



The new illustrated ballad, "I Never Loved a Girl as I Love You." On the Grandiose realistic film, "The Horse Thief," will be offered.

THE STAR'S NEW SHOW.

Alice Shaw, the Whistler, to Be the Feature for the Week.

As usual, the Star will change the bill at the matinee tomorrow. The new bill includes some very attractive turns, and are selected with special care to make the bill entertaining and one of variety.

Alice Shaw, the world-renowned whistler, is slated as the feature act, and will render her most difficult selections from grand opera, which she executes in the most enjoyable manner. She also gives imitations of different song birds and trills like a canary. The Voltos will add variety to the bill with their acrobatic offering, which is one of the best acrobatic stunts on the stage. James J. Anory, a trick pianist, besides being an accomplished musician, is clever as a comedian, and has many funny things to say, which makes him very entertaining. The Beauvois Trio of singers are clever people, with good voices, and sing a number of tuneful selections, which fit them exactly. They are very graceful, and present a charming little specialty. Collins and LaBelle will furnish comedy in a sketch of an original character written for their special talents. Franklin Confer offers a new song in "Would You Care?" which has a number of pretty pictures as illustrations. The Staroscope will show the sensational film, "Coal Mining," and will complete a very strong and attractive programme. Today the show will run from 2:30 to 10:45 P. M. without intermission.

STAGELAND.

To the London papers Charles Hawtry sends the rumor that he is coming to America again.

"The Lion and the Mouse," Charles Klein's latest play, will have its first production at the Park Theater, Boston, on October 23.

Richard Mansfield sent a denial of the published report that he is to produce a Frenchman's version of "Don Carlos." He says he is to do Schiller's "Don Carlos," translated by...

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James T. Powers, the well-known comic-opera comedian, last week signed a contract with Terry Williams to appear during October, at the Columbia Theater and the other houses controlled by Mr. Williams. Mr. Powers will be assisted by his wife, Rachael Booth, and a few others, and will present a musical comedy with the title "The Play Without Miss Rehan."

Ada Rehan will not appear in Bernard Shaw's play, "Captain Brassbound's Conversion," this season. She is not ill, but she has not regained her normal strength since an operation for appendicitis she underwent last Spring, and intends to rest for several months before resuming work. Whether Mr. Powers will permit another star to play Lady Cecily has not been determined, nor have the Shuberts decided that they wish to produce the play without Miss Rehan.

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FLORENCE ROBERTS IN THE TITLE ROLE OF "ANN LA MONT" BY PAUL ARMSTRONG AT THE MARQUAM GRAND OCT 12-13-14 JALMATTINEE



The coming of Eleanor Robson in her beautiful play, "Merely Mary Ann," was the overshadowing theatrical event of last week, while her special matinee performance of "In a Balcony" not only supplied the element of novelty but was educational as well, for there is a considerable Browning following in this town. "The Girl From Kay's," which opened the week at the Marquam, proved to be an unusually good musical comedy, and was well received. This week the Marquam will offer the old favorite, "In Old Kentucky," the forepart, and Florence Roberts, always a favorite here, in her new play, "Ann La Mont," for the latter part. Both are good attractions.

The Belasco players gave us a splendid week in that ever-interesting play, "The Charity Ball." The company gave a notably good performance, and the management mounted the pieces beautifully. On Monday the big stock house will present White Whittlesey as a star, supported by the regular company. Mr. Whittlesey is a strong favorite in Portland, being well remembered from his former visits at the head of his own company. The play will be "The Fortunes of the King," in which James K. Hackett starred successfully.

At the Baker, commencing today, there will be the May Howard Burlesques, and at the Empire "Uncle Josh Perkins."

"IN OLD KENTUCKY" MONDAY

Greatest of All Melodramas at the Marquam Tomorrow Night.

In melodrama there are none so good as the old favorites, and Jacob Litt's production of "In Old Kentucky," though it has been seen here on former occasions, will undoubtedly attract the same generous support from all classes of theater-goers when it comes to the Marquam Grand Theater tomorrow, Tuesday and Wednesday nights, with a matinee Wednesday, as on its previous visits. One does not have to go below the surface to discover the elements which make for the success of the piece. The merry little coterie of pickaninnies, always identified with the play, will be strongly in evidence again. With their buck-and-wing dancing, their songs, their hand music and their bawling, whirling, to say nothing of the many unlearned and extremely amusing antics which they mightily indulge in in the backyard scene, they form an interesting and novel part of the performance. Watch for the big parade. Seats are now selling for the entire engagement.

WHITE WHITTLESEY MONDAY

Eminent Romantic Star Opens Belasco Engagement Tomorrow.

The Belasco management takes great pleasure in announcing that commencing tomorrow night, White Whittlesey, one of the most popular young stars in America, will play a brilliant engagement at the Belasco, supported by the Belasco stock company. The opening bill will be "The Fortunes of the King," a stirring romantic drama, in which James K. Hackett has already won such a tremendous success in New York and the Eastern cities. The play is pronounced by the critics one of the best of recent times, combining as it does all the elements of comedy, romance and sentiment. It will be mounted regardless of expense, as the management is determined to make its production one of the most notable in the history of local theatricals. White Whittlesey is beyond question one of the first of our young stars, and by his striking personality, handsome face and splendid ability has won a high place among the actors of this country. He comes with a magnificent repertoire, supported by the best stock company in the United States. Already there is immense interest in his forthcoming appearance and the sale of seats is progressing at such a rate that it will be advisable to secure seats at once and avoid missing the opportunity of seeing him in his greatest role on next Monday night. This will be the first appearance of Miss Effie Bond as the ingenue of the company.

"Mlle. F. F."

May Howard and her high-class company in the latest musical comedy extravaganza, "Mlle. F. F." is announced as the attraction at the Baker Theater for the week starting with today's matinee. This well-known star and musical

MARGE MARION SHIRLEY IN OLD KENTUCKY AT THE MARQUAM GRAND OCT. 9-10-11

organization comes direct from the New York Casino, where she established an enviable reputation as a leader in musical comedy and a comedienne of ability. Great care has been taken to surround Miss Howard with a company of unquestionable merit. The chorus is said to be a special feature and a large one, magnificently gowned, while the scenic and electrical effects are on an elaborate scale. The book and musical numbers are by Fred Solomon. It is claimed that the costumes are the most costly and exquisite that have ever dressed this style of entertainment.

Miss Howard's supporting company numbers 30 artists of ability, including Max Lavelle, Dan Grant, Ed Morris, Leo Kendal, Warren Locke, Fred Russell, Gilbert Craig, Daniel Gallagher, Kitty De Res, Mildred and Violet Marion, May Belle, Mildred and Violet Marion, May Costello, May Mills, Della Keeler, Irene Gregg, Georgia Cummings, May Wilson, Cora Haville, Sue Fletcher, Amy Thompson, Emma Craig, Mildred Gilmore, Hattie Bernard, Harriet Wilson and a big cloud of lovely girls. A bargain matinee will be given Wednesday.

FLORENCE ROBERTS' SUCCESS

Portlander Favorite Actress in "Ann LaMont" at Marquam This Week.

"Ann LaMont" is the title of the new play by Paul Armstrong, in which Florence Roberts created the title role at Salt Lake City last Monday night, with Max Fisman in the leading comedy part and Lucius Henderson, H. S. Northrup, Robert McWade, Clifford Leigh, David Young, Wilbur Hudson, Leslie York, North Lamson, Florence Robinson, Mercedes Demonde and Lillian Armby comprising the personnel of the company.

Contrary to the policy pursued by Miss Roberts in former years, "Ann LaMont," in which she will appear at the Marquam Theater next Thursday, Friday and Saturday nights, October 12, 13 and 14, with matinee on Saturday, is the only play in which Miss Roberts will be seen this season, arrangements having been completed for her appearance in New York later in the winter.

Recently, John Cort, under whose direction Miss Roberts appears for five years, has spared no expense, while every member of the cast is said to be particularly well placed. The advance sale of seats will open next Tuesday morning, October 10, at 10 o'clock.

Empire.

The offering at the Empire Theater this week, starting with the matinee today, is a rural comedy drama, entitled "Uncle

WHITE WHITTLESEY IN THE FORTUNES OF THE KING BELASCO



MAY HOWARD OF THE MAY HOWARD MUSICAL EXTRAVAGANZA AT THE BAKER

SUCCESSFUL CAREERS.

Many of Rose Eyttinge's Pupils Attain Fame and Fortune.

In this age of sharp competition, when the few occupy the top of the ladder while the many crowd the lower rungs, without hope of ascending, there is still room for those who can amuse or educate their fellows.

The truth of this statement is proved by the successful careers enjoyed by many former pupils of Rose Eyttinge today; some on the stage, some on the platform, and some in instructing others in the knowledge of elocution and dramatic art acquired from her teaching in the past.

The great reputation as an actress attained by Rose Eyttinge was earned by thorough and convincing work. She was never perfunctory on the stage and she will not tolerate perfunctory work from those who seek instruction at her hands. Her own enthusiasm inspires enthusiasm in her pupils and forces to the front the best they have in them. Arrangements for lessons can be made at 718 East Burnside street. Phone East 2250.

Last "Charity Ball."

The final performances of "The Charity Ball," the greatest success of the Belasco stock company up to date, will take place today, there being a matinee this afternoon and a closing performance tonight. During the past week it has been the talk of the town and the attendance has tested the capacity of the theater at each performance. It is one of the big events of the year and no one who loves the desert, and his performance is an affair to miss it. Remember, the two closing performances of "The Charity Ball" this afternoon and tonight.

A Critic's Opinion.

Ever since its most auspicious opening, early in the season, it is universally conceded that the new burlesque company, "The Star Show Girls," is one of the strongest combinations of talent that is on the road. It will be seen in this city for the first time at the Baker Theater for one week, commencing Sunday matinee, October 15. The performance given by "The Star Show Girls" organization is described by an Eastern Dramatic critic as "one continuous scintillating circle of pleasant surprises all the way through, making an evening pass quickly and de-

UNCLE JOSH PERKINS AT THE EMPIRE



UNCLE JOSH PERKINS AT THE EMPIRE

George Bernard Shaw on Collaboration

GEORGE BERNARD SHAW recently received a request which all others were most calculated to make his blood boil. He was invited to collaborate with William Shakespeare. Of course, he refused point blank. The suggestion came from Arthur Boucherier, who is meditating a revival at the Garrick of "The Merchant of Venice." Boucherier is considering several little devices which he thinks may serve to make the bard's work still more impressive, one of them being a scheme that was utilized by the German Sax-Meltingen Company which recently produced "The Merchant" with extraordinary success. It consisted of giving each supernumerary a certain individuality which preserved the background and atmosphere of the time. Boucherier thought this might be improved on by supplying the various "supers" with little characteristic utterances, and it was these which he asked Mr. Shaw to supply.

In declining to do so Shaw wrote: "Collaboration in the theater generally means fitting your name to a play you didn't write. I can't very well meddle with another man's play, except on his own invitation, or at any rate, with his consent. And the only exception I know characteristic of a Venetian 15th century crowd could not possibly be reproduced on the stage of the Garrick without shocking either Catholics or the Puritans out of their senses."

Meanwhile Mr. Shaw has been vouchsafing certain information regarding his new and forthcoming play, "Major Barbara," which he candidly describes as "a terror." He says: "It is simply an ethical discussion in three long acts—actually in four, as there are two scenes in the third. It will be a public charity to warn of late he has made almost as much fun of his worshippers as Browning did of the Brownings. Not long ago when the Actors' Fund people produced his ten-minute skit, "Frasion, Falson and Petrification," Mr. Shaw advised "the more earnest of his disciples" to see it several times in succession, and now comes this rap at the "faithful." It really is too bad of Mr. Shaw—Kansas City Star.

lightfully while being entertained by this big bevy of beauties and their clever comedian company. The catchy new songs and choruses, the original sketches, skits, the drills, marches, bright specialties and admirable arrangement of the programme as seen for the first time at the Academy of Music last night proved a revelation, in burlesque, every act being received with tumultuous applause.

"Honest Hearts" at Empire.

Clever Alma Hearn, whose personality has captivated thousands in "On the Bridge at Midnight," and other plays, shines brighter than ever in her new pastorial comedy, "Honest Hearts," which will be the attraction at the Empire Theater the entire week of October 15. Her part amounts to a creation, it is so many-sided. As "Dad's only girl," the daughter of an old Kentucky farmer, she grows wild and graceful as a deer to young womanhood when her beauty wins the heart of a young gentleman in the Government employ on a Cumberland River lock. Their love for each other is no sooner expressed than treachery appears—a jealous woman. The river and farm scenes are picturesque, and the company of exceptional merit.

A CONTINUOUS PERFORMANCE

Final Appearance of the Vaudeville Troupe at Grand.

From 2:30 to 10:45 today, the performance at the Grand will be continuous, and these will be the final appearances of the attractive vaudeville bill which has pleased thousands of people during the past seven days.

Starting with the matinee tomorrow afternoon, the Grand will present the most extraordinary headline act that a vaudeville house in the West has ever secured. This is the smallest woman in the world, and she goes by the imposing name of Princess Chiquita. On the stage, Princess Chiquita looks like an animated doll, and does not appear to be more than a foot high. As a matter of fact, she is only the size of an incubator baby, and there has never appeared in public a human being so small and perfectly formed as Princess Chiquita. All the children in town should be given an opportunity to see this little lady. They will all want to go to the Grand to see her, and the grown people will, too. Besides Princess Chiquita, the management of the Grand has assembled an especially strong supporting bill to aid the little woman in entertaining the patrons of the popular vaudeville theater. LaTelle Brothers, head-to-head balancers from the music halls of England and Europe, are on the list. It is said to be one of the most finished foreign acts that has been produced in America. The Arab Hadji Tassik, a gun-slinger, is a typical son of the desert, and his performance is an education in itself. Markley and Kraus are banjo kings, admitted as such by the instrumental world. Their programme consists of most difficult operatic selections. Robertson and Robertson have a refined comedy sketch, and Fred Purinton will