

IMPORTANCE OF STAGE MECHANIC UNRIVALED

Chariot Race in "Ben Hur" Possible Only Through Inventive Ingenuity and Maddening Period of Work.



THE QUARREL BETWEEN THE CHARIOT DRIVERS IN BEN HUR—BEN HUR (THOMAS HOLDING), AND MESSALA (WEDGEWOOD NOWELL).

despatches the offices; then the Comtesse divulges her real identity to Marion. Suddenly the Comte de Kersant knocks at the door. He does not know the farm is in possession of the Blues. With a price on his head he has braved all risk to see his daughter on Christmas night. Marion receives and hides the Comte just as he is about to fall into the hands of La Balafre. He confesses to her who he is and openly defends his cause. Marion is won over by his heroism, so decides to save him.

Commandant Renaud appears. Seemingly to know the Comte is in the farmhouse, he suspects Marion of his concealment and threatens her. She resists him until the Comte de Kersant at length gives himself up.

Then Marion, with a marvelous revulsion of feeling, in a superb outburst of indignation cries shame on her comrades. She implores her old passions to the dishonorable office of the executioner.

The soldiers are carried away by Marion's generous ardor and enthusiasm. The scene of the execution, the Comte de Kersant is allowed to escape, and Marion carries off the Comtesse and her little daughter, and the play ends in a superb burst of kindness, grandeur and heroism.

Friday afternoon and night "Phedre" by Jean Racine will be given. Here is the outline of the play. Here is the outline of the play. Here is the outline of the play.

Racine's five-act tragedy, "Phedre," deals with the happenings in the household of the Athenian King, Theseus. At the opening of the play Theseus is absent from his home. His son, Hippolytus, it develops, fears his foster mother, Phedre, but loves the fair Ariadne, despite his father's commandment. The unhappy Phedre relates to her confidant, Oenone, her all-empowering love for Hippolytus. The unholy love has torn at her heart and disordered her mind, and she prays to none but the God of Death. News comes of the death of Theseus, and in view of this intelligence, the Queen accepts the advice of Oenone to attempt to win Hippolytus to her father's infant son.

In the second act Hippolytus avows his love to Ariadne, promising to free her from her bondage to him. Phedre tells her love to Hippolytus. He stands aghast. To expiate her crime she implores him to strike his sword to her heart, "or in default of thy arm, lend me thy sword." With it she flees from him, as a messenger announces that the son of Phedre has been proclaimed the choice of all the tribes to succeed Theseus.

Unmindful of her son's honors, Phedre is desolate and lives only in the forlorn hope that she may yet melt the cruel pride of Hippolytus. She sends Oenone to him with a message, but she returns with news that the King, whom all thought dead, had returned from his journey. Phedre, in her perplexity, abandons her fate to Oenone. The King asks of his son the cause of his strange welcome. The answer comes that none but Phedre will tell. Oenone tells the King of a "criminal" love his son has borne toward Phedre. In his fury the King orders Hippolytus into exile. Phedre is filled with remorse and upbraids herself for not having accepted the blame. When Oenone tells her that it was she who accused Hippolytus and announces his love for Ariadne, Phedre turns on her and kills her with her sword. Phedre, who is who bade tell her love and bids her "go."

Theseus, whose love for his son is only overshadowed by the outrage done his household, calls Oenone to prove her charges, but a messenger brings news of her death in the sea. Theseus repents his hasty judgment and orders Hippolytus before him that he may offer his defense, praying to Neptune to hasten not his sinister gifts; but it is too late—Hippolytus is no more. Then to Phedre Theseus declares: "I believe him criminal since you accuse him." The Queen restores Hippolytus to his innocence as the venom of a poison reaches her heart.

Her final presentation, "Camille," on Saturday and Sunday is without question the most widely known and rapturously praised interpretation in her whole repertoire. It has been heralded all over the civilized world as the greatest performance of any living actress in any play. It has been poetized, chapsodized, motion-picturized, and all but set to music by the ablest and keenest minds of this and the past generation. Alexandre Dumas, the younger, is its author. This is the outline of its story, though it seems like carrying coals to Newcastle to repeat it.

The tragic romance of Marguerite Gautier, known as "La Dame aux Camellias," because of her penchant for that flower, was written by Dumas in 1852 and dramatized later. Marguerite, a fashionable courtesan, had passed some months in the Pyrenees in the hope of regaining her health, but when there she met the love which ultimately became all-absorbing for both first sprang up in the breast of Armand Duval.

From that moment Marguerite was metamorphosed. A profound love burned within her breast and stirred her soul to its very depths. All her old vices were put aside. Her horses, her carriages and her diamonds were in turn sold or sacrificed to provide the means for the lovers to realize their dream of happiness. The woman is thus regenerated by love, but when their happiness seems to be highest Duval's sister appears. Armand himself was absent, having gone to Paris for the purpose of raising money.

His father demands that she must give up Armand. Marguerite combats this with all her strength. Having sold all her valuables, and entertaining no suspicion that Armand will assign himself to the gallows, she therefore assures the father, who appears afraid of this intention on the part of his son, that she has received no money from Armand and will never take one farthing. The father now recognizes the innate goodness of heart of Marguerite and advances the argument that Armand's sister is highly respected family and that the union of Marguerite and Armand would shatter the sister's life happiness and the happiness of Armand himself. Marguerite therefore sacrifices herself and agrees to part with Armand.

She thinks, moreover, of a means to part the about. She leaves the house before the return of Armand and sends him a letter saying she has gone off with another man. She maintains this lie even when she meets him afterward at the house of a friend and is grossly insulted by Armand, who throws bank notes at her.

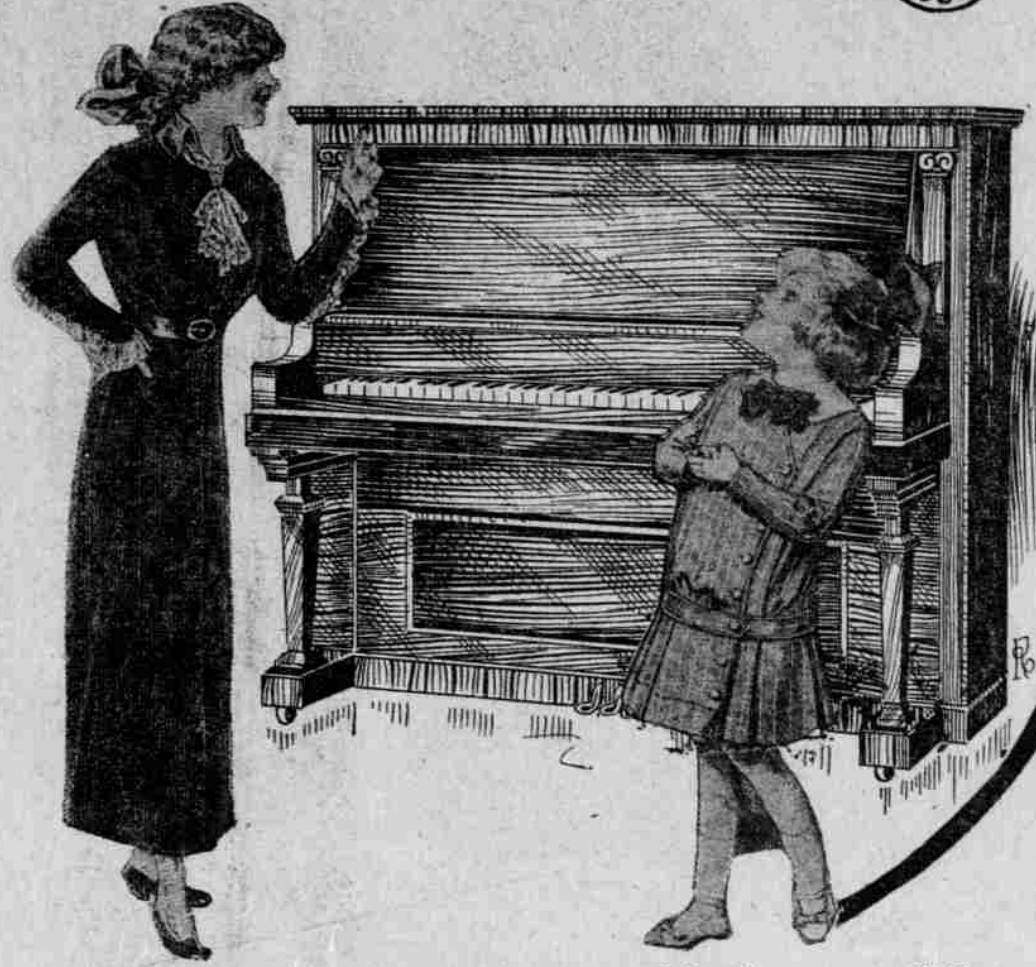
The silent statement throws Marguerite into a sick bed. Already consumptive, she feels herself near to death, and cherishes only one wish—to see Armand before she dies.

Armand, who is grossly insulted by Marguerite's heroic magnanimity, at last tells Armand the truth. Armand rushes to his beloved once more. But she is not able to bear this new excitement, and dies in her lover's arms. The heroine of this drama is no fictitious personage. The Marguerite Gautier of the play is a counterpart of the renowned beauty, Maria Duplessis, who from 1845 to 1847 wielded the sceptre of fashion in Paris. The portrait drawn of her at the time describes her as a woman of marked grace and distinction.

A Beautiful 1913 Creation and Its Retail Price

By the House of Kimball

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A sketch of the finest \$500 piano ever produced by the now world-famous House of Kimball.

Even now it is not possible for round-about dealers, alleged factory branches and old-method concerns to furnish the equal of this splendid piano for as little as \$500. But because of modern methods and the well-known little-profit-per-piano policy of the Eilers institution, such an instrument may be obtained at Eilers Music House for only \$388.

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STOCKBROKERS' EXODUS NOT TAKEN SERIOUSLY

Brooklyn Judge Defines Rights of Mother-in-Law—Private Use of Gotham Streets Watched Narrowly.

BY LLOYD F. LONERGAN.
NEW YORK, Jan. 25.—(Special).—Considerable attention has been called to the fact that a number of partners in small brokerage houses have quit business, and a few of the stock exchange members have sold their seats, though at low prices, and started to make a living in some other way. One of them is now a clerk in a small corporation. Another has a position in a bank, and two or three others have gone into mercantile establishments. This has been due to the recent depression in the stock exchange, but it is said that the men who have shifted from stock exchange business to other lines were never conspicuous in stock exchange circles with the exception of one member, who is arranging to retire rather on account of old age than for any other reason.

The great majority of the members still believe that the business will come back.

The usual mother-in-law dispute, which boils up continually all over the United States, was aired in Brooklyn recently, when Gardner L. Field brought suit for separation against his wife, Adelaide F. Field. The suit was begun on the ground that she had left him and refused to return. The couple were married in February, 1905, and had lived happily, according to the wife's story, until two years ago, when her husband installed his mother, Mrs. Ida M. Burlington, as a member of the household. The wife claims that the mother-in-law treated her cruelly, called her vile names, and questioned her honesty. She said that she finally had to leave her husband, who refused to part with his mother, and go to live with her sister.

In his decision Justice Crane discusses the mother-in-law problem as follows: "While the law does not compel the son to support his mother in his home, yet it recognizes his privilege so to do if circumstances make it necessary. The plaintiff in this case has not sufficient income to maintain two homes, and the mother has not the means or ability to support herself. Under these conditions he is justified in providing a place for her in his own home, provided she recognizes that place and keeps it."

"Thus she can have no say whatever regarding the management and control of the home; this belongs to the wife, and if the husband's mother makes discord the wife would be justified in leaving her husband and requiring support from him elsewhere. The plaintiff is not entitled to a decree of separation, as the defendant did not leave him with the intention to permanently abandon him and she has offered to return under proper conditions. The complaint is, therefore, dismissed without costs."

CRITICS SAY PORTLAND GIRL RESEMBLES MRS. LESLIE CARTER.



What has been very rightly called a characteristic Bernhardt scene. On Wednesday and Thursday, at both matinee and night performances, Madame Bernhardt will give "Une Nuit de Noel" (A Christmas Night Under the Terror). This play is the joint work of her son, Maurice Bernhardt, and Henri Cain. It's period is 1793, during the French Revolution. Summarized, this is the story: Only one province dared to lift its head to revolt—the Province of La Vendee, where mutilated royalty had taken refuge. The Chouans upheld the cause of the exiled prince and waged a life-and-death struggle against the revolutionary armies. It was a grim warfare, with equal heroism shown on the side of the Chouans (so called because they used the foot of the owl as their rallying sign) and on the side of the Blues, or regular soldiers, in the revolutionary army.

It is Christmas night on a Vendean farm. The Chouans, under Comte de Kersant, have been defeated. The Comtesse and her daughter disguised as peasants, take refuge in the farmhouse. Shortly thereafter the Republican army comes trooping in and makes this place part of their quarters. With the Blue army is Marion, the Vivandiere. She is a former actress who has been carried away by the impetus of the revolution, and with her merry, witty way, has come to be adored by the battalion. Marion soon sees the aristocrat through the disguise of the Comtesse de Kersant. She sends for La Balafre, a veteran sergeant, but feeling sorry for the unfortunate mother and child,

Valborg Ahlgren, a Portland girl who has been likened often by enthusiastic critics to Mrs. Leslie Carter in coloring and dramatic fervor—is a member of "The Rosary" company which played here two weeks ago. Harrison J. Terry is the leading man. Miss Ahlgren has just entered her twenties, and is a particularly talented young actress in California organizations. The tour of "The Rosary" ends next May in Chicago, following which Miss Ahlgren goes to New York to create a role in a newly-translated play of Strindberg's, which is to have an early Summer metropolitan production.

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Gaynor to ask for legislation which will permit the city to sell by sealed proposals the \$400,000 worth of property it owns and annually instead of by public bidding. Requests for bids by this method can then be sent to such dealers as the authorities think proper, and the highest bidder will win. It is believed that this will result in putting the auction ring out of business, as the same method has been used by the Federal Government in its sale of condemned property with great success.

Members of the auction ring have admitted that they were in combination and said that they were enabled by

not bidding against each other to get property for about one-third of its auction value.

CENTRALIA HAS 155 BIRTHS IN 1912. (Special).—CENTRALIA, Wash., Jan. 25.—(Special).—The annual report of City Health Officer David Livingston, submitted to the Centralia city commission yesterday, showed that there were 155 births in Centralia in 1912 and 84 deaths, making the death rate in 1912 12 for every 1000 inhabitants.

It is our theory that speeches without are sufficiently important to warrant printing them in book form.

4 PLAYS TO BE GIVEN BY BERNHARDT SKETCHED

"Lucretia Borgia" Monday and Tuesday, "Une Nuit de Noel" Wednesday and Thursday, "Phedre" Friday, "Camille" Saturday and Sunday.

So many "correspondents" have written to the dramatic department and so many others have called on the telephone to ask "which is the best play for me to see Sarah Bernhardt in?" that here is given a resume of the acts of the four plays she will present.

Monday and Tuesday Madame Bernhardt presents the third act of "Lucretia Borgia" by Victor Hugo. Briefly summed up it is as follows: Duke of Ferrara, has caused the arrest of Gennaro for defacing the walls of the ducal palace. Gennaro is the illicit son of Lucrece, Duchess of Ferrara. D'Este believes Gennaro the lover of Lucrece. Lucrece, innocent of the personality of the youth, secures D'Este's promise of his death for the scribbled insult to her. When she sees the culprit she fears to admit to the Duke their relationship, but seeks to cajole him into commuting the sentence. Lucrece departs. D'Este, in his jealous fury shows Lucrece his belief of her guilt and denounces the Borgia family. He arranges that Gennaro shall drink poisoned wine. Lucrece herself is forced to pour the draught.

Gennaro drinks. The Duke orders mother and son together. Lucrece tells Gennaro he has taken poison, and seeks to persuade him to drink an antidote. Gennaro, scenting a plot to take his life, denounces his mother. In the end Lucrece has her way. Gennaro drinks the antidote, is saved and escapes from Venice.

This act from "Lucretia Borgia" is

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