

# STAGELLAND

"The House Next Door" will be the offering of the week at the Baker theatre. The play, which was seen here but once before, when a New York traveling company presented it, is a rare understanding of human nature is displayed by the author in handling this production. The play does not offend in the least Jew or Gentile, although the theme is one that would act as a double-edged sword in less skilful hands. J. Hartley Manners is the author. He also wrote "Peg o' My Heart," which is making a tremendous hit in New York, where it has been running over a year.

The week's bill at the Pantages will be featured by "The Winsome Maid." The piece is brimful of entertainment, and comes well recommended as a musical comedy.

Something unique and amusing will be the magnet at the Lyric. "The Little Widow," feature attraction, will close this week today and tomorrow. Another one of those fun-makers will be started on its seven days' run.

The second week of the Frohman photo plays will begin at the People's theatre today, with Mary Pickford in "The Bishop's Carriage." The innovation of devoting a whole evening to a picture show has already demonstrated its power to please a Portland audience. This fact is shown by the large crowds which have attended the exhibitions to witness the film production of Mrs. Fiske and company.

## STAR ACTRESS NEVER HAD AN UNDERSTUDY, NEVER DISAPPOINTED AUDIENCE IN 14 YEARS

Miss Margaret Anglin's Devotion to Art and Capacity for Work, Remarkable.

By Claud L. Simpson.

Every general has his lieutenant; every master his mate; and every actress has—

No, every actress doesn't have her understudy.

Miss Margaret Anglin, whose superb presentation of Shakespearean comedies charmed Portland audiences the past week, has never had an understudy. Shakespearean star without an understudy! It is an anomaly, a courageous deviation from the usual histrionic rule.

"Not that I can't find in all this wide world a woman who would be capable of assuming my role," she explained. "I am not such a fool. There are a few good actresses left. An understudy is right in her place, but simply and truly, I haven't the place."

"You may call it stage ethics, or you may call it over confidence in my ability to always be on hand when the curtain goes up in your mind, but you might think it an imposition of the public."

"What would the people do if, just before theatre time, I should be taken suddenly so ill that I could not go on? admit the situation would look serious, but the answer is, there would be no show."

"It is true that lovers of Shakespeare want to hear Shakespeare, but not to hear Miss Anglin."

Miss Anglin paused, pressed her lips together tightly, and assumed a somewhat irresolute attitude, but before she could finish the sentence the telephone bell rang and the actress answered it. Perhaps the interruption was most timely, if not providential. However, the case may be the sentence was never finished. When the interview was resumed, no reference was made to "unfinished business."

Miss Anglin might have said, with pardonable pride, however, that people who pay \$2 a seat to see Miss Anglin want to see Miss Anglin, and not to see her understudy. They are not willing to accept a substitute. It is the original, or none at all. From a purely artistic standpoint this view of the patron might be well taken.

The fact is that Miss Anglin has not disappointed an audience in 14 years. It requires a rare combination of nerve force, physical stamina and brain energy to accomplish such a feat. Not once during that entire period has she failed to keep a theatrical engagement.

Always "Makes Good."

The usual stage vicissitudes certainly have been hers. Adverse elements, physical indisposition, or a host of other things might happen in a career during such a period. They happened to Miss Anglin just as they have happened to any other person engaged in the serious business of life. But the secret of Miss Anglin's victory of bodily ailments and vexatious things, is that she will not let herself be overcome by them. Punctuality is her watchword, and "make good" is the most important words in her vocabulary.

It is this whole-souled devotion to her art that has put Miss Anglin where she is. It is the reason for her success, and the reason for the respect and faculty for work that has earned her success.

"The portion of an actress is a hard one at best," declares Miss Anglin. "The stage is no place for the woman of weak heart. The road that leads to the goal is beset with diverse pitfalls, discouragements and disappointments. It is a prodigious task to keep always hammer-



Margaret Anglin.

ing, always striving, always exerting every fiber and every nerve, to attain as near perfection as possible. Human frailties, human susceptibilities must be overcome in the incessant struggle to reach the heights and retain them.

Produces Many Plays.

"I have been so ill at times that I have felt like surrendering and calling off an engagement. But somehow I have always rallied at the crucial moment. I have never disappointed an audience."

Another proof of Miss Anglin's genius is the fact that she has produced more plays than any other star. Nine productions in two years is the remarkable record. In the preparation of these plays Miss Anglin has exhausted every resource. She has traveled in foreign lands in quest of materials and ideas for stage scenery, costume and properties. The three Shakespearean productions, "As You Like It," "Taming of the Shrew," and "Twelfth Night," were staged by Miss Anglin after a great amount of individual research. The supporting company was recruited with the skill of a master. All the players are seasoned Shakespearean actors, who have made reputations in various roles, and some of whom have played with the greatest of Shakespearean stars.

"Company Ethics" Busy.

She has trained the stage hands and assistants behind the curtain, to do their work with clock-like precision. Miss Anglin insists that there shall be no unnecessary delays. In the shows in Portland the past week six to eight minutes was allowed between acts; and on an average of one minute between scenes.

Perfection is the constant aim toward which Anglin strives. At every performance the "company critic" takes his place in the audience and notes every spoken word, every gesture, in order that the slightest deviation, the minutest fault, may be detected. If even a chair is found to occupy the wrong position on the stage, note is made of it and the effect or irregularity is duly impressed upon the management and performers.

Genuine sincerity of purpose is said to characterize drama dealing with white slavery. "The Lure," which opened at the Heilig last night and will be given this afternoon and tonight, is George Scarborough's, who wrote it, was for years a special secret service agent for the government and was inspired by his own actual experiences to write this play depicting the methods of these terrible enemies of modern society who aim at the homes of the land and who destroy the souls of its young girls. He was not a mere playwright

seeking a theme which would pander to morbid curiosity but the theme inspired him and it went to the spirit and with the zeal of a modern crusader against a terrible national evil that he was led to attack this subject from the standpoint of a dramatist.

When the idea occurred to him vividly to depict the workings of the white slavers before the play goes of the country as a great object lesson and warning, he confided his intention to Stanley W. Finch, head of the federal bureau for the suppression of the white slave traffic and that greatest authority of all encouraged him to accomplish his purpose.

When the first draft of the piece was finished Mr. Finch read it carefully and was so pleased with its utter truthfulness and its intensely impressive exposition of the subject that he gave Mr. Scarborough an open letter approving and commending the play to the American public.

This letter was printed and circulated at the first performance of "The Lure" in New York city and there was not a single critic who took exception to any of the statements made by Mr. Finch in his acclamation of the piece.

Indeed, the unanimous chorus of reviewers was in emphatic praise of the essential truthfulness of Mr. Scarborough's drama. Mr. Finch praised the author for his skill in presenting all the salient features of the white slave traffic without going so far as to make the piece too vicious. This is evidently to be accounted for by the fact that the playwright was not trying simply to shock his audiences and to hand them a raw sensation but was writing from a white-hot enthusiasm of purpose which aimed at exposing the white slavers and which was more concerned with the real problem at issue than with sensational footlight exploitation.

Four-Legged Actor Scores.

That it is easier for a four legged actor to command newspaper publicity than his two footed colleague, was demonstrated by Francis, one of the donkeys "walking on" in "Joseph and His Brethren," who grabbed a small boy, who was peering him, by the seat of the trousers, and won columns of "front page stuff" in consequence.

## PLEASE THE PUBLIC, NEVER MIND CRITICS, SAYS POPULAR ACTOR

### American People Know What They Want and They Are the Judges.

"The spinning of a spider's web has always seemed a most wonderful thing," said Henry Miller, "but more marvelous still is the way reporters weave an interview as graceful and airy as a spider's web from an intermittent flow of escaping gas."

Mr. Miller will be seen in "The Rainbow," at the Heilig this week.

It is easier to be an actor than to write an interview," he said.

"To my mind, the explanation of the failure of a number of current plays by authors whose offerings have heretofore been accepted without a question is due to a change that has been going on within the minds of the American people since the days of the Spanish-American war. That war gave us a certain confidence in ourselves, a feeling of self-reliance, that we had lacked before, and gradually since then we have come to rely more on ourselves and on our own tastes and judgment and less on the prestige of success in London or Paris. The American public has its own notion of what it wants, and it refuses to take anything else."

Problem Is to Find It.

"The problem is to find out what it wants. That is the question the managers are continually trying to solve, and there is not a manager who isn't willing to furnish what it wants, whether it be Shakespeare or 'The Pink Lady,' because he is in it to make a living. The difficulty lies in the fact that

there is no 'the public' any more than there is 'the egg.' Instead there are hundreds of publics, and each is like a dial that rotates, desiring one kind of day at one time, and another at some other time.

"The good play is the play which deals with some great elemental truth treated in an imaginative way, so that it will please the man at either extreme or discernment. Shakespeare wrote

and alive today. Love, jealousy, hatred were some of the elemental things on which his plots were founded, while the humor of them is always elemental and palpable.

Creeping of Elemental Things.

"My years of observation have led me to believe that from 60 to 70 per cent of the play going public is composed of men and women who are able to grasp only the elemental things. On either side of this majority are your extremes of high brow and low brow."

"It is possible to write a play so elemental in its theme and yet treated in such a way that it is appreciated by both extremes, and that is what constitutes a good play. I have been accused of being a high brow, and two plays I have appeared in 'The Servant in the House' and 'The Great Divide' are quoted as evidence against me. Heaven knows I would break a leg to get away from the danger of being a high brow, while the two plays were simple enough in theme."

"The public, I say, has well defined notions of what it wants, and when a play is presented that it likes, it is bound to be successful, whatever the critics say."

George Arliss in Short Plays.

George Arliss will present a series of new short plays at special matinees during his second Boston run in "Disraeli." Mr. Arliss has won a tremendous and loyal following in that city through his fine impersonation of the British statesman in Mr. Parker's play. He ran for 15 weeks there last year, and has now gone back to the same theatre for an additional run of a month or more.

## HEILIG THEATRE

Eleventh and Morrison. Phone Main 1. A-1122

SPECIAL PRICES LAST TIME MATINEE TODAY 2:30 O'CLOCK TONIGHT 8:15

## THE TREMENDOUS NEW YORK SUCCESS THE LURE

George Scarborough's Now Famous WHITE SLAVE DRAMA

Indorsed by the U. S. White Slave Commission. Tonight—Lower Floor, except last 4 rows, \$1.50; last 4 rows, \$1.00. Balcony, 5 rows, 75c; 10 rows, 50c. Special Price Matinee Wednesday—Lower Floor, 10 rows, \$1.50; 12 rows, \$1.00. Balcony, 9 rows, 75c; 10 rows, 50c.

MAIL ORDERS RECEIVED—SEATS NOW SELLING

## 3 Nights BEGINNING Tomorrow HENRY MILLER

Special Price Matinee Wednesday

## "THE RAINBOW"

In Which Mr. Miller and His Notable Company Appeared for Six Months at the Liberty Theatre, New York.

Evenings—Lower Floor, 10 rows, \$2.00; 12 rows, \$1.50. Balcony, 5 rows, \$1.00; 10 rows, 75c; 10 rows, 50c. Special Price Matinee Wednesday—Lower Floor, 10 rows, \$1.50; 12 rows, \$1.00. Balcony, 9 rows, 75c; 10 rows, 50c.

MAIL ORDERS NOW—BOX OFFICE SALE OPENS TUESDAY

## 3 NIGHTS NEXT THURS., OCT. 30th

Special Price Matinee Saturday

## WHITNEY OPERA COMPANY

Direction F. C. Whitney, Presents

## World's Greatest Comic Opera

SPLendid CAST & PRODUCTION

## COMING NOVEMBER 2, 3 and 4

## The GIRL from MUMMS

With the Ever-Popular MISS OLIVE VAIL

## PEOPLES THEATRE

West Park and Alder

"Look for the Moving Bear Tonight"

## At Noon Today

and all this week.

The second week of the new era in motion picture theatricals.

## Mary Pickford

Belasco's Famous Star in the successful photo-play version of

## "In the Bishop's Carriage"

Every detail of this exclusive Famous Player production is equal to a \$2.00 show. A specially prepared musical score accompanies the play.

The popularity of these productions is shown by the demand for box seat reservations.

CURTAIN RISES 12 Noon

1:30 p. m. 3:00 p. m. 4:30 p. m. 6:00 p. m. 7:30 p. m. 9:00 p. m.

PRICES Balcony 10c, Lower Floor 20c, Box Seats 30c. Reserve Box Seats by phone. Marshall 880 or A-2087.

COMING Week of November 2

## James O'Neill

In his original version of "THE COUNT OF MONTE CRISTO"

## Columbia Theatre

SIXTH AND WASHINGTON

Portland's Model-Photo-Play. House Presents a

## Special Preferred Service

Always the Best and Only the Best Pictures Exhibited. Program Sunday to Wednesday.

## The Japanese Sword-Maker

Sensational Melic Drama in Two Reels, Produced by Japanese Actors. DREAMY Ripping Essany Comedy. PATHE WEEKLY Showing Latest Animated Pictures of World Events. Open 11 A. M. to 11 P. M. 10c—ADMISSION—10c

## BAKER THEATRE

ENTRANCES, Broadway and Sixth Streets. Home of the Incomparable Baker Players. WEEK COMMENCING TODAY MATINEE, SUNDAY, OCTOBER 26, 1913. Another Premier Stock Production in Portland

## The House Next Door

A play of racial prejudice, by J. Hartley Manners, author of "Peg O' My Heart," and other successes. Strong dramatic theme. Charming love interest and original comedy situations. Great Cast.

Stage under Direction of James A. Bliss. Evenings, 25c, 35c, 50 and 75c. Sunday and Saturday Mats., 25c, 50c. Wednesday Matinee ..... 25c. Monday night ..... 25c. 2 Special Baker Bargains Weekly

LOUIS LEON HALL. NEXT WEEK — THE LADY FROM OKLAHOMA

## Unequaled Vaudeville PANTAGES

Broadway and Alder Streets

## Week Beginning Monday Matinee, October 27th

## A WINNING MISS

The 1213 Musical Comedy Success

WITH Johnny Philliber AND Gordon & Day

Provocative Marvelous Mimic. Keit & Demont Acrobatic Raconteurs. "A Lily White Slave" By Frank J. McGettigan

Don't Forget the Daily Bargain Matinee, Every Seat 15c

## LYRIC THEATRE

Fourth and Stark Streets. PORTLAND'S ONLY MUSICAL COMEDY PLAYHOUSE

## One Week, Beginning Monday Matinee, October 27

## "A DASH TO THE POLE"

A Nautical Comedy in One Act. TUESDAY NIGHT — ATHLETIC CONTEST. FRIDAY NIGHT — CHORUS GIRLS' CONTEST

Special Souvenir Matinee for Children Next Saturday. PRICES—Nights, 15c and 25c; Matinee, Any Seat, 15c

## COMING — WEEK OF OCTOBER FOURTH

## THE FOUR DIVING BEAUTIES

## PORTLAND SYMPHONY ORCHESTRA

OPENING CONCERT SEASON 1913-14

## Next Sunday

HEILIG THEATRE 8 P. M.

## Tschaikowsky's Famous Fifth Symphony in E Minor

Augmented Orchestra. M. Christensen, Director

Seat sale opens Friday, October 31, Heilig Box Office.

## THE ORGAN

10c—ADMISSION—10c

## CALENDAR OF THIS WEEK'S ATTRACTIONS

- HEILIG—Eleventh and Morrison. "The Lure" tonight. Matinee. Beginning Monday night, Henry Miller in "The Rainbow." Beginning Thursday night, "The Chocolate Soldier."
- BAKER—Broadway and Morrison. Baker Stock company in "The House Next Door." Beginning this afternoon and running all week.
- LYRIC—"The Little Widow." This afternoon at 7:30. Each evening at 7 and 9.
- PANTAGES—Broadway and Alder. Refined vaudeville. Week beginning tomorrow afternoon. Matinee daily. Night performances 7:15 and 9:15.
- COLUMBIA—Sixth between Washington and Stark. Motion pictures.
- PEOPLES—West Park and Alder. Mary Pickford motion pictures.
- ARCADE—Washington, between Sixth and Broadway. Motion pictures.
- STAB—Washington and Park. Motion pictures.
- Attractions for Past Week: HEILIG—Margaret Anglin, Schumann-Heink, Alada. LYRIC—"The Little Widow." PANTAGES—Vaudeville. PEOPLES—COLUMBIA AND GLOBE—Motion pictures.

## WHITE SLAVE DRAMA CARRIES A POWERFUL AND TIMELY LESSON

"The Lure," Which Is Being Presented in Portland Today, Dramatic Lesson.

Genuine sincerity of purpose is said to characterize drama dealing with white slavery. "The Lure," which opened at the Heilig last night and will be given this afternoon and tonight, is George Scarborough's, who wrote it, was for years a special secret service agent for the government and was inspired by his own actual experiences to write this play depicting the methods of these terrible enemies of modern society who aim at the homes of the land and who destroy the souls of its young girls. He was not a mere playwright