

THE THEATRE



ANNA GORDON
KNOX & GORDON AT THE GRAND

DRAMATIC CALENDAR FOR THE WEEK

HEILIG—Madame X, 4 nights beginning tonight. Ellen Terry, in illustrative readings from Shakespeare, Friday night. University of Oregon Glee and Mandolin club, Saturday night.

BUNGALOW—The Time, the Place and the Girl.

BAKER—The Barrier.

ORPHEUM—Vaudeville.

GRAND—Vaudeville.

PANTAGES—Vaudeville.

LYRIC—Arizona Jack and the Lyric Musical Comedy company.

STAR ARCADE, OH JOY, ODEON, TIVOLI—Motion pictures.

COMING ATTRACTIONS

HEILIG—Florence Roberts in "The Nigger," week of December 11. Sunday afternoon, December 12, first of a series of Sunday afternoon concerts under direction of W. H. Boyer with 75 leading singers of Portland and orchestra of under David C. Rosebrook. T. M. A. annual benefit. Midnight matinee, December 21.

BUNGALOW—"A Broken Idol."

BAKER—"The Honor of the Family." Midnight matinee of the T. M. A. annual benefit, December 21.

ORPHEUM—December 21, midnight matinee for benefit of T. M. A.

By E. I.

INTEREST in things theatrical centered at the Heilig theatre last week, where Max Figman offered Edith Ellis' delightful little comedy drama, "Mary Jane's Pa." Though not a newcomer in Portland, the splendid diversion drew large and admiring audiences all week. A most commendable and refreshing feature of the production was the uniform excellence of the supporting cast. Each character was a type, and each type a finished product.

The Orpheum housed a composite bill of indifferent character, headed by Hymanck, the chameleon comedian. The Baker company presented its second George M. Cohan musical comedy, "Forty-Five Minutes From Broadway," with Henry Stockbridge in the role of "Kid Burns." Mr. Stockbridge established himself as an unusually clever light comedian.

At the Heilig tonight, Henry W. Savage will offer "Madame X," the drama of sensation, which has raised a whirlwind of comment since its presentation in Chicago last fall. In describing it, a New York minister recently said, "Madame X" is simply tremendous. One hardly knows where to comment to characterize it. To call it "strong" would be putting the matter very inadequately. Rather, it might be called overwhelming. Miss Adeline Dunlap, formerly with "The College Widow," and recently with Miss Gertrude Quinlan in "Miss Patsy," will play the role of the mother.

Beginning Sunday, December 11, William A. Brady will present the new theatre success, "The Nigger," for one week, at the Heilig. Florence Roberts, supported by Thurlow Bergen and an excellent company of players, will be seen in the play. A play founded on race prejudice can hardly fail to be sensational, and "The Nigger" is said to be extremely sensational without transcending the bounds of good taste. The central character of the play is the governor of a southern state, and the dramatic incidents are woven about the discovery that he has black blood in his veins.

Sunday afternoon, December 12, the first of a series of popular Sunday afternoon concerts will be given at the Heilig, consisting of 75 of the leading singers of the city under the direction of W. H. Boyer, and an orchestra of 17 under the direction of David C. Rosebrook. Popular operatic selections will be given together with solos. Popular prices will prevail. This is an innovation that music lovers of Portland will undoubtedly support handsomely.

Edwin Arden, formerly leading man with Eleanor Robson in "Merely Mary Ann," will headline the bill opening at the Orpheum tomorrow, in "Captain Velvet," a delightful one-act playlet filled to the top with the spirit and color of the Mexican border.

The Baker stock players will give Rex Beach's "The Barrier," beginning this afternoon. Next week, Donald Bowles will be seen in the Otis Skinner part in "The Honor of the Family."

Promises Made by the Press Agents

"Madame X," at Heilig Tonight.

Drama of the highest type will come into its own tonight at the Heilig theatre, where Henry W. Savage will offer, for its initial presentation in Portland, Alexandre Blason's powerful play of mother love and thrill.

"Madame X," for an engagement of four nights, with a special price matinee Wednesday, "Madame X" is described by its author as a life story rather than a drama. The secret of its grip upon the emotions is attributed to the fact that it is a human document and its appeal is never feigned.

The story is simple. Floriot is the deputy attorney of Paris. He has a beautiful home in the suburbs and a fine boy 4 years of age. He is an unhappy man because his wife, the mother of his boy, has deserted him, fleeing from her home with a lover. The boy falls ill and, when near unto death, the mother comes back to her old home and because of her love for her child pleads for forgiveness. At first Floriot is inclined to forgive and restore her to her home, but when he learns from her own lips that the lover with whom she fled is dead he believes that to be the reason why she returned to him, and in fury he drives her from his house.

Later he repents and tries to find her, but without success. Twenty years pass by and as Jacqueline, the wife, has never been heard from, Floriot believes her dead. He has prospered in his profession and is now president of the Tribunal court. Raymond, his son, now grown to manhood, is also a lawyer and is ready to try his first case. There arrive at Bordeaux from South America a strange pair who take lodgings in a cheap hotel. It is Jacqueline, fallen low, a victim of dissipation and drugs, and Laroque, an oft convicted thief and felon, who has just been released from prison.

Jacqueline is a mere shadow of her

former self. Her beauty is gone, she is in direst poverty, and her only relief is found in drinking ether, which makes her forget her past. A couple of witty knaves, old time friends of Laroque, visit him in the room of the lawless hotel and, after Jacqueline has retired, they concoct a plan to blackmail Floriot, believing that he would pay well to suppress the story of his wife's downfall because of his honorable position at the bar.

Jacqueline has never forgiven Floriot, but she loves Raymond, and when she hears of the plan to bring disgrace upon the name of Floriot, she demands of Laroque that he abandon it. This he refuses to do, but instead bullies her and sends her on until, in desperation, she seizes a revolver and shoots him through the heart. The servants rush in, but she makes no effort to escape, merely admitting that she killed Laroque.

She absolutely refuses to speak a word, either in explanation or for the information of the authorities. As she will not tell her name it is entered upon the police blotter as "Madame X"—the unknown. The day of her trial comes. Being without money or friends, the court appoints a young lawyer to defend her. This choice falls upon Raymond. He is anxious to win his first case because the young girl he is engaged to marry and his father are to be present to hear him make his first plea to a jury. Because of his distinguished position, Floriot is given a seat beside the judge. Raymond tries in vain to get some admission from Jacqueline upon which to base a defense. She refuses to answer his questions, merely gazing at him in silence. Nor is she aroused from her lethargy until, in the midst of the denunciatory speech of the prosecuting attorney, she learns that it is her own son who is about to defend her.

This big courtroom scene, which employs 60 people, is the sensational episode of the play. For nearly an hour the audience is held in tense suspense, while the son is pleading for his mother's life, and the judge and jury are listening to the evidence.

Mr. Savage offers "Madame X" here in identically the same manner, even to



ADELINE DUNLAP in "MADAME X"



HOWARD GOULD in "MADAME X"



ROBERT OBER in "MADAME X"



GEORGE EBER in "THE TIME, THE PLACE AND THE GIRL"



AMANDA HENDRICKS in "THE TIME, THE PLACE AND THE GIRL"



EDWIN ARDEN in "CAPTAIN VELVET" AT THE ORPHEUM



ARIZONA JACK AT THE LYRIC

the smallest detail, in which it was witnessed by more than 50,000 persons during its notable run at the New Amsterdam theatre in New York City and with a cast of conspicuous excellence, headed by Miss Adeline Dunlap as the mysterious heroine, who is feuded through her mother's love; Howard Gould, a warm Portland favorite, as Floriot; Robert Ober as Raymond, the son; and including such competent actors as Vincent Stenrod, Edwin Frosberg, Alexander Gaden, Adelaide Pitts Allen, Jane Carleton, Helene Lottrel, Stuart Booth, James Cooper, L. T. Loring, Richard Mellish, Wadsworth Harris and a number of others. Seats are now selling at theatre for the entire engagement.

"The Time, the Place and the Girl."

Quite the best thing that indefatigable trio, Hough, Adams and Howard, have done is the musical play, "The Time, the Place and the Girl," which will be offered at the Bungalow for the first time here at popular prices all week, opening with today's matinee. This play will be placed in a class by itself, a story with music, fairly bubbling and sparkling with witty lines, a clever plot and many popular and catchy airs.

The scene is laid in a sanitarium in Virginia, where Johnny Hicks and his pal, Tom Cunningham, are forced to flee, having gotten into trouble the night before in a Boston gambling house, where Cunningham, while in an argument, struck one of the inmates on the head with a wine bottle. The police are getting after them. They manage to reach the sanitarium ahead of the police, and before the officers can make any arrest the inmates are placed under quarantine for smallpox.

Tom Cunningham, a rich man's son, wants to marry Margaret Simpson, "The Girl" of the title, a farmer's daughter, who is also at the sanitarium with her father and brothers and others. After the smallpox quarantine is declared, the servants of the hotel and sanitarium desert and the guests are forced to look after their own wants. Cunningham being chosen dictator of the place, assigns a certain task to each of the guests. The fun grows fast and furious when Johnny Hicks, the slinky young gambler, is made head cook and Margaret Simpson, who has quarreled with Cunningham and rejected his suit, is ordered to do scrubbing. She refuses and her meals are summarily cut off. The guests go on a strike and refuse to work. Cunningham breaks the strike by leading off his coat and offering to meet them one at a time. Hicks falls in love with Molly Kelly, the head nurse.

Among some of the others in quarantine are Mrs. Talcott and her spoiled son, and an Italian organ grinder. Throughout the entertainment the master hand of Ned Weyburn, the stage director, can plainly be seen, the arranging of choruses and the grouping of stage pictures.

The "Dixie" number is a real surprise and is the creation of Arthur Evans. Altogether, "The Time, the Place and the Girl" is one of the best, snappiest and wittiest productions that will be seen here this season. Matinee Thursday and Saturday.

"The Barrier," Baker Stock Company

Little more interest has been shown in any theatrical offering in this city the present season than in the forthcoming production by the Baker Stock company of the famous Rex Beach story, "The Barrier," which opens at the Baker this afternoon for the week. The book has recently been read by thousands of book lovers, and generally accepted as one of the most fascinating tales of the north ever created.

Manager Baker has secured the note rights to produce the play in the north-west, and has already presented it with his companies in Seattle and Spokane with record breaking success. The people of these western cities being in such close touch with the Alaskan

country during the early gold rushes, are naturally greatly interested in "The Barrier," the scenes of which are laid in that wonderful land so comparatively close to us, and yet seemingly so far away. The central character in the play is John Gale, keeper of the general store who 15 years before had fled from California to escape an unjust accusation of murder, taking with him the child Necla and calling her his own daughter. He is now married to an Indian woman and there are other children. The man whose wife he was accused of murdering, and who is Necla's real father, tracks him. Many intense scenes follow. Captain Burrell, in charge of government troops, falls in love with Necla, who supposing she is of mixed blood, realizes the barrier between them. Another important character is that of the French Canadian, Polon Doret, who is a diamond in the rough, and whose simple love for Necla proves her greatest protection against her own and her supposed father's enemies.

The play ends happily, just as the sun rises after a long sleep in the land of mystery and romance, and the audience, which has been fascinated and thrilled throughout the absorbing scenes and incidents, leaves the theatre with a feeling of content and satisfaction seldom experienced from the usual run of the late plays. Matinee will be given Wednesday, the popular bargain matinee day, and Saturday.

Edwin Arden at the Orpheum.

Edwin Arden will top the new bill which opens at the Orpheum for one week, beginning with a matinee tomorrow afternoon. Mr. Arden will present a delightful romantic playlet called "Captain Velvet," the scene of which is laid in lower California, near the Mexican border, and tells the story of later day ranch life in that section of the country. Mr. Arden is one of America's foremost stars, and has in his support a most capable cast, which includes Miss Olive Templeton.

"A Night in a Monkey Music Hall," which is presented by Miss Maud Roche, is a most remarkable exhibition of animal training of these similar wonders, who present a very interesting act. They give an entire program from beginning to end, which even includes the orchestra, card boys, and other accessories of the first class stage performance.

Alexander and Scott, who last season were one of the important features of Cohan & Harris' Honey Boy minstrels, are back in vaudeville with an entirely new offering called "Yvonne Virginia." They are both clever comedians, and their impersonations of the negro character are clever and effective.

Joe Jackson, styled "The European Vagabond," comes direct from Berlin with a unique and attractive bicycle performance, which is skillfully executed and extremely humorous. Single handed he performs one of the most remarkable cycling acts ever seen.

"A Chance for Three" is the title of a little romantic sketch, which is presented by Cliff Dean & Co. It is a burlesque story with a fund of originality in it. Mr. Dean is a well known character actor.

Hilda Hawthorne will present an up to date ventriloquise act, in which she introduces some new and original features. Besides being an expert ventriloquist, the comedy side of her number is a feature.

The Milch Sisters are talented pianists, violinists and vocal soloists, who are former features with the Chevaliers in Emanuel's Symphony orchestra, and the famous Thomas orchestra in Chicago. Their numbers are all well chosen, and brilliantly executed.

The current week's bill will close with a matinee this afternoon and performance tonight.

Sharpshooting at the Grand.

It is to be a Class Vaudeville which the Grand offers for the coming week, starting with the Monday matinee. It

is a bill which has met with approval over the Sullivan & Considine circuit and is composed of acts of recognized standard. The leading feature will be Chevalier de Loria, late colonel of a regiment of sharpshooters in the French army. Compared with the chevalier as a marksman, Buffalo Bill, Captain Bogardus and Dr. Carver are outclassed. The chevalier offers a sensational thrilling act in which he disrobes his assistant by shooting the buttons off her clothes and shoes. Even the hairpins are shot away. Such marksmanship as this has never been attempted by any other man in vaudeville. It is a daring, thrilling act and one of the greatest of drawing cards.

Three young women comprise the Tennis Trio, a dainty juggling specialty which has met with favor wherever presented. The act is not an ordinary tennis juggling number.

For fun that is acrobatic, the Three National Comiques are distinctive. Everything they undertake is original and funny. They work like three whirlwinds and inject genuine humor into their feats.

George Yeoman is well known to patrons on the Sullivan & Considine circuit. He has made several tours with his German dialect and his violin. Yeoman has the happy faculty of pleasing his audience the moment he steps on the stage and holding the interest to the end of the act.

Cliff Dean and Ed Mills are experts in knowing how to sing and dance in a fashion to suit the program. The team

has a supply of new material which is handled in a diverting manner to the best advantage.

Musical laugh makers are Fred Eckhoff and Anna Gordon. They are accomplished musicians, are comedians and have a fine appearance. A new film will be displayed by the Grand scope.

Sunday's performance will close the present bill, which contains such hits as Roman, the violinist; Happy Jack Garner, the minstrel; the Riata, sensational acrobats, and many singers, comedians and a labor union tabloid drama on new lines.

Unique Acts at Pantages.

Unique in "An Affair in Clubdom," presented by the Morton-Jewel Troupe and topped on the bill which opens a week's engagement at Pantages, commencing with the matinee tomorrow at 2:30.

Never before have such wonderful club jugglers been presented in Portland vaudeville as the present attraction offers. Astounding with their dexterity and lightning work in club juggling, Pantages is especially fortunate in securing the Morton-Jewels for a brief coast engagement. Four huge Indian clubs conceal the troupe as the curtain ascends. Then the jugglers appear and while singing toss Indian clubs to each other in myriad formations. Baton swinging comprises another part of the act.

Another attraction worthy of top line honors is the Zarelsky Troupe of seven

Russian dancers direct from the Imperial Gardens of St. Petersburg, where they created a tremendous sensation with their remarkable dancing. The star of the troupe is the youngest Cosack dancer in the world, and his work has aroused the comment of critics of the continent and America. The set is handsomely mounted and the costumes are extraordinarily gorgeous.

A glimpse of life behind the scenes is given by the Hawley-Olcott company, supporting Joseph W. Standish, in the calcium comedy "Monday Afternoon." The plot revolves about an actor who tires of the stage. On Monday afternoon he gives his notice, planning to abandon the footlights forever and return to his motherless daughter. Before he makes his first appearance, he receives a wire that his daughter is dying. On the verge of a breakdown, he plays his role, "for the show must go on." In the closing act, the strain becomes too great and the curtain is wrung down as he faints. Later it is discovered that the message was not correct. A dainty love story runs through the playlet and when the news comes that his child is well, he is given the desired answer by the actress with whom he is in love.

Among America's premier colored comedians are Henderson and Thomas, and they are excellent purveyors of mirth. Their witticisms are all new and their singing and dancing is a revelation.

Young and old will appreciate Thesens' pets, four clever fox terriers who succeed in accomplishing numerous remarkable feats, as delineators of canine intelligence.

The Kiltie Duo is composed of two entertaining Scotchmen who sing and dance. They also entertain on musical instruments.

Feature Extraordinary at Lyric.

Commencing with tomorrow matinee, and for one week only, the Lyric will give two shows for the price of one. For the coming week Keating and Flood, the popular managers of this cozy playhouse, have secured as an extra added attraction, Arizona Jack, the greatest and best bronco busting act before the footlights. This act is the biggest of its kind, having five daredevil riders and four vicious horses. The act has a well developed plot showing scenes in the early days around a cattle ranch and the hanging of a horse thief. This last scene is the most realistic of anything ever produced before on the stage. The riders are all cowboys of wide experience and their riding of these ferocious steeds is certainly a hair raising feat. To allay all fears of the patrons of the Lyric the management will have spread in front of the stage an immense rope net, thereby protecting the audience from any harm.

The Lyric Musical Comedy company, which has become so popular since its opening two weeks ago, will present another of Dillon and King's ludicrous comedies entitled "The New Guards." As playwrights these two clever comedians have a bright future before them and if they continue to deliver the goods as they have in the past two weeks, the Portland public can certainly be proud of them. Maude Rockwell, the prima donna who has made such a decided hit, will be so the fourth actress and will render another of her pleasing specialties. The chorus will have an entire routine of new numbers and the music will be new and up-to-date. There will be many specialties and in all the performance at

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