ON THE STAGE

SCENE FROM BEN-HUR AT THE MARQUAM GRAND

EFFIE BOND WITH THE BELASCO STOCK CO

WILL H. FIELDS AS SOLLY COHEN WITH WHY WOMEN SIN AT THE EMPIRE

ALPHONZ ETHIER AS BEN HUR AT THE MARQUAM GRAND THEATER

THE GREAT FREDRICK FAMILY EUROPEAN ACROBATS AND GYMNASTS AT THE GRAND

JEANETTE GUICHARD WITH JOLLY GRASS WIDOWS AT THE BAKER ALL THIS WEEK STARTING WITH THE MATINEE TODAY

THE presence of the mammoth "Ben-Hur" production is arousing more than ordinary interest in the theaters, for it is a fact that it has the distinction of being more far-reaching in its effect than any play that was ever staged. The book from which it was dramatized has been read by all classes and ages of people, and naturally the enacting of the same theme with beautiful scenic settings proves a magnet to the public at large. The audiences at the Marquam the past week have been of an entirely different character from those ordinarily seen at the playhouses, for the regular theater-goers have been augmented by large crowds of out-of-town visitors, who are attracted by the religious atmosphere of the production. Church members and even ministers of the gospel have been attending, and the large number of students from various schools of the city has been most noticeable. There is no doubt that the educational value of "Ben-Hur" is considerable, and parents and teachers have not been slow in taking advantage of it. The patronage has been so great that the engagement has been extended for the entire week.

White Whittlesey, supported by the Belasco Stock Company, gave a very excellent performance of Paul Potter's play, "Sheridan; or, the Maid of Bath," at the Belasco during the week which ends tonight. It is a very artistic production and deserves all the patronage it has received. Commencing tomorrow night the Belasco bill will be "Prince Otto," with Whittlesey in the stellar role.

At the Baker last week we were entertained by the Star Show Girls, and at the Empire by "Honest Hearts." At the former, commencing this afternoon, will be "The Jolly Grass Widows," and at the latter "Why Women Sin."

"BEN HUR" EXTENDED.

Three More Performances Are to Be Given at Marquam This Week.

That splendid theatrical spectacle, "Ben Hur," which has been a marked success in America, England and Australia, and which was seen here two seasons ago at the Marquam Grand, will be the attraction all this week (excepting Saturday night), with matinees Wednesday and Saturday. An extended engagement of three performances will be given next Thursday and Friday nights, with a matinee Saturday, the seats for which will go on sale tomorrow at 10 o'clock.

"Ben Hur" has been praised by clergymen of all denominations and all religions. It appeals equally alike to the Protestant, the Jew and the Catholic, and also to the regular theater-goer. The production comes back here at this time even greater and more massive than when it was last seen here. Numerous improvements have been made in the mechanical effects of the play, and the acting company is said to be better than the one seen in the original production in New York six years ago. The company numbers 50 more people than it did when it was last seen here, and it is probably the last opportunity the theater-goers of the Northwest will have to see this world-renowned spectacle. The expenses of "Ben Hur" are so great that the management will not dare risk taking the play where the demand for it is not large. A business that would seem great to the ordinary attraction would not even pay the traveling expenses of this organization. Of the play itself, for the benefit of those who have not seen the performance, it can be said that the pictorial surroundings of "Ben Hur" are of singular beauty. Before the curtain rises in the prelude the theater is placed in absolute darkness. Music of a devotional nature, outlining the motive of the play, to which at times an invisible chorus is added, is given before the opening. The prelude shows the three wise men of the East watching the star of Bethlehem. It is an impressive picture, as the star glows and throbs with living light. Nearer and nearer it approaches until it bathes the whole auditorium with the splendor of its refulgence. The scene of the first act is laid on the roof of the Palace of Hur in Jerusalem, showing a vast expanse of the housetops of the city of David, and a superb view of the country beyond.

The second act gives the first stage representation of the interior of a Roman war galley, with the slave oarsmen at work tugging away at the heavy oars to the sharp beat of a cruel overseer. Then there is a battle and the sinking of the ship, the wreck and rescue on the open sea. The third act shows the Grove of Daphne and the Fountain of Castilia, two views of the enchanted land. Here are dancers and singers given up to pleasure for pleasure's sake. We are transported to the land of the lotus-eater—the waters of Egypt, with a Cleopatra exercising the allurements and witcheries which tempted but did not encompass the ruin of Ben Hur. Then comes the famous race. Blooded horses run at top speed in full view of the audience. Thousands of people appear to look down upon the contesting charioteers. We see them turn and witness the skill of Ben Hur as he cleverly smashes the wheel of Messala's chariot and wins the race. The last act gives the picture of the mystical ale of Hinnom, the refuge of the lepers, and the scene on the Mount of Olives, with the multitude drawn there by the presence of the Nazarene. The sacred and solemn associations of this historic spot are drawn with exceeding delicacy, but with a sureness of touch that gives one the impression of having been an actual beholder of an incident in the world's history such as was never seen before and never will be witnessed again.

THE JOLLY GRASS WIDOWS

Gorgeously Dressed Burlesque Production at the Baker.

"The Jolly Grass Widows," which will appear at the Baker Theater all this week, commencing with the matinee today, comes with the highest recommendation of both press and public of every city where it has appeared as the best show of its kind on the road.

The entertainment will commence with a gorgeously dressed production entitled "The Widow's Wedding Night," in which Mlle. Jeanette Guichard, queen of burlesque, will make her appearance as the Widow.

This will be followed by a very strong olio, which comprises such well-known stars as Maud Ellit, Lewis and company, in a comedy sketch, "The Factory Girl"; Bush and Gordon, eccentric comiques; Pinard and Walters, premier musical artists; Thompson and Laurance, comedians who can sing; Murray J. Simmons, the funny Hebrew comedian, and Miss May Yuir, the petite soubrette.

The programme will conclude with a funny burlesque entitled "The Sign of the Red Light," in which the entire company will participate, including over 30 beautiful and charming chorus girls. The big bargain matinee will be given Wednesday, as usual.

"WHY WOMEN SIN."

Bernice Howard Opens Engagement at the Empire Today.

One of the most intelligent, beautiful and magnetic leading women on the American stage is Miss Bernice Howard, who will appear as Fifi Folliette in N. W. Taylor's big scenic production of Will C. Murphy's fine American drama, "Why Women Sin," which will be at the Empire Theater for the entire week, starting with the matinee today.

Miss Howard is a Southern girl, being born in Richmond, Va. When she was a little miss of 3 years, she played with the dean of the American stage, Joseph Jefferson, in Rip Van Winkle. She remained with Mr. Jefferson for six years, and then secured an engagement under that masterly stage director, McKee Rankin; after a thorough course of stage training under Mr. Rankin, Miss Howard entered a convent, where she devoted seven years of hard study to thoroughly educating herself in English literature and the classics.

Following this education, she played with several well-known stock companies, playing such roles as Juliet and Camille. Miss Howard is but 23 years of age, and very beautiful.

The regular ladies' and children's matinee will be given Saturday.

WHITTLESEY'S THIRD WEEK.

Commencing Tomorrow Night Favorite Actor Will Play "Prince Otto."

For two weeks White Whittlesey, the foremost romantic star of the day, has been delighting Belasco audiences with his splendid performances of romantic historical dramas, supported by the Belasco stock company. Mr. Whittlesey has a large following in Portland, as he has everywhere in the West, and his present engagement at the head of the Belasco forces has done much to increase the hold he has on the popular favor. He is ideal in roles requiring the intangible dash, charm and refinement of romantic qualities which appeal to those who like romance. He has few equals and no superiors in his line of work, and the Portland public is indeed fortunate in having an opportunity to see him supported by such a fine organization as the Belasco company at popular prices. Never in the future after the present engagement will this opportunity be offered local patrons of the theater.

Beginning tomorrow night, Mr. Whittlesey and the Belasco company will present a magnificent production of the charming romantic comedy, "Prince Otto," in which Otis Skinner made the most successful starring tour of his career. The piece gives both the star and the company a splendid opportunity to display their talents, and each one among them will be cast in congenial roles. The management has provided a magnificent production for the beautiful play, and the costumes and scenery will surpass anything ever seen on a stock stage in the West. There is a great demand for seats, so it is advisable to secure seats in advance.

EASILY THE LEADER.

Rose Eytinge's Pupils Succeed Where Others Fail to Make Good.

It is a recognized fact in the theatrical world that pupils instructed by Rose Eytinge in dramatic art display a style and finish at the very outset of their stage career, which is entirely lacking in graduates of dramatic schools or so-called schools of expression. The reason for this is obvious. There is no man or woman in the United States today endeavoring to train pupils for the stage who has had a tithe of Rose Eytinge's experience before the footlights, or who has studied as she has done for years the best methods of instruction calculated to advance her pupils on the road to the position attained by herself at the top of their chosen profession. All this experience and study is placed at the disposal of students who seek her assistance, and it tells. Her graduates have appeared in Shakespearean productions as well as in modern plays when advised by her to do so, and so advised have never failed to do good work. Instruction can be arranged for at 718 East Burnside street. Phone East 2250.

FAREWELL TO "SHERIDAN".

Today Are Last Performances at the Belasco of Romantic Comedy.

Today will see the farewell performances of "Sheridan, or the Maid of Bath," which has delighted Belasco patrons for the past week. It is one of the very prettiest romantic comedies ever presented on a local stage, and White Whittlesey, the eminent young romantic actor, has never appeared to better advantage than in the beautiful Paul Potter comedy, which has delighted local patrons during the past week. This is one of Whittlesey's great roles, and the Belasco stock company is seen in the best performance which it has ever given. Matinee and night performances of "Sheridan" will be given this afternoon and tonight.

SANTELL AT THE GRAND.

Strongest Man in the World May Be Seen Today—New Bill Tomorrow.

Santell, the strongest man in the world and a man more perfectly developed physically than the equally famous Sandow, will close his engagement at the Grand today. The performances will run from 2:30 to 10:45.

Commencing tomorrow afternoon, a complete new vaudeville programme is to be tendered the patrons of the house. It is a remarkably attractive entertainment that has been prepared. At the top of the list is the Fredericks Trio of wheelers and cyclists. They come to America from the varieties of France and the music halls of London. They have captured medals in all the principal amusement centers of Europe. The trio consists of a father, mother and daughter.

Real good canine acts are rare, but in Madam Wanda there is something new and above the average. Her troupe of educated coach dogs have made a name for themselves. The act is entertaining to old and young. S. Kantanelli has a long name, but he is a wonder. He is called "King of the Air," and proves it by being as much at home on a slender line of metal as other people are on the solid ground. The mid-air performance of Kantanelli has never been duplicated in Portland and it is filled with sensational features.

The Malcoms have been secured by the management to contribute to the merriment, and they have a comedy sketch that is said to bristle with laughs and originality. The team has made a big hit in other vaudeville theaters along the Pacific Coast. Weston and True are singers and dancers, and their dancing is of the kind which made Primrose and West famous throughout the land. Their songs are new and so are the steps they dance. "An Adventurous Auto Trip" is the alluring title of the Grandiscope pictures, and they promise something new. Fred Purinton has secured another new illustrated ballad which suits his clear baritone voice.

NEW BILL AT THE STAR.

High-Class Vaudeville Programme Starts Tomorrow.

This is the last day of the current bill at the Star, which has been so attractive during the past seven days. The performances today will be continuous from 2:30 until 10:45 P. M.

With the matinee tomorrow the Star will present a bill replete with novelties. The same high-class vaudeville always found at this temple of mirth will be maintained. Thomas Meegan and company have the honor of being the headline act. They are Eastern stars, and come to this city well recommended. The press notices they have received elsewhere are the strongest indorsement.

The McDonall Trio are bicycle experts, and their act is said to be novel. Billy Durant, a Chinese instrumentalist, has one of the most interesting acts in vaudeville. He plays typical Chinese instruments and sings Mongolian love songs, as well as popular ditties, to the accompaniment of the odd melody-boxes. This act is like a glimpse in a Chinese opera-house.

Leonard and Bernard are jugglers, and good ones. They have the happy knack of juggling articles in a novel fashion. It has been said by an expert that the possibilities of juggling have never been exhausted. Leonard and Bernard come nearer to this than any one else in the business. Lola Fawn is a charming comedienne and vocalist. Her selections are new and timely.

The Staroscope is prepared to flash an amusing film called "The Young Tramp," and tells the story of how a small boy confiscated a duck, and the pursuit which follows. The illustrated ballad will be rendered by Franklin Confer, and it will be one of the latest published. There are daily matinees and two night performances at the Star.

COMING ATTRACTIONS.

"Dora Thorne."

One of the most important announcements of the current season in the dramatic field of popular-priced amusements is the dramatization of "Dora Thorne," Bertha M. Clay's novel of international fame. "Dora Thorne" is one of the most successful novels of its kind that was ever written. Time only increases its value, and enhances its popularity proving more than all else its useful work in the literary world. A story full of humor and pathos, well defined characters, and sincere heart interest; "Dora Thorne" is indeed full of material to make one of the most successful of the many dramatized novels.

Messrs. Rowland and Clifford, the well-known and popular amusement caterers, will place this play before the public with a remarkable cast of players and beautiful scenic equipment; every care and attention will be given to make this production praiseworthy in all respects. All who read the novel—and those who have not—cannot help but feel refreshed and benefited by this wholesome play.

"Dora Thorne" will be seen at the Empire Theater the week of October 29.

"Washington Society Girls."

The offering at the Baker Theater the week of October 29 will be one of the most entertaining on the Burlesque stage.

Kernan and Watson will present their latest venture, the "Washington Society Girls." This company has been crowding the theaters at every performance in every city this season. From the bill submitted the company has attained and added strength and character of position in the theatrical world unequalled in any other organization of a similar nature. Everything is new and novel, the two burlesques being up-to-date and really funny, the scenery and costumes elaborate, the bevy of show girls are not alone pretty, but are talented as well.

The vaudeville portion of the bill includes some of the best acts in the varieties. Nothing is lacking in detail, construction or elaboration to place this attraction at the pinnacle of the burlesque productions of the season.

"The Sultan of Sulu."

That long-looked-for and widely-heralded musical satire, "The Sultan of Sulu," will play an engagement at the Marquam Grand Theater Tuesday and Wednesday nights, October 31 and November 1. The words and lyrics are by George Ade, the famous Indiana humorist, and the music is provided by Albert G. Wathall. The author of "Fables in Slang" has imparted to the comedy a strong flavor of incisive satirical humor, and although this is the fourth season of its career, nothing but kind words have been said about the music, which is of the catchy, tuneful kind that is whistled by the gallery gods. The advance sale of seats will open next Saturday morning at 10 o'clock.

"Peggy From Paris."

The musical comedy success, "Peggy From Paris," will be the attraction at the Marquam Grand Theater, Thursday, Friday and Saturday nights, November 2, 3 and 4, with a special matinee Saturday.

STAGELAND.

William Bernard's successor at the Burbank in Los Angeles will be Earle Ryder. Oliver Morosco is bringing him from New York, and he will open his engagement in about two weeks as Valreu in "Frou Frou."

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Juliet Crosby has returned to San Francisco, after a brilliant engagement at the Belasco Theater, Los Angeles. Her last appearance was as Kathie in the third act of "Old Heidelberg" at the Oberle testimonial.

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Charlotte Deane, who played the leading roles with Melbourne McDowell in the Northwest a year ago, has just closed to rejoin the company in St. Louis, Mo., to play "La Tosca," "Glamonda" and "Fedora." She opened in the first role October 16.

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"The Bright Side," E. S. Willard's success of last season, will have a prominent place in that actor's repertoire again this season, which will also include "The Fool's Revenge," a new triple bill and possibly a new play by a well-known author, which is now under consideration.

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The Pacific Coast rights of "Quincy Adams Sawyer," Charles F. Pidgin's widely-circulated New England novel, have been secured by Belasco & Mayer for their chain of stock houses. The comedy is in its third season of Eastern touring, but has never been played in the West.

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William M. Rasmus, of the Western Academy of Music, Elocution and Dramatic Art, is to appear in several society recitals in the near future. At a recent reunion of the Portland Norwegian Singers' Society, held in the academy hall, Mr. Rasmus read several selections with marked ability, and had to respond to encores.

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Ralph Stuart and Cathrine Countiss are touring the East in "The Christian," and the company is largely made up of graduates of the Belasco & Mayer stock houses, including Luke Conness, formerly at the Alcazar, and Louis Bishop Hall, James A. Bliss, Ernest Wilkes and Fay Wallace, recently of the Columbia stock company here.

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Liebler & Co. made the production of Channing Pollock's dramatization of "In the Bishop's Carriage" on October 12. In the cast will be Arthur Byron, George Gaston, Grant Stewart, Laurence Edinger, E. J. Ratcliffe, Mrs. G. W. Barnum, Katherin Keys, Kate Denin Wilson, Jeannette Northern, Mary Hampton and Mabel Taliaferro.

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Winston Churchill's "The Crossing," made into a play by Winston Churchill and Louis Evan Shipman, was produced for the first time upon any stage at the Euclid-Avenue Opera-House, Cleveland, October 2. The most fashionable audience that has filled the theater in many years was on hand to give the play a good send-off, and the piece scored an immense success.

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Cissy Loftus, going back to Buffalo October 1, from Toronto, where she played last week, was stopped at the international bridge by a customs officer. She had nothing to declare, but the officers found a new coat of Siberian squirrel, which she had just bought in Toronto. The coat is worth about $400. The Government holds it. Miss Loftus, being caught with the goods, made no fuss.

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The stage has probably seen the last of Tom Oberle, sterling and reliable actor. His doctor has once more banished him to Arizona, and before he goes the Belasco management and his colleagues in Los Angeles gave him a benefit, which took place October 16. It was a great success financially, and Mr. Oberle derived a handsome sum from it. The Belasco company here raised more than $100 and sent it down to apply on the box-office receipts.

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Scores of actresses, actors and managers visited the "Little Church Around the Corner" Sunday to honor the memory of the church's founder, the Rev. George H. Houghton. It was the 57th anniversary of the founding, and a bronze bust of Dr. Houghton was unveiled. There were three services during the day and evening. In the course of the Summer the Church of the Transfiguration has undergone a thorough renovation, and the unveiling services were the first held there since late last Spring. Thousands of dollars have been spent in repairing and for the bronze bust.

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Viola Allen, in "The Toast of the Town," by Clyde Fitch, opened at Smith's Theater, Bridgeport, Conn., last week to a large audience, which included many of Miss Allen's New York friends, and Hall Caine, in whose plays she has made successes. The play was originally written for Madame Modjeska and was produced, under the title of "Mistress Betty," at the Garrick Theater, New York, on October 15, 1895, Modjeska appearing in the role of Betty Singleton. For Miss Allen's use, Mr. Fitch has made some important changes in the play, giving it a different ending and strengthening several incidents. In the main, however, the plot and the characters are the same as those of the former production.

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Bernard Shaw lectured recently to the pupils of the Academy of Dramatic Art on "Elementary Economics for Actors," and among other things stated that what had most struck him in the acting of Italians, especially of Ristora and Salvini, was the artistic economy they practiced. Unlike the emotional, hot-headed English, they kept their heads and so husbanded their resources. Salvini, in particular, would go through half a play without beginning to use more than a small part of his power. In conclusion, Mr. Shaw declared that he was especially interested in the academy as possibly the nursery of some actors and actresses who would produce and believe in his plays.

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The first performance of "Leah Kleschna" at the Manhattan Theater on its revival marked the tenth anniversary of Mrs. Fiske's return to the stage. It was on September 25, 1895, at Lancaster, Pa., that Minnie Maddern, who had given up acting at the time of her marriage to Harrison Grey Fiske, made her first regular stellar appearance as Minnie Maddern Fiske. The play on that occasion was Daudet's "The Queen of Liars," called, when it was produced in New York later on, "Marie Deloche." It was part of a repertoire that included also "A Doll's House," "Cesarine" and other plays. During the decade that has followed, Mrs. Fiske has appeared in 19 plays, ranging in character from the light comedy of "Divorcons" to the tragedy of "Little Italy," and embracing such varied plays as "Tess," "Becky Sharp," "Hedda Gabler," "Mary of Magdala" and "A Bit of Old Chelsea"—a remarkable repertoire. The end of the ten years finds her heading at her own theater a company that has been compared to the most famous dramatic organizations of Europe, while it stands comparison with the best organizations of a generation ago in New York, whose traditions are famous.

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There will be no more novels by J. M. Barrie. No more, at least, unless the writer should be led to alter what is at present his firm decision regarding further literary work. In view of the pots of money that he has made out of his plays this decision has been expected by Mr. Barrie's friends for some time. And it must be admitted that "The Little Minister," "Quality Street," "Crichton," "Alice Sit-By-the-Fire" and "Peter Pan"—if you leave out "Little Mary," which ran for 300 nights in London—constitute such a record of successes as any other dramatist of the day can hardly excel. Barrie is at present at Trouville, the French watering place, and there it was that he announced to a friend, the other day, that in all probability he should write no more novels. Of course, the money side of the case appeals to him strongly, but he honestly feels that in the stage he has found his true means of expression. At this moment he is hard at work for the further delectation of theater-goers. His plays have followed each other with incredible rapidity and one would have thought that even his lively imagination must have begun to flag. Quite the contrary. Besides the piece upon which he is now engaged, Mr. Barrie has sketched out the plots to no less than three new plays upon which he will begin work in due course. His last two successes, "Alice Sit-By-the-Fire" and "Peter Pan," will be shown to Americans almost immediately, while his new play will probably be ready for production by Mr. Frohman at the Duke of York's Theater, London, some time in the coming Winter.

A Dog Faithful Unto Death.

London Mail.

A striking instance of a dog's devotion was told at the inquest recently on a man named John Bacon, who was run over by a train and killed on the District Railway Company's Hounslow branch line near South Ealing Station. When the body was discovered by a porter a collie dog was lying by its side. The animal growled fiercely at the porter's approach, and when the body was being removed the dog jumped upon the ambulance and was taken to the mortuary, where it remained by its dead master's side for two days. It was then coaxed away by a relative of the dead man.