ON THE STAGE

THE GREAT M'EWEN HYPNOTIST, MIND READER AND ENTERTAINER AT THE MARQUAM GRAND

WILL R. WALLING NEW LEADING MAN OF THE BELASCO STOCK CO.

AFTER the most remarkable run in Portland theatrical history the Kolb & Dill engagement at the Marquam ended Saturday night completing eight solid weeks, excepting Sundays. During this period six weeks were devoted to the repetition of one piece and the attendance at the closing performances were heavier than during the opening week.

While a considerable number of the patrons were Fair visitors the regular theatergoers were largely in evidence. The financial returns were very large and the successful two months' season demonstrated beyond any question that Portland is one of the best show towns in the country.

"Audrey" at the Belasco has been in all respects a winner. The public seems to be splendidly pleased with it and the box office statistics will probably show it to be the most profitable offering the stock company has yet made. The production is very fine and the work of the players has been most commendable. With tonight's performance Eugene Ormonde leaves the company and will be succeeded by Will R. Walling as leading man. At the conclusion of the next week Lucia Moore, who has won universal favor here, will also retire from the organization, her place as leading woman being taken by Lillian Lawrence. "The Girl and the Judge" will be the Belasco bill commencing Monday night.

McEwen the hypnotist comes to the Marquam tomorrow night for a week.

The event in vaudeville circles last week was the appearance of Angela May, an unusually talented contralto at the Grand.

"THE GIRL AND THE JUDGE."

Fitch's Famous Play at Belasco for a Week Commencing Tomorrow.

The first performance in this city of Clyde Fitch's masterpiece, "The Girl and the Judge," will occur tomorrow evening, when the Belasco Company, headed by Will R. Walling, the handsome and talented new leading man, will open another week's engagement. The play has received the highest commendation from the press and public in the East, but has never been offered in this section of the country. It is, perhaps, the best work that Fitch has yet done, and experienced theatergoers will recognize the force of the statement, for he is generally considered the foremost of American playwrights. He is at his happiest in the new piece, and the various parts are admirably fitted to the ability of the members of the Belasco Company. For 13 weeks this splendid organization has catered to the amusement-loving public of Portland, and never once has it failed to "deliver the goods." The people have learned that they can trust the promises of the Belasco management, and that nothing but the best will be offered. Manager Sackett has been more than successful in winning public favor, and as a result the Belasco & Myer trademark is regarded as a guarantee of excellence.

Will R. Walling, who will make his Portland debut tomorrow evening, is fortunate in having a role admirably suited to him in the first production. He is the stalwart, athletic type of leading man, and is considered one of the handsomest man on the stage. He has everything in his favor, and has made himself a great favorite in New York and the big Eastern cities. He will undoubtedly immediately become very popular here. This will be Miss Moore's last week, and her multitude of friends and admirers will take the opportunity of showing their appreciation of her efforts by turning out en masse during the week. There is a good part for everybody in the company in "The Girl and the Judge," and it is expected to be one of the big hits of the season. Remember it opens Monday evening.

THE GREAT M'EWEN.

World-Famous Hypnotist, Mind-reader, Entertainer at Marquam.

The great McEwen Company will open a week's engagement at the Marquam Grand Theater, Monday, August 21.

Professor McEwen has been aptly named the "Wizard of the West." The name is appropriate and the great West is willing to back him against the much-vaunted jugglers of India, the land of the occult.

His work is as far superior to theirs as the locomotive is to a buffalo wagon or a steam thresher to a flail. McEwen doesn't copy, he creates, he is a master in his chosen profession, and his work bears the stamp of genius. As White said of Byron: "He stooped to touch what others soared to reach." His hypnotic work is way beyond anything ever attempted and is a revelation in the mesmeric art. He has perfect power over his subjects and they obey him as implicitly as do his own hands. It is a subtle and mysterious power.

The professor tells you it is largely self-suggestion, and that the subject, not he, is really the one who develops the hypnotic power. Whatever it is, it is certainly one of the least understood forces of Nature, and one of the most powerful, since it controls the thoughts and actions of others, and such as it is McEwen is both its Edison and its Tesla. In fact, his reputation as a hypnotist makes people forget that in sleight-of-hand work he is also without a peer, his work in this line being entirely new, and when it comes to palming, he is inimitable. His handling of four billiard balls at once with one hand, and his left hand at that, is simply marvelous and can be only appreciated by being seen.

The time between acts is very pleasantly taken up by Miss Irene Franklin, world's greatest lady cornetist, who renders some very pleasing selections. Miss Franklin is a charming little lady and master of the cornet.

Tickets are now selling for the entire week.

EZRA KENDALL IS COMING

Comedian to Present "Weather-Beaten Benson" at Marquam.

Ezra Kendall has been surrounded by an excellent supporting company in his new play, "Weather-Beaten Benson," which comes to the Marquam Grand for one week, beginning Monday, August 28. Among its prominent members are Harold Russell, Thurlow Bergen, John D. Garrick, Philip Bishop, Ethel Brandon, Kathryne Browne, Polly Stockwell, Reda O'Neal, Elizabeth King and little Edith Taliaferro. The cast was carefully selected by Liebler & Co., with a view to faithful depiction of the types of Oklahoma life which the play deals with. The result is a highly original performance, dominated, of course, but not monopolized, by its immensely popular star. Some of the finest scenic effects ever seen here are promised for "Weather-Beaten Benson." The advance sale of seats will open next Friday morning, August 25, at 10 o'clock.

"LAST DAYS OF POMPEII."

Thrilling Pyrotechnic Spectacle to Be Seen at the Oaks.

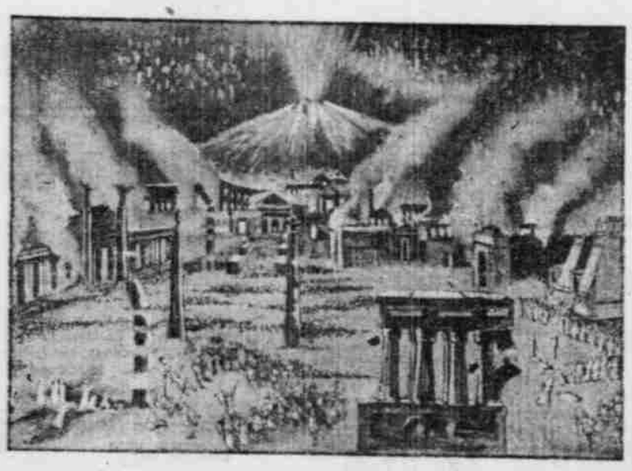
The climax of managerial daring and ingenuity would seem to have been reached in the stupendous production of Pain's thrilling pyrotechnic display, "The Last Days of Pompeii," which will be seen in this city on Monday evening, August 28, at the Oaks.

Heretofore, on account of the tremendous expense of production, these famous displays have been confined to only the larger cities and big international fairs and expositions. For several seasons Mr. Henry J. Pain and his general manager, Mr. H. B. Thearle, have been seeking to perfect a plan whereby the exhibition could be transported in its entirety and produced in the smaller cities, the same as the largest circuses, but "The Last Days of Pompeii" is so much greater an affair than even the largest circus and the vastness of the necessary paraphernalia and great number of people required to give an adequate production of the spectacle was simply appalling, and although a tremendous attendance was certain to be drawn, the expense looked too great to warrant the risk.

Within the past year, however, they successfully evolved a scheme and perfected plans for a portable exhibition on a most elaborate scale. Since last November a small army of pyrotechnists, electricians, carpenters, scenic artists, costumers, etc., have been at work in the Pain workshop at Parkville, L. I., and on May 1 the great task was completed for the road.

The productions given are on quite as extensive a scale in every respect as those seen at Manhattan Beach, N. Y. Three hundred people participate in Pompeii's stirring scenes; four acres of massive scenery represents this ancient Roman city, and an immense amphitheater, with a capacity for 10,000 people, is provided for its spectators. The show also carries its own electric stage lighting plant, which has a capacity large enough for a good-sized city, and the entire outfit is transported on the special "Pompeii" train of 20 cars.

PAIN'S "THE LAST DAYS OF POMPEII" IS A THRILLING PRODUCTION



TO BE SEEN AT THE OAKS, AUGUST 28.

TWICE MORE FOR "AUDREY."

Memorable Run of Popular Drama at the Belasco Ends Tonight.

There are but two performances of "Audrey," the Belasco's most popular offering, remaining—the matinee this afternoon and the final performance tonight. Thousands have been delighted with this beautiful play during the week, and those who have not yet seen it should not let the opportunity pass to see it today. There is a great demand for seats, but a few good selections yet remain. Remember it is Eugene Ormonde's farewell. "Audrey" at the Belasco this afternoon and tonight.

AT THE GRAND THEATER.

Angela May Closes Engagement Today—New Bill Tomorrow.

Angela May, the prima donna contralto, formerly with "The Silver Slipper" and "The Princess of Kensington," will close her engagement at the Grand today as will the rest of the fine vaudeville programme which has pleased and delighted many thousand people during the past seven days.

Eastern visitors to the Exposition are unacquainted with the popular vaudeville houses of the West and those who attend these theaters in Portland find them equal and in many respects better than the vaudeville houses in the East, where the admission prices are higher. The Grand is on a big vaudeville circuit, having its own agents in Chicago and New York and by this means the Grand is able to present each week acts that play in the best houses of those cities.

Starting tomorrow afternoon the Grand will change the bill and the new list of features is promised to maintain the Grand's standard for excellence and worth. Joseph Callahan, the character impersonator, who is now making a brief tour in vaudeville preparatory to returning to the legitimate stage in the Fall, will be the headliner for the next seven days. His act comes well recommended for he is considered in a class by himself. The Dolans, a couple of clever people, take the second place on the list and will give Callahan a hard race for first honors. Leonard and Hall, singers and novelty dancers, are a well-known team, while Ida Russell is a charming singer and a genuine entertainer. The Taylor quartet consists of four boys ranging from 8 to 18 years, and their voices blend in perfect harmony. "Back Among the Clover and the Bees" is the pictured song and "The Young Tramp" is the title of the grandiscope pictures.

THE STAR'S NEW SHOW.

Special Attractions From the East Are Promised.

Much elated over the phenominal run the Star has had during the week and feeling assured of good patronage for the next, the management has prepared a bill of headliners for its next attraction such as is seldom seen at popular-priced theaters. Cliff Dean & Co., who present a humorous satire on "Married Life," will be the main attraction and from the indorsement given this little company by the Eastern press, the act is something out of the ordinary in the way of legitimate sketches of the comic kind. Dean & Co. bring their own scenery.

Onslow and Garnett are two people who have an envious reputation as laugh-producers and crowd into their performance more good things than is usually the case with people in this line. Dreano is a monologist, who is said to have "the goods," and his delivery is not to be doubted. A good black-face act is enjoyable and Dreano has one of the best. The Mogarts are of the musical kind and combine this act with a fresh line of sayings. The Apple song has made this clever team famous and it will be a pleasure to hear it. Woodthorpe and Willard are a clever pair, introducing some clever steps and dress themselves in the tip of fashion. Roy McBrain sings "The Chapel in the Pines." Its tuneful melody and pretty pictures make it very attractive. The staroscope will live up to its reputation in "The Joys of Married Life" and will complete a bill of wholesome amusement.

WITH FAY FOSTER COMPANY

Baker Theater Will Open With New Attractions.

Manager George L. Baker will be in harness again at the Baker Theatre the coming season and Manager Joe Oppenheimer has spared neither pains nor expense in perfecting his Fay Foster Company which will be the opening attraction at the Baker Theater for the week, commencing Sunday, August 27. He is a veteran manager whose experience enables him to secure the brightest beauties and the cleverest comedians on the burlesque stage. The Fay Foster Company invariably possesses the merit of freshness and reaches the highest standard of excellence. The first part, "Cleopatra in Central Park," is a scenic achievement that has never been surpassed. The conception itself is original from the pen of George Totten Smith and is replete with interesting features. The burlesque, "The Mysterious Mrs. Baffles," is filled with interesting scenes, witty dialogues and rich sensations. Miss Dacre will appear in the leading role supported by gifted beauties and talented comedians. The vaudeville portion of the bill includes Louie Dacre, the happy girl; Vivian, the female baritone; McNatti, Keegan and Mullaney, sketch artists; The Rosinos, in their bounding billiard table act; McIntyre and McAvoy, eccentric blackface comedians, and Bessie Rosa, petite soubrette.

STAGELAND.

The Belasco Company will put on "The Only Way" later in the season.

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"Ben Hur" is booked for ten days at the Marquam before the close of the Fair.

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Clara Bloodgood has been engaged for Dillingham's production of "Man and Superman."

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Daly's Theater, New York, with Edna May in "The Catch of the Season," will open on August 31.

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Charles H. Bradshaw has been engaged for the part of Samuel Gay in "Dolly Dollars" with Lulu Glaser.

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The new Belasco play for Blanche Bates will be laid in the Far West, and parts of Bret Harte and Joaquin Miller will be liberally used in its make-up. Robert Hilliard will be just a plain ordinary leading man, not a star. He is to play a "Western Gambler."

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Stella Mayhew will be in the new musical comedy, "Tammany Hall," in which Joseph Cawthorne is to star.

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Orrin Johnson will be in the all-star cast of "The Heart of Maryland" revival to be made by David Belasco.

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May Irwin has returned from her Summer home in the Thousand Islands to begin rehearsals of "Mrs. Black Is Back" for a transcontinental tour.

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Channing Pollock has begun work on the dramatization of Agnes and Egerton Castle's novel, "The Secret Orchard," the rights of which the Shuberts have secured from the publishers.

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"Zira," the new play in which Margaret Anglin is to be starred, will open at the Princess on September 18. Henry Miller is a part author of the piece, but will not appear in it.

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Augustus Thomas went to New York Thursday to complete the plans for the production of his new comedy, "The Embassy Ball," in which Lawrance D'Orsay will star the coming season.

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Cecelia Loftus is spending the month of August giving drawing-room entertainments at Bar Harbor, Narragansett Pier and Newport. She is assisted by Beatrice Hereford and a young pianist whom she brought with her from London.

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Eleanor Duse has canceled her engagement to play in America this season under the direction of Liebler & Co. When arrangements were made for her to come to America it was expected that she would be able to cancel her foreign engagements, but her manager has cabled that it has been impossible to change the original plans.

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Jack London's first play, "Great Interrogation," will have its premiere at the Alcazar Theater, San Francisco, this month. The play, in the construction of which Mr. London had the assistance of Ada Lee Bascom, tells the story of a white man and an Indian girl, and its locale is near Dawson City.

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Wilton Lackaye, who will appear here this season in "The Pit," "Trilby" and "Pillars of Society," will produce a new play in New York next February. "Jean Valjean" is Mr. Lackaye's own dramatization of Victor Hugo's masterpiece, "Les Miserables." It will run on Broadway for the rest of the season.

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W. A. Tremayne and Irving L. Hall have just completed the manuscript of "The Triumph of Betty," the four-act comedy in which Adelaide Thurston is to star next season. Miss Thurston expresses herself as delighted with the play and expects great things of it. Rehearsals will begin shortly, and her season opens in York, Pa., September 4.

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George Ade was the guest at a luncheon given by the members of the Press Club, of Chicago, last week. The event was in honor of the first presentation in Chicago of Mr. Ade's successful play, "The College Widow." The playwright was for a number of years a member of the organization and a number of his old friends responded to toasts.

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This department is in receipt of a letter from Ben Greet stating that he sails from New York on the 24th for Europe. He will spend the early Autumn in Munich and Oberammergau, where he says: "I expect to hear some good music and see some good acting." He intimates that he will bring his company to the Pacific Coast again next year.

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Minnie Seligman and William Bramwell will appear as co-stars in a new play, "The Dragon Fly," by John Luther Long and Edward Childs Carpenter. About 100 players will support Miss Seligman and Mr. Bramwell. The production, which is to be novel, scenically, will have its premier at the Garrick Theater, Philadelphia, some time in October.

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Augustus Thomas' clever comedy, "The Meddler," which Stuart Robson presented just prior to his death, is to be produced by the stock companies. F. F. Proctor is the first to acquire the stock rights, and he will make a revival of the piece in his Fifth-avenue Theater. Mrs. Stuart Robson has been engaged to play her original part in the piece.

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Eleanor Robson was among the passengers from Europe on the Kaiser Wilhelm der Grosse, which arrived last Wednesday. Rehearsals for "Merely Mary Ann" will begin at once, and the company will open in Minneapolis on August 28. New plays have been written for Miss Robson by Clyde Fitch and Bernard Shaw, but it has not yet been decided which will be used when Miss Robson appears at the Bijou in New York in January.

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Reginald De Koven and Frederick Ranken recently concluded to change the name of the opera they have written for De Wolf Hopper from "Elysia" to "Happyland." Mr. Hopper is to begin his season in the new work on September 4 at the Boston Theater, Boston. At the conclusion of that engagement the piece will be seen for an indefinite period at the Lyric Theater, New York, following the run of "Fantana."

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Tim Murphy is to present his latest success, "A Corner in Coffee," in Portland this season, appearing in his latest characterization, Elijah D. Tillotson. This story is the work of a clergyman and is one of the rare instances of the union of church and stage. The Rev. Cyrus Townsend Brady is not unacquainted with the theater, however, being tolerant and catholic in his tastes and judgments. As a writer of stories he is one of the most popular contributors to our magazines. Mr. Murphy read "A Corner in Coffee" in Smart Set and at once applied for the rights. It was dramatized for him by Owen Davis and has repeated for him his success of other seasons.

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Sedley Brown has invented a new stage device, the purpose of which is to avoid all noise and confusion when the curtain descends at the end of an act and as a guide to the players in the matter of curtain calls.

In the past there has always been more or less uncertainty on the part of the actors when the curtain went down as to whether they should leave the stage or take their places for the "picture" in response to the applause at the end of the act. It has always been the custom for the company to remain on the stage until the stage manager gave the order to "clear," and the carpenter and property-man take the word "strike" from the stage manager to begin to strike and set.

The Sedley system has taken the place of this old-time method, and since it has been installed at the Gem Theater, Peak's Island, Me., this Summer, it has worked with perfect success, it is said. It consists of two small green lights placed just inside of the proscenium arch, about eight feet from the stage and in full view of the actors from any part of the stage. These lights are controlled from the first entrance by the stage manager, who stands by the electric board when the curtain comes down and decides whether or not the applause justifies the raising of the curtain again on the climax.

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Lillian Russell has finally succumbed to the tempting offers of the vaudeville managers, who have been besieging her for several years, and last week she signed a contract with E. F. Proctor, for an indefinite engagement, beginning at the Twenty-third Street Theater, New York, early in October. She will remain at that house for several weeks, or as long as the interest keeps up, after which she will make a tour of the Proctor houses, and perhaps go on the road, leading one of the strongest vaudeville companies ever sent on tour. It is a good many years since Miss Russell received her stage name from Tony Pastor, and tripped daintily out on the boards of his little theater as a debutante. Her wonderful beauty attracted attention from the start, and during the intervening years she has climbed the ladder of fame, retaining her good looks and her youthful appearance in a marvelous way. What is now known as "polite vaudeville" was unknown when Miss Russell made her first appearance, and she will find things vastly different when she returns to the field in which she scored her first success. The salary to be paid her by Mr. Proctor has not been announced, but it is said to be the largest ever paid for a single turn in this country.

This Sea Elephant Is a Monster

The Largest of His Kind Now in the Berlin Zoological Garden.

A NEW and interesting attraction at the Berlin zoological garden is a mounted specimen of a monster sea elephant. It can claim the distinction of being the largest sea elephant that has ever been killed, while the mounting of the giant animal is undoubtedly a clever piece of taxidermic work.

It was found some 18 months ago by whalers off the coast of the Falkland Islands. They promptly surrounded the monster and subsequently slaughtered it—no easy task—and the hide with the raw skeleton was purchased at a high price by J. F. G. Umlauff, the proprietor of the famous Umlauff museum in Hamburg.

He at once commenced the difficult task of mounting the giant sea animal. It took him six months to complete the work, which cannot be regarded as an excessive amount of time. A laborious piece of work was the removing of the fatty matter from the skin, which was entirely permeated by blubber canals. Before the animal was finally dressed a model was made and there being a distant lack of pictorial representations of the sea elephant, the artist had little material to guide him.

Would Weigh Five Tons.

Some idea of the size of the monster may be gauged from the fact that from the tip of its tail to the tip of its tusk it has a total measurement of nearly 21 feet. Such an animal, when alive, would weigh 10,000 pounds, or five tons. The circumference of the body at its widest part is some 18 feet. The skull alone measures 2 feet 3 inches long and 1 foot 2 inches high. The sea elephant, or seal elephant, is in many ways an interesting creature. So far as size goes, he can give points to the walrus, but he is certainly not so ferocious looking.

The animal has derived the title elephant from the fact that it possesses a kind of trunk, or proboscis. This characteristic is only found, however, in the old males. It extends quite a foot beyond the angle of the mouth. In other respects, also, the males are distinguished from the females, more especially by their size. The female, on the average, attains only half of the length attained by the males, and only one-third the weight of the latter.

Male Has Solid Tusks.

Old males also lose their hair from the nether part of the neck, the skin thickening in this part and getting barky and cracked, deep intersected furrows dividing it into irregular patches. The tusks of the males reach a length of four to five inches, their external part being smooth and conical, while the part imbedded in the flesh is furrowed and slightly curved. The tusks of the males are solid; at the lower end only a slight cavity appears, while in the female they are shorter, and, moreover, almost hollow up to the point.

Sailors and sea hunters are fond of using these hollow teeth of the females for pipe bowls, quills from the wings of pelicans supplying suitable stems for the pipes. The monster sea elephant has been mounted with penguins beside it. As already stated, it is the size of this sea mammal that has attracted attention. Even old, experienced whalers declare they have never met a larger specimen.

NEW MATINEE IDOL IN TOWN

WILL R. WALLING, NEW LEADING MAN AT THE BELASCO, LOOKS GOOD TO "A. A. G."

HIS name is so euphonious that I suspect it's a nom de theater. Most likely Will R. Walling's real name is Smith, or Thompson, or something like that. Whatever it may be he seems to be the right sort and it is my prediction that Mr. Walling is going to be very popular as leading man for the Belasco Stock Company in which capacity he will begin work in Portland tomorrow night when "The Girl and the Judge" goes on the boards. He came to town Wednesday and has put in a lot of good licks at rehearsals which seems to indicate that he is a worker. That's one of the best indorsements a stock actor can get—to be known as a worker—for with a new play to act each week while rehearsing another on the side, there is no chance for a loafer. The work up at the Belasco is about as hard and the hours about as long as it is down at the shirt factories or the machine shops.

If Walling isn't afraid of work, and he says he isn't, he should take Portland by storm for he apparently has the other attributes.

He is young, a year or two one way or the other from 30. There's nothing of the "pretty boy" about him—let us be glad—he is big, six feet tall and 198 avordupois, strong-featured, broad-shouldered, strong armed and withal a handsome man.

For the past five years he has successfully played leads and ranks among the best of them in stock down East. Within the last few weeks he has become quite a lion in San Francisco, whence he comes to Portland. He created the leading male role in Juliet Crosby's "Heart of a Geisha" at the Alcazar and made everybody down there take notice. He was one of a group of us who sat around in his bedroom the other day for the purpose of hearing the true story of his life. Although Everett Sackett sat on the bed and watched him theateningly while I tried to get a confession out of Walling, it was no use. Not even the sinister presence of the manager who wields a good stout check had power to force Walling to "loosen up" and tell us how many mash-notes he received a month. He also declined to say how badly he could play "Hamlet" and whether or not he wears a toupe. Sackett had promised me I should know all those things else he wouldn't have been allowed to sit in but he failed to scare a thing out of the leading man. Actor persons and clergymen persons are usually three parts egotists and one part ordinary sane human beings, but unless I'm fooled in Will Walling the proportions are reversed in his case. On short acquaintance he seems to have few affectations and few foolish ideas about his own greatness. I take it he has quite a lot of horse sense. If he has and can act as they say he can—which seems almost too good to be true—there will be no stopping him.

When he makes his bow tomorrow night it will be in the nature of a return engagement, for he started in the profession here in the early '90s under the beneficent auspices of John F. Cordray.

He was very much of a youngster then, and appealed to public favor with a whistling specialty, which may have set the teeth of his audiences on edge, but pleased him mightily.

After the flight of these years he has gained considerable of a National reputation as an actor of force and finish, and were I disposed to try a prediction I'd say that he would right away become a thirty-third-degree matinee idol

A. A. G.

WILL R. WALLING.