

# STAGE FEATURES



## Stageland

**BAKER**—There is a gripping mystery about the sudden death of Henry Annister, a man of great wealth. The mystery, its cause and its solution furnished Crane Wilbur, who presented it in the East recently, with a powerful theme for "The Ouija Board," and gave the Baker Stock company a thrilling play for the week starting at the Baker theatre this afternoon.

In "The Ouija Board" Miss Marjorie Foster has the role of Winifred Annister, faithful daughter of the man whose death in the quarters of a spiritualist will cause no end of anxious interest on the part of Baker audiences. Selmar Jackson will appear as Norman Kemp in this play of surprises and climaxes. Leo Lindhart is Gabriel Magador, target for the bullet. Annister fires before he drops to the floor, mortally wounded from a mysterious source. Other members of the company are cast as follows: Jules, a servant, Lawrence Keating; Richard Annister, Rankin Mansfield; Kitty Kemp, Mayo Method; Barney McCare, William Lee; Henry Annister, George Webster; Rufe Gurney, Guy Kibbee; Bartlett, Irving Kennedy.

"The Ouija Board" is a view into the Annister household, where Magador, a local spiritualist, has entered. Magador, having beguiled the wife and mother from the family, seeks the financial ruin of the sorrowing father, who, however, puts himself in the plotter's hands that he may communicate with his late wife. At the daughter's suggestion Detective McCare and Kemp, a novelist, set out to investigate.

The curtain rises on a scene in the Magador home, prepared for the visit from Annister. Annister's communion with his wife reveals to him the true story of conditions and he fires a shot that ends the evil days of the spiritualist. But Annister is found fatally wounded, with no apparent source for the shot that killed him. The mystery, however, is explained through some thrilling and highly dramatic moments, yet not without weaving in a delightful thread of romance.

**LYRIC**—Gay Henry Bloz, spending his funny father's money prodigiously among the inn and with the señoritas of Mexico, gives inspiration for "Kie and Iny in Mexico," which the Lyric Musical Comedy company is presenting this week with the assistance of a bevy of Rosebud beauties. Ikie and Iny, who are Al Franks and Eddie Wright, cut some highly humorous antics in getting into and out of a score of near-terrifying situations in the Southland.

The two go to Mexico to rid the world of the worthless Henry, but instead they find him in the hands of bandits, who demand ransom, and they change their hate to pity for the hapless Henry, who is Howard Evans. Gonzalez, an inn-

## Vaudeville

**ORPHEUM**—Pretty girls and comedy is the Orpheum's offering for the second week of the season, beginning with the matinee this afternoon at the Heilig theatre. The new show is a double headliner, extra attraction assembly. Its Portland engagement will close with the matinee Wednesday.

The joint headliners are Sammy Lee with his lady friends and William Halligan, popular comedian, in a three-in-one satire called "Highlowbrow." The extra attraction is the act of the favorites, Harry and Emma Sharrock, "Behind the Grandstand."

Sammy Lee, dancing juvenile, brings four dainty misses who sing, dance and chat in a thoroughly delightful manner. His aptness in mind reading, the high spot of acting—is called "Handle With Care."

"Highlowbrow" is one of the most distinctive bits of play writing of the day. The author, S. Jay Kaufman, has condensed three famous stories into short episodes, showing their interest and humanity. The stories are "De Maupassant's 'Regret,' 'Dunsey's 'The Guest' and O. Henry's 'The Gifts of Magi.' Halligan and his capable company visualize the stories in such a novel manner that the act stands out as one of the big new things of the early season.

Harry and Emma Sharrock are a standard comedy act known for their expertise in mind reading. Their alertness is amazing and the act is crowded with laughs. Remaining acts are Tomie Grey and company in "Run Down," Leon Gaultier's "Bricklayers," Arthur Millard and Minnie Marlin in "Honey-mooning" Lea and Fay Durbyelle, finer shadowgraphers and magicians; Topic of the Day, Aesop's Fables and the Pathé News, accompanied by the Orscope showing Oregon scenery in color and the Orpheum concert orchestra, under direction of George E. Jeffery.

## Hippodrome

**HIPPODROME**—The new show that opens a four-day engagement at the Hippodrome today includes a variety of sensational and amusing features and it will be double headline attractions, Avis Bennett and George Lee, well known comedians of the varieties, will appear in an entertaining bit of original comedy entitled "Vodvil Etiquette." Much live sport pertaining to the movies is woven into this skit.

Another headline offering of interest to admirers of mental power and skill is that promised by Brindamour and company. Brindamour, called "the man with the nimble brain," is among the world's famous escape artists. Not only is he able to extricate himself from all forms of leg and hand irons, but he does it with baffling speed. He gained world fame when he leaped, manacled, into the Chicago river in midwinter.

Pauline Eckhart and company, three clever women, are coming in an amusing playlet, "Women," written by Kato Keith and Frank Whittier, two short story writers. It is described as a surprise story based on feminine foibles and fancies, laughably exposed.

Further variety and amusement will be contributed by Lawrence Johnston, premier ventriloquist, who brings a laughable dummy to assist in presenting his comedy chatter and songs. "The Unexpected" is the caption with which Maurice and Girlie present their lively mixture of comedy talk, accordion playing and balancing feats.

**PANTAGES**—Charlie Murray, Mack Bennett's famous film comedian, will be seen in person by Portlanders as the headline attraction at Pantages, commencing Monday matinee.

Murray is not like the usual picture star who makes a "personal appearance" to vaudeville. The chief difference lies in the fact that he is an experienced actor and entertainer, who brings to the stage more than a mere screen personality. His monologues and his "Movie-land Gossip" are filled with laughter. After telling many good stories, Murray invites the audience to ask any legitimate question concerning their favorite picture stars and in reply gives the "low down" on the celebrities. While his answers are authentic, they have a touch of humor and keep his audience in a roar of laughter.

Mack Bennett presents "The Rising Generation" as one of the stellar features on the bill with Murray, and the ten clever youngsters are a source of delight in their singing, dancing and impersonations. The "Three White Kibbles," another added feature with Murray, offer a lively musical and singing program that has been scoring all along the way and they have always been favorites here in the past.

Rose and Moon, a pretty, vivacious dancing girl and a youth with unusually nimble feet, offer a dancing act that is smartly costumed and well staged. Agnes Johns and company present a comedy-dramatic playlet, "The Un-

## Easy Money Is Filmland Woe

### Most Players Are Honorable

By Westbrook Pegler  
United Press Staff Correspondent  
New York, Sept. 17.—"Fatty" Arbuckle is "out" in New York, temporarily, at least, by the decision of individual exhibitors in various parts of the city, but they have taken no official action as an organization. Higher up, in the business end of the motion picture industry, there is a fear that the Arbuckle case will injure still further an enterprise that has suffered very severely during the last nine months from the readjustment of business conditions.

Admittedly the Hollywood colony of Los Angeles and the Long Island colony of New York have been the scenes of episodes designated "parties," details of which, as in the Arbuckle affair, must be treated with discretion before publication. Stars have been treated in the last few years and raised to enormous wealth with insufficient education of poise to keep their personal conduct within the bounds of decency in their new circumstances. These individuals, however, are quite well known to the profession for their personal characteristics just as Arbuckle has been famous for his "parties."

"Unexpected Witness," in which Miss Johns portrays the character of a Bowery type, Harry Tsuda opens the bill with a balancing act said to provide thrills. Pantagescope will show a Harold Lloyd comedy.

In the half-world of New York, Los Angeles and Paris for his Bohemian tastes, Bohemia has a lot to stand for.

The majority of the actors, however, and this includes the greatest stars, such as Chaplin, Fairbanks, Mary Pickford, Norma and Constance Talmadge, Buster Keaton and Alice Brady, are men or women of culture, inherent or acquired, and have impressed this quality on those who have come in contact with them in the profession.

Chaplin's divorce from Mildred Harris is being discussed again in New York now that the Arbuckle case has broken. But New York reporters recall that when Miss Harris was here last year issuing almost hourly attacks on Charlie he insisted that as an English gentleman he could not discuss his family misfortunes with disinterested persons, no matter what the provocation from the other side of the house. And he never did.

The Fairbanks-Pickford romance also is being talked up again on Broadway. But one of the officials of a huge distributing organization Monday asked: "Why the stress in this particular case isn't a prominent Episcopalian minister right here in New York now to marry a woman twice divorced?"

At any rate, it is well known in the "business" that such stars as these, whatever their marital troubles, have not been participants in the "jollifications" of Long Island or Hollywood.

Salaries of stars and leads have been slumping like the German mark during the last nine months and those who did not save their money when they were able to earn \$1000 a week with 40 weeks' work a year, realize how little they are needed by the public. A he-doll who last year complained about the profusion of proletarian flivvers on the suburban roads—he was getting \$750 a week cash or \$3000 a week in gossip—can hardly earn his alimony now.

He, like many other near-stars, had a forced development. An ordinary journeyman actor, with a thatch on his chest which registered virility when photographed through the open neck of a woodman's flannel shirt, this temporary aristocrat was 24-sheeted in several productions during his lucky year. But from now on he will battle in the drawing room scene and take what he can get and be thankful it's no less.

The boom was what gave these people a touch of high life. Money was easy and fix-by-night producers were shooting "drammers" on every available movie stage in the country. Incidentally, millions of feet of this carpentered entertainment is in storage and will one day elevate the dramatic appreciation of the small time at a reduced price.

**MILDRED MOORE HAS JOB**  
Mildred Moore, who recently joined the ranks of screen ingenues from the legitimate, has been engaged for a role in the deluxe series of two reels, which Herbert Blache is directing for Tri-

## Stage Grabbing

### Notable Stars From Pictures

**THE** legitimate stage is apparently claiming and about to claim numerous actors who have become celebrated through motion pictures. For the past year a number of luminaries have been wandering onto the classic boards, advantageously capitalizing the "name" they have made in films and, in addition, gaining more prestige in films by having successfully appeared in the spoken drama.

Francis X. Bushman and his wife Beverly Bayne, who were in Portland last week; June Elydige, Carlyle Blackwell, Lew Cody, Juanita Hansen, Clara Kimball Young, Beesie Epton, Belle Bennett, H. B. Warner, Mae Marsh and Vivian Martin are now actively engaged in legitimate theatricals. Offers have been made to Mabel Normand, Grace Darmond, Harry Myers, Essie Love and numerous other photoplayers.

"To the film player who has never had legitimate stage experience, the opportunity to face an audience is a very great boon," declared Beesie Love. "Frequently actors in pictures totally neglect their voice and allow it to become, sometimes, harsh and dissonant."

"Also, when a film player is actually before a crowded theatre he realizes that it is absolutely necessary for him to think and act quickly and correctly. Once on the stage, there is no chance to play the scene again if it is not played right the first time."

"The stage is going to teach the dyed-in-the-wool film actor the necessity for poise, posture and gesture. And the pantomime that he has learned in his motion picture experience is going to enrich his stage performance and enable him to get over any number of subtleties through a bodily movement rather than a spoken line."

**NEW PICTURE FROM ENGLAND**  
"Love's Boomerang" is the new picture which John S. Robertson is making during his stay in England for Paramount British Producers. Ann Forrest, who recently arrived in London, portrays the part of Perseus, and David Powell appears opposite her in the role of her adopted father.

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