

THE PLAY



SCENE FROM "BEN HUR" THE EGYPTIAN ENCHANTRESS IRAS TOYS WITH THE LOVE OF "BEN HUR" AT THE HELLIG

EVERY man, woman and child in this town who has the good fortune to know Chester N. Sutton, the brilliant young man who inaugurated Orpheum vaudeville in this city, felt something like a big personal loss when it was announced that he had left to go to Butte and that the local field would know him no more. This young man, who is still under 30, positively endeared himself to Portlanders, and without fear of successful contradiction I make the statement that no man has ever made himself such a large place in the affairs of this city in so short a time. He came here last Summer when the Orpheum took over the Marquee, absolutely unknown. He had no heralds to proclaim his coming, practically no local acquaintance, she found herself facing a difficult task which might have seemed insuperable to a manager of twice his years and triple his experience. Mr. Sutton went about his work with an energy that any conscientious and capable worker might have envied. He adjusted difficulties, straightened out tangles, made peace and friendliness where there had been much danger of friction and trouble. He showed a masterfulness that inspired respect, a complete command of himself and the work at hand and in an almost inconceivably short time had the greatest theatrical property of its kind in the Northwest running as smoothly as though it were a subsidized municipal institution. He did all this without bluster nor harshness nor thought of personal glorification. He is the gentlest and most sweet-natured "boss" one could find in the entire category and yet there was never any question as to his position. He displayed a confidence in himself and a devotion to his duties that might well be emulated by every youth in the land who hopes to achieve something worthy. As my good friend Hugh Hume, gentleman, scholar, student of affairs and editorial deponent par excellence, expressed it, "Portland loses a region in the going away of Chester Sutton. He is a man we can ill afford to spare."

So it is of a very truth. The type of fine, clean, virile young men represented by Mr. Sutton is worth more than much fine gold to a growing city that is looking toward better things in a material and moral way. Were it not too intimate a matter, I could recount many instances of this splendid young man's practical helpfulness, of his generosity to those who needed his strength, of his interest in his fellows, his genuineness and his inherent goodness. He was the most inconspicuously conspicuous example of the class of useful young Americans that we need in the upbuilding of this new land of infinite possibilities that has come here in a long time. In his departure Portland is much the poorer. That he may find all the big things which his capable head and hands and loyal heart are seeking to do in the best that we, his many friends, can wish for him.

That Mr. Sutton is succeeded by so able a manager and such a worthy successor as James H. Erickson is a matter for congratulation and that John F. Cordray, prince of theatrical men and veteran at the game, who has never learned how to fail, is to assume charge of the Grand, is our good fortune.

What with the weather misbehaving "something scandalous," the last week was decidedly flat, stale and financially unprofitable. The quality of the offerings was rather above the average, but when the town is closed up by unprecedented temperature, snow inches deep on the street and cold theaters, the prospect was not one to inspire choruses of glad acclaim. The Hellig gave us our first glimpse of "The Great Divide," the much-discussed Henry Miller success, capably acted by Edwin Mordant, a sterling actor, and the majority of the cast, reserving objections. The play was, however, a disappointment to most of us, who had perhaps anticipated too much. It is wordy, improbable, positively distasteful in scene and in the final reckoning, impotent.

The benefit given for the Messina sufferers at the Bungalow on Monday night was altogether creditable, thanks to Frank Branch Riley, who directed it, George L. Baker, who donated his theater and many others who contributed their services and influence to reap a handsome sum for the unfortunate of Sicily and "the boat" of Italy.

The Baker players at "Masters of Men," which needs repairs. As a contemporaneous drama it is not significant and was not worthy the efforts of that excellent acting organization. At the Baker there was "Babes in Toyland," a pretty, frothy musical show which made some impression. The Star offered "Thorns and Orange Blossoms," which is something like what the name might suggest.

The Orpheum offering was one of the very best since its opening, two items, "The Van Dyck" and the statue of the posing of the Seldem troupe, being



EDWARD HUME FLORENCE CRYSTAL WITH "THE FLOWER OF THE RANCH" AT THE BAKER

WILL HALLIDAY AND PETE CORLEY "THE BATTLE OF 100-5000" AT THE GRAND



SCENE FROM "A ROYAL FAMILY" BAKER STOCK CO. AT THE BUNGALOW



GEORGE W. LESLIE, IN "THE NAKED TRUTH" AT THE Orpheum

especially notable. The latter artists gave one of the most wonderful performances ever seen on anybody's vaudeville stage. It is marvellously realistic, tasteful as to subjects and eminently artistic in its consummation. The Grand did the honest thing by its patrons and provided a full value of entertainment. At Pantages the stellar feature was the appearance of Colonel William Lightfoot Vischer, a unique and wonderfully interesting figure in our journalistic and theatrical history. On tomorrow night "Ben Hur" comes on its third visit for a week's stay. This play is an epoch marker and commands the attention of all thinking people, as well as those who seek more entertainment. The Baker will present "The Flower of the Ranch," the Bungalow will proffer the Baker company in "The Royal Family," while at the Star will be seen "In a Woman's Power." The vaudeville bills, probably of usual quality, will change tomorrow afternoon. A. A. G.

"BEN HUR" TOMORROW NIGHT
Klaw & Erlanger's Stupendous Production of Play at Hellig.

Pomp, pageantry and magnificence mark the movement of General Lew Wallace's great drama, "Ben Hur." All the Roman plays and Biblical dramas of the great decade have had their hearing and are laid away, but "Ben Hur" goes on without a hitch and is still the most successful spectacular drama of the American stage. The young dramatization of General Wallace's great book has been seen by more people and has secured more money than any other play produced on the American stage, and although it is now in its tenth season, it apparently will continue to be the great-

est production of the age for many years to come. The realism of the chariot race is the wonder of the age. Ben Hur and Messala, each driving four horses, contest furiously for life, love, honor and riches, and Ben Hur is the victor. The ecstasy of enthusiasm aroused by this scene has long been the pinnacle which all other scenes of excitement have aimed to attain.

Included in the cast this season are: Conway Tearle, as Ben Hur; Charles M. Harris; Anthony Andra; John M. Troughton; Charles E. O'Donnell; Charles Hayes; Daniel E. Hanlon; Alice Haynes; Florence St. Leonard; Loyola O'Connor; Zaidée Appleton and Maude Ream Storer. "Ben Hur" will be the offering at the Hellig Theater all week, beginning tomorrow evening. In addition to the six night performances, a matinee will be played on Wednesday and Saturday. The play opens with a prelude, "The Star of Bethlehem," accompanied by the impressive orchestral and vocal score. Late comers will not be seated until the conclusion of this scene in order not to mar its mystic charm. The curtain raised promptly at 8 o'clock in the evening and 2 o'clock at the matinee. Seats are now selling for the entire engagement at box office of the theater.

"A ROYAL FAMILY" THIS WEEK
Baker Company to Present Noted Saitre at Bungalow.

Few more delightful plays have ever been presented than Robert Marshall's well-known comedy, "A Royal Family," which, after a long period of impatient waiting, patrons of the popular Bungalow are to see this week, opening with today's matinee. Six years ago it was presented and since then hardly a month has gone by without some one's asking for it again. Manager Baker, however, has never since

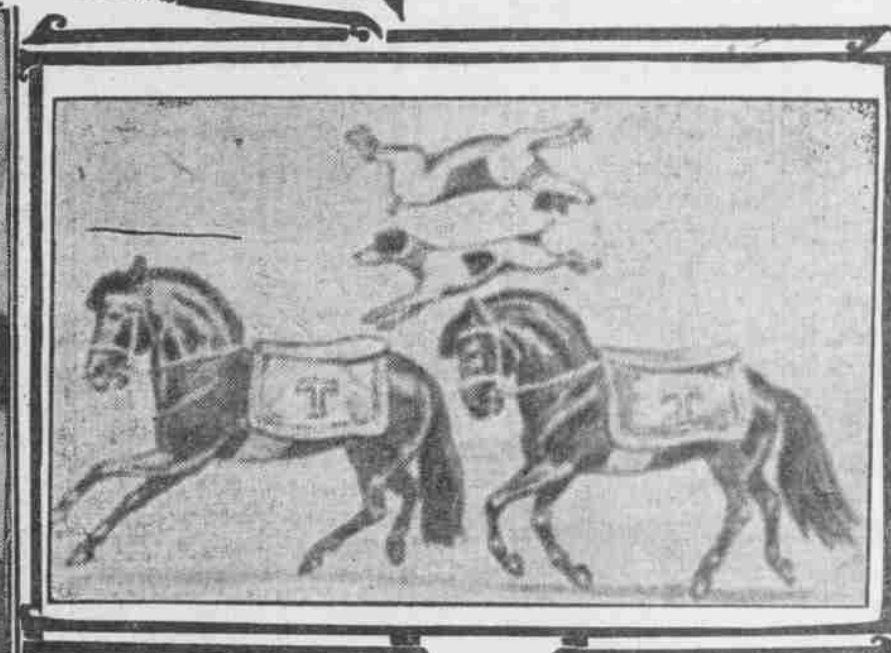
then felt that he had just the right types of leading people until this season. Miss Jewell's beautiful portrayal of Juanita in "The Rose of the Rancho," however, proves her to be exactly suited for the role of the willful Princess in "A Royal Family," while in the romantic role of the Prince, who visits her court in disguise, Sydney Ayres will be just in his element.

The play is a brilliant satire on the customs and habits of royalty in a petty European principality, and is not only broad in rich humor that appeals to the general class of theatergoers, but clothed in a daintiness and refinement that causes it to become so fixed in the mind that people remember it and talk about it long after they have seen it. The plot concerns a monarch of the realm who arranges matters of state so that his lovely daughter is to wed a neighboring Prince whom she has never seen and who has never seen her. She is willful and mischievous, and when the Prince comes to the court in disguise to learn what kind of girl she really is and they both fall in love with each other, a series of events follow that is both thrilling and comical in turn. "A Royal Family" is the ideal play of romance and appeals to every one of imagination and sentiment especially, though it is intensely human and humorously intense enough at all times to excite great interest and applause from the urchin in the gallery. The scenic effects are particularly beautiful, and the

costumes to be used by the Baker Company were made especially for this production by Goldstein & Co., San Francisco. It will run all week, with the usual Saturday matinee.

"THE FLOWER OF THE RANCH"
H. H. Frazee Offers Clever Musical Comedy All Week at Baker.

"The Flower of the Ranch," which comes to the Baker Theater for an engagement of one week commencing this afternoon, is a musical play in three acts, all of the scenes of which have been laid in the rugged West, with complete scenic settings of great beauty. The book, lyrics and music of the play were written by Joseph E. Howard, composer of "The Time, the Place and the Girl," "The Girl Question," "Honey-moon Trial," "A Stubborn Cinderella," and other successful works, and is declared to be about the best he has contributed to the stage. The story of the play in brief is as follows: Winding down a steep mountain trail in California, a stage coach containing several passengers is overturned and crashes down into the valley. A ranchman arrives on the scene and finds but one living survivor of the wreck, a baby girl held fast in her dead mother's arms. He takes the child, and as no papers or evidence of the



THALEROS DOG AND PONY CIRCUS AT PANTAGES

child's identity can be found, adopts her as his own. Seventeen years later the child, grown to happy and healthy young womanhood and beloved by everyone with whom she comes in contact, is the life of Tomahawk, a straggling settlement in which she has charge of her father's general store. Jack Farnum, a popular young ranchman, whose possessions are coveted by a scheming sheriff, falls in love with Flower, as the young woman is known, and complications in which a thieving Mexican aids the sheriff develop. An Indian chief whom Farnum has befriended assists Flower in thwarting the designs of the sheriff and the young ranchman regains the deed to his property, which has been stolen by the Mexican, who in turn has been slain by the sheriff whom he tried to betray. Of course everything ends happily, but in the development of the story many strong situations and stirring scenes are enacted. Character types true to the locale participate in the action of the play. Bargain matinee Wednesday and regular matinee Saturday. Popular Baker prices.

"IN A WOMAN'S POWER"—STAR
Successful Melodrama Will Be Produced This Week.

The offering at the Star for the week will be one of the most successful of the melodramas on the Eastern circuit of the past three seasons, entitled "In a Woman's Power." The play is from the pen of True S. James, a melodramatic writer, who is said to have written a dozen successful plays. The scenes of "In a Woman's Power" are laid in Washington, D. C., and the story deals with members of the various diplomatic corps in the Capital City. Government Secret Service agents, and a band of counterfeiters. One of the big scenes of the play shows the den of the

counterfeiters, with their plant in full operation.

The plot revolves around the unnatural influence of Laura Parent, a French adventuress, over Dr. Ellwood Hardcraft, a rising young physician and society man of Washington. Through this woman's influence, Hardcraft is induced to become a member of a band of counterfeiters whose operations have puzzled the best of the Government secret agents. Hardcraft, during the Frenchwoman's absence, falls in love with and marries the daughter of Colonel Hammond, chief of the Secret Service Department. Word of the marriage reaches Laura Parent through one of the band, she becomes insanely jealous, and for ake of revenge turns informer to the Government, and arranges to have the plant raided. She wears pleading illness, he falls easily into her trap, the Secret Service agents raid her apartment and capture the gang and outfit. Hardcraft, in the excitement, makes good his escape. The Frenchwoman, repenting her rashness, kills herself. Hardcraft is forgiven by his wife and father-in-law and all ends happily.

"BREWSTER'S MILLIONS" NEXT
Brilliant Comedy-Drama to Be Attraction at Hellig.

"Brewster's Millions" will be the attraction at the Hellig Theater, Fourteenth and Washington streets, for four nights, beginning next Sunday, January 24.

This play a dramatization of the book of the same title, written by George Barr McCutcheon, is said to be one of the cleverest comedies ever produced. Brewster is a young man who has been left a million in cash by his grandfather only to find an uncle has bequeathed him seven millions on condition that he

spends in one year the money willed to him by the other relative.

His determined efforts to get rid of this million in order to secure the other seven—efforts which are resolutely opposed by his kind intentioned friends who are in ignorance of the secret furnishing the plot. To say the resulting situations are ludicrous is putting it mildly.

In scenic effects the production is said to compare favorably with any theatrical production ever made. The third act, showing the yacht "Pittier" which Brewster has chartered for a cruise around the world, in a severe storm at sea, is one of the most remarkable scenes and electrical effects ever devised and life-like in the extreme.

The entire production is far beyond the usual run of traveling shows and the company is said to be particularly strong and is headed by Robert Ober, assisted by Carl Gerard, George Crossette, Charles H. Crosby, Franklin George, Roger L. McAndrew, George Harcourt, John Alden, Gene Foxcroft, Jack Barnes, Nat Royster, Daniel Fager, Gus Christie, Norman McDonald, June Mathie, Charles Lambert, Katherine Raye, Marie Horton, Elizabeth H. Van Sell and Viola Grant.

SPLENDID CARE-CHASING BILL
Olco for Orpheum Theater Coming Week Has Strong Features.

The new bill for the Orpheum, commencing with the Monday matinee, is one of unusual merit, possessing seven feature acts. An original one-act musical comedy by Edward Paulston, "The Naked Truth," with George W. Leslie and his dozen merry-makers, comes direct from New York, where it has been a vaudeville success of the year. It is so complete, and so fine an example of twenty-

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