 12, with a matinee Tuesday, it will probably appear that even the

(Continued on Following Page.)

DRAMATIC CALENDAR FOR THE WEEK.
BUNGALOW—Louis James tonight and Tuesday night in Shakespeare's "Henry VIII." Monday night, Wednesday night and Wednesday matinee, "The Merchant of Venice." Myrtle Elvyn, pianist, Friday night, "University of Oregon Glee and Mandolin club, Saturday night.
BAKER—"The Right of Way." Portland Stock company, "Deadwood Dick's Last Shot."
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
GRAND—Vaudeville.
STAR—Moving Pictures.

COMING ATTRACTIONS.
BUNGALOW—McIntyre and Heath, February 12, 14, 15, with Tuesday matinee; Charles B. Hanford, "The American Lord," February 18 and 19. Later in the month, "The Merry Widow," "The Virginian," and Mrs. Leslie Carter.
BAKER—"Wildfire," with Pauline Hall and Will Archie.
PORTLAND—"Sal, the Circus Girl."

PROMISES MADE BY THE PRESS AGENTS
After the somewhat strenuous doings in the Portland theatrical world, the week just finished has seemed a bit quiet. However, it has not been an unwelcome breathing spell and, although the quantity has been less, the quality of the offerings has been unusually good.

The engagement of Blanche Walsh at the Bungalow the first four nights of the week, was of particular interest this year in that her new play, "The Test," was written by a Portland man, Jules Eckhart Goodman. It has been a number of years since Mr. Goodman made his home in Portland, but he still keeps in touch with friends and relatives. His play, which deals with the sex question, is built on the intensely emotional lines with little comedy to relieve its somberness. "Four acts of emotional suspense," was one comment, but it furnished Miss Walsh with a splendid opportunity to rise to great dramatic heights. She considers it the best role she has ever played.

The third time has proved the charm for "Brewster's Millions," and its engagement at the Baker theatre last week was the most popular that it has ever played in Portland. Royal Tracy, the clever little comedian, who is playing Brewster, is no stranger to Portland. He played with Nance O'Neill at the old Marquam during the month of July '07. Mr. Tracy comes of American stock, but he was born in Donegal, India, where his parents have been missionaries for something like 30 years. He has been in this country about 10 years.

"Brewster's Millions" has been one of the most popular offerings at the Baker so far this season, and it has proved popular wherever it has gone. There are now two companies presenting it in this country as well, as one in Australia and one playing an Italian translation in Italy.

The best bill for several months is given at the Orpheum. It is a genuine laughing bill from start to finish and, as the press agent would say, "not a dull minute in it." If you receive a request to make a noise like a tree and leave, leave, or jump on a pickle and



The aerial-Lloyds at Pantages

look like a wart or put up your parachute because you are up in the air, bear with the one who addresses you thus, for he will only be trying out some of Bert Leslie's exquisite slang. Mr. Leslie is hailed the headliner, but not far below comes Erman Francis with her Arabian boys, and Thorne and Careton with their clever skit, to say nothing of Charles Kenna in "The Street Faker," the Sisters McConnell, La Veen-Cross and the marvelous Hill-ton.

Louis James at the Bungalow.
The most pretentious Shakespearian offering of the current season will be the presentation by Louis James of the bard's rarely played yet historically important drama, "Henry VIII," when it will be given by this eminent actor in all its regal magnificence, promised to be reproductions of famous sketches made from original drawings of the various places and locales in which the action of the play is laid.

Mr. James has given many masterful characterizations in the past—his Othello, "Virginus," Brutus, Macbeth, Dippo, Dromio, Falstaff and his wonderful Peer Gynt, have all been sufficient to sculpture his name in the historic hall of fame, but compared with all of them his Wolsey is a tower of strength and individuality that stands out like the rock of Gibraltar and proclaims him the most representative classic actor upon the American stage.

In Wolsey he has gone deeper into the character and human motives of the man than any other player dared to go, and has shown the dramatic value of the pomposity of prosperity, as well as the humility of adversity.

The next character in importance to Wolsey is Queen Katharine, the loyal but discarded wife of Henry, a character visualized into perpetuity by such writers as Cushman, Bowers, Terry, Modjeski, etc., and now entrusted to Apple James, for several seasons the colleague of Mr. James. It is safe to predict that the new Katharine will be presented upon new and original lines, an originality is a dominating attribute of this charming actress' impersonations.

Tonight and Tuesday night Mr. James will present "Henry VIII" and on Monday and Wednesday nights and Wednesday matinee he will present Shakespeare's "Merchant of Venice." The supporting cast and scenery will be especially good in both plays.

"The Right of Way" at the Baker.
A good melodrama, well acted is a pleasant form of entertainment now and then, and local people much enjoy one. We have had some excellent plays of the type of late and all over the country the taste for melodrama seems to be increasing instead of diminishing.

The next melodrama to be seen here will be the dramatization of Sir Gilbert Parker's well known novel, "The Right of Way," by Eugene Froebrey. It is a heavy, intense drama with many strong situations which border on the tragic. It comes to the Baker for the week starting this afternoon, and including matinees Wednesday (bargain day) and Saturday. The dramatization of Sir Gilbert Parker's story is very direct, sharp and compelling. From the beginning of the first act to the end, the interest holds.

The story of "The Right of Way" is quite familiar to the novel reader. Charlie Steele is a doubter and debauchee; he lacks the will to do much more than laugh at those who would do right. He finds that his wife is in love with another man and he goes to what he believes is a young, innocent girl, not knowing that his wife still lives. A surgical operation restores his memory and sense of responsibility, and he has to choose between going

back to his old unhappy life and remaining in the life that, however uncertain its foundations, looks toward the sun.

Spicy Bill at the Orpheum.
Walter C. Kelly and Fred J. Lindsay are the two feature acts which will head the new bill at the Orpheum for one week, beginning Monday afternoon, February 7. Walter C. Kelly, "The Virginia Judge," has been called the most entertaining monologist of the vaudeville stage. Without doubt he is the most original. He has just returned from Europe, where he achieved pronounced success. Mr. Kelly's performance is a review of a day's doings in a courthouse in the south, presided over by a characteristic southern judge.

Fred J. Lindsay, the Australian Bushman, hunter, cowboy and explorer, introduces something entirely new and novel into the realm of varieties. He proceeds to astonish with some tremendous feats with a long whip, which reaches nearly across the stage, and the things he can do with it make people sit up with astonishment. Cracking the whip with the noise of a rapid fire Winchester, the powerful athlete makes the lash do whatever he chooses, even to cutting a candle in two within half inch of the mark, lassoing a man and making him helpless with the aid of the whip alone, and otherwise proving it to be the deadliest kind of a weapon when in the hands of an expert.

Charles W. Bower, with Edith Hinkle and their company will present a strong modern one act episode by Oliver White, called "Superstition," which eastern reviewers have pronounced one of the best vaudeville sketches ever produced. It is a story of political intrigue containing satire, sentiment, and real dramatic values. "Superstition" is a modern playlet, keen in construction and thoroughly up to date.

Miss Julia Frady is a beautiful American prima donna who has distinguished herself in many successful light operas, and in vaudeville is presenting "The Song of the Day," which includes many tuneful numbers from plays in which she has been a feature.

Neal Able and Dave Irwin are offering an original hopododge of mirth, melody and conversation which is highly amusing for its up to dateness.

The Reed Bros. present their specialty of comedy and novelty acrobatics, entirely unique and performed with apparent ease and grace. The comedy element worked into the act by the tall, thin member is handled in a most clever manner.

J. W. Clark's collection of Simian comedians give a varied entertainment and they really do everything but talk.

"Maud" the Mule, at Pantages.
Rarely has such an array of acts been presented on a single vaudeville program as will appear at Pantages during the week commencing with tomorrow's matinee at 2:30. Toplined is the aerial act, internationally known as the William Lloyd troupe which comes direct from Europe. Where others leave off these daring aerial artists begin and the feats they perform may seem impossible. The audience watches them fly through the air, apparently about to dash against the walls of the stage or be hurled into the audience, when a quick twist swings them to right or left as they desire.

The program's brilliancy will not be confined solely to what the Lloyds may offer, for in almost as conspicuous a position is Blake's Mule, the one and original Maud Hee Haw. Of all bucking, ungovernable animals Maud takes the first place for no matter whether she is treated kindly or otherwise, she will allow no one to ride her upon a stage. At every appearance, any member of the audience desiring an opportunity to exhibit his skill at rough riding will be invited to try his luck. If any are successful a goodly sum will be paid them and for every minute they remain upon the animal they will receive \$1.

Maud's appearance at Pantages will be the occasion for a vast lot of amusement for young and old alike.

Violinski has an act which differs radically from the usual musical act.

PORTLAND THEATRE STOCK COMPANY OPENS SEASON OF MELODRAMA



Wm. Dowling, LEADING MAN.
Clair Sinclair, LEADING HEAVY WOMAN.
Neva West, LEADING WOMAN.
Eva Earl French, CHARACTER WOMAN.
True Boardman, TRAVELING MAN.

Commencing this afternoon with a matinee, the Portland theatre becomes a popular priced playhouse, catering to family patronage and offering melodramatic plays of a strenuous and sterling character.

The company presenting the plays is the stock company which Manager Russell has brought down from the Seattle theatre in the Puget sound city to fill in the open time made by the present irregularly of the Shubert bookings. It is not yet announced when the next Shubert attraction will come to the Portland, but when it does the stock company will step out for the time being.

An unusual feature of the company is that the members are up in 23 plays which have been given in Seattle, so that there will be no uncertain first performances. R. E. French is the stage director of the company, which includes in its roster some local favorites and a number of well known players with excellent reputations that can be relied upon. William C. Dowling is the leading man. True Boardman is his foil, the heavy man or villain of the play, and is an adept at impersonating very bad men. Edwin Kellie is the character man and an actor of general excellence. Charles Conners, the comedian, is well known and liked in Portland. The juvenile roles will be in the hands of Verne Layton and Frank Sewald, and George Burrell will manage the stage.

The ladies of the company are Neva West, a leading woman of ability; Clair Sinclair, heavy woman; Eva Earl French, character woman, and Anita Allen, soubrette, who was seen here before with Florence Roberts. In addition to the regular members of the company there are numerous auxiliaries for the smaller parts as well as the scenic artist and a corps of mechanics.

The opening play, "Deadwood Dick's Last Shot," indicates by its title something, but not all, of its character. While it is highly sensational in spots, and the principal characters are decidedly strenuous, there is enough comedy to keep the audience in the best humor throughout the play. Next to Buffalo Bill, Deadwood Dick, all-around sport, but brave and chivalrous, was the ideal hero of the plains. The real Deadwood

Dick was living in Leadville but a few years ago.

The scenes of the play are laid at the Blazing Star mining camp in California, where Deadwood Dick befriends the heroine, who has fallen into the hands of a band of schemers. They are attempting to rob her of a valuable silver mine, and succeed in doing so only to be interrupted by Deadwood Dick, who understands their game. There is a big gambling scene and an unscrupulous sheriff and his satellite who cause much discomfort for Dick and the heroine, who has become his lady love. The author, Owen Davis, has made "Deadwood Dick's Last Shot" a thoroughly interesting melodrama.

The play for next week, in the hands of the same company, is "Sal, the Circus Girl," a drama with real circus acts as the features. The prices of admission at the Portland during the stock season will range from 25 to 50 cents in the evening and will be 10 and 25 cents for the matinee.