ON THE STAGE

EZRA KENDALL IN "WEATHER BEATEN BENSON" AT THE MARQUAM GRAND THEATRE ONE WEEK

THE regular season opens at the Marquam Grand tomorrow night with the first performance in this city by Ezra Kendall of his successful comedy, "Weather-Beaten Benson." That play will run for three nights, and on Thursday night the comedian will present for the first time on any stage a comedy-drama called "The Barnstormer." The engagement should prove of more than ordinary interest.

Portland has rallied wonderfully to the Belasco theatre. The house finished the biggest week in its history last night with Clyde Fitch's play, "The Girl and the Judge." It was a case of standing room each night of the week. Tomorrow the excellent family of players will begin "Alice of Old Vincennes," an established book-made play for which even greater things are promised than last week's record.

MONOLOGUES.

Ezra Kendall at Marquam Theatre.

When Ezra Kendall comes to the Marquam Grand tomorrow night local playgoers will have the opportunity of seeing "Weather-Beaten Benson" given exactly in the way that has won so much admiring praise elsewhere. Ezra Kendall needs no introduction to local theatregoers, for his personal triumphs in "The Vinegar-Buyer" have made him popular. He is wonderfully funny as the young inventor, and he keeps the audience laughing in unrestrained delight. He shows great versatility, for there are serious moments, and in these he carries all along with him and surprises everybody by his mastery of emotion. His company is especially strong and has been selected for an ideal interpretation of the picturesque types which abound on the border of the Indian Territory, where the first act of "Weather-Beaten Benson" is laid. Among those who have won special success are John D. Garrick, Thurlow Bergen, Philip Bishop, Harold Russell, Ethel Brandon, Edith Taliaferro, Kathryne Browne, Mary Stockwell and Rita O'Neill. As for realism, nothing that the American stage has known in years can compare with the rainstorm which ends the second act of the play. "Weather-Beaten Benson" will be presented the first three nights of the week.

On Thursday night and the remainder of the week Mr. Kendall will produce for the first time on any stage Sydney Rosenfeld's new comedy drama, "The Barnstormer," with new and appropriate scenery. In "The Barnstormer" the popular comedian will have the opportunity to exhibit two distinct sides of his art—he will blend with that remarkably infectious comicality of "The Vinegar-Buyer" the sublime and at times pathetic method of his more recent play, "Weather-Beaten Benson." "The Barnstormer" tells the story of a poor itinerant player lost in a village of New York state. The character is a living type said to be founded upon a one-time entertainer who was known as "Comical Brown," whose invasion of the town halls of the smaller places in New England is well remembered. After a series of disappointments in his profession, the barnstormer finds a refuge in a commonwealth colony, where for the time being he forsakes the footlights and does his share of the manual labor that is distributed. In point of fact the second act opens with Ezra Kendall sawing wood for all he is worth. This colony is said to have for its prototype the Hubbard community of Roycrofters. Seats are now selling for both productions.

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"Alice of Old Vincennes."

Following its established policy of giving the people only the newest and best, the Belasco theatre announces "Alice of Old Vincennes" as the week's bill, beginning tomorrow night. Miss Lillian Lawrence will make her first appearance with the company as leading woman, playing the title role, in which she scored a success in eastern cities.

"Alice of Old Vincennes" is a dramatization by E. E. Rose of Maurice Thompson's celebrated novel of the same name, one of the most powerful colonial stories ever written. The play was brought out in New York originally by Virginia Harned and William Courtleigh and proved quite as successful as the book, which was received by the literary world with immense enthusiasm.

Most people who read books are familiar with the story of "Alice of Old Vincennes." She was the heroine of the Indiana town in 1778, when the war of the revolution was spreading westward, when the British headquarters was at Detroit, when Colonel Clark was in command of the continental forces west of the Missouri river, and when John Beverly became the hero of the Indian massacre incident. Alice fell in love with him. All this has happened before the play opens.

The stage pictures include the home of Alice in Vincennes and the British quarters, where most of the stirring incidents are enacted. It is a play of strong climaxes, with just enough melodrama to excite an audience and enough comedy by the colonial girl to keep that same audience in good spirits.

Will Walling will be seen as Beverly and John Sainpolis as Hamilton, the British officer whom Alice so cleverly outwits.

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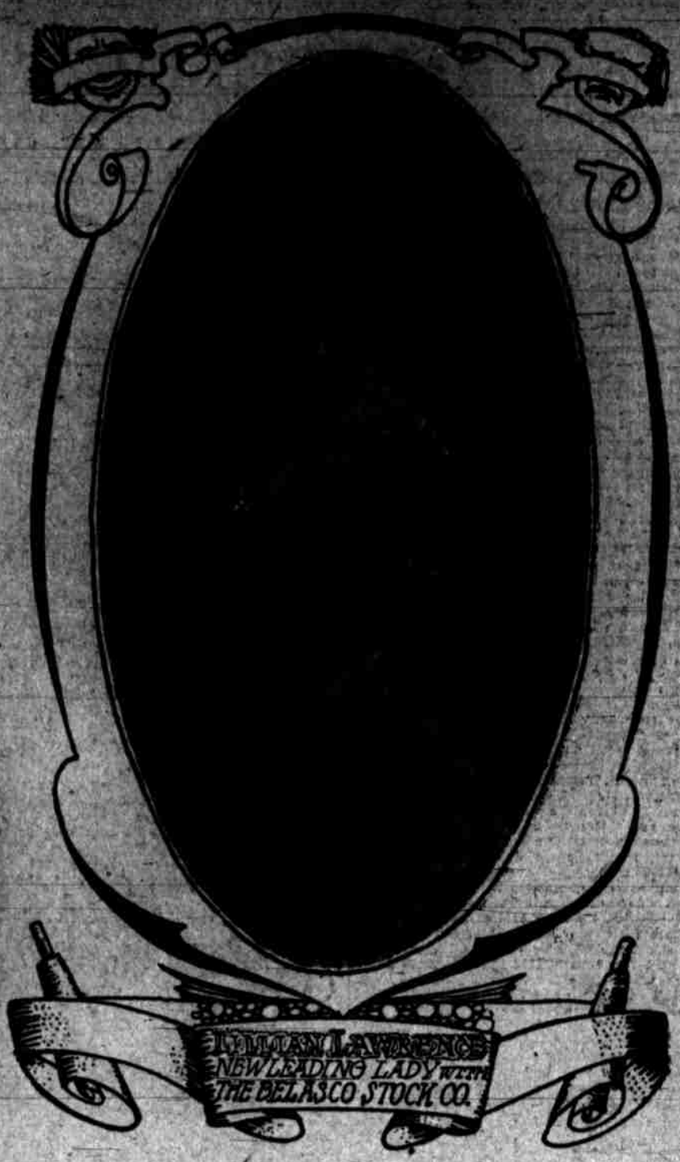
MISS EDITH TALIAFERRO WITH EZRA KENDALL



MISS LILLIAN LAWRENCE NEW LEADING LADY WITH THE BELASCO STOCK CO.

(EZRA KENDALL) 3RD ACT. "WEATHER BEATEN BENSON."

★ ★

Why Brigadiers Have Succeeded.

At the Baker theatre Sunday, September 3, The Brigadier Burlesquers will appear for one week. These funmakers are artists, and know how to make use of their exceptional talent. This sterling organization not only offers a number of original and diverting specialties, but gives a two-act comedy called "The Wise Guy." Edmund Hayes, who plays the principal role in the piece, is a comedian of reputation. The olio of the Brigadiers includes everything from acrobatic acts to singing and dancing turns. The costumes have been designed and selected with rare good taste and are expensive. The light and stage effects are novel and the scenery is entirely new and painted by artists who are leaders in their line.

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Fay Foster Company at Baker.

Joe Oppenheimer's Fay Foster musical burlesque company will open a week's engagement at the Baker theatre, commencing with the matinee today. The company has never been seen by Portland audiences before, and it will introduce a new style of entertainment and a brilliant array of burlesque stars. On the rise of the curtain "Cleopatric in Central Park" is presented. This is a spectacular farce replete with all the latest scenic effects. The Fay Foster olio is a good one and includes the following acts: Louie Dacre, the happy girl, in a bright array of new parodies; Vivian, the female baritone, who has made a great hit throughout the leading vaudeville houses of the country; the Rosinos, acrobats par excellence, in their sensational act; the bounding billiard table; McNatti, Keegan and Mullaney, in an up-to-date sketch; McIntyre and McAvoy, eccentric blackface comedians and clever exponents of Coontown comedy; Bessie Rosa, the petite soubrette. The performance concludes with a breezy burlesque, entitled "The Mysterious Mrs. Baffles." The Fay Foster company has been voted a ringing success where it has appeared. The sale of seats indicates that the people will see if they like it.

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A Big Show at the Star.

With tomorrow's matinee the Star offers a complete change of bill with some exceptionally strong features for the coming week. The musical Kleists, in a combination musical and black-art performance, will be the headliners. This is among the most costly acts ever seen in Portland. Melville and LaZelle are very funny in an original absurdity under the title of "Jack the Hugger," inswhich there is a fresh lot of new talk and songs. Yarick and LaLonde dress in the tip of fashion and are seen under pretty light effects. Walter Perry comes with the best possible recommendations from the east and gives a monologue that made him a favorite on the Orpheum circuit. Roy McBrain sings "Leave Her Picture Hanging on the Wall," a new song by George Maywood, who has composed some splendid ballads. The Staroscope offers "Foxy Grandpa." The show is exceptionally strong and no doubt will draw big houses.

LOUIE DACRE

★ ★

Wilton Lackaye Coming.

Wilton Lackaye comes to the Marquam Grand theatre for one week beginning September 4. William A. Brady's great production of "The Pit," the most talked about play on the American stage and of the big sensations of the season will be presented Monday, Tuesday and Wednesday nights. This play is superbly dramatic in its painting of the upper and under crusts of speculation. It is concerned with a fictitious deal in the Chicago wheat pit, which illustrates speculative manipulation of values.

The author's thorough understanding of the wheat market's intricacies is not served in technical form, but acquaints the playgoer with trading methods. His people are red blooded human beings of today. Jawdin illustrates the strongest type of western masculinity, resolute, commercially comprehensive, a man on a large and simple plan. Laura, the woman whose love was traversed by his speculative passion, represents the predominant strain feminine, of moderate culture, a woman of mysterious moods, with infinite possibilities of good or ill. Page is an attractive old womanly girl, and Landry Court reflects a familiar class of young business men, shrewd, exceedingly alert, but boyish.

In glimpses of the characteristic life of Chicago appear the author's affection, tempered by recognition of its crudeties. As he saw it, it was "Empire, the resistless subjugation of all this central world of the lake and prairies. Here, midmost in the land, beat the heart of the nation, whence must come its immeasurable power, its infinite, inexhaustible vitality." Mr. Lackaye will present "Trilby" on Thursday, Friday, Saturday matinee and night.

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"A Hoosier Heroine."

The Lyric stock company will produce "A Hoosier Heroine" next week, changing bill tomorrow afternoon. It is a four-act rural comedy-drama of superior strength, with two acts laid in Indiana and two in New York city. The play abounds with sentiment and villainy and the title role is said to be one of the strongest ever written.

"A Hoosier Heroine" will be presented each afternoon and evening for one week.

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Grand's Best Bill.

Joseph Callahan, with his impersonations of the czar, the mikado, Lincoln, Washington and other characters, closes his engagement at the Grand today with the rest of the big bill. Tomorrow, commencing with the matinee performance, the Grand will offer a new list of attractions, with Tatum as the feature act.

Tatum is the mindreader who created such a sensation at the Grand a few weeks ago and who was so successful that he was reengaged. He is one of the cleverest entertainers in the business, and it is wonderful how he succeeds in doing his weird feats. The management has arranged for an innovation—special matinees for ladies only. At these matinees Tatum will answer such questions, written or thought, as the ladies may wish to ask him. This will enable the women to test the peculiar powers of the psychic marvel. Besides Tatum there will be other acts of importance and the usual good supply of fine comedy and singing and dancing will not be overlooked. The Buckeye trio never rest for a moment while they are on the stage. Hart, Bessie and company are novelty entertainers. The DeFays present a musical comedy. "Down on the Farm" is the name of the illustrated song which will be rendered by Fred Purinton. "The Sereader" is the film for the Grandiscope. This bill will be one of the best in the history of the Grand.

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Frank Dekum With Lackaye.

Frank Dekum, a Portland boy who has won distinction on the stage in the east, will be seen at the Marquam Grand next week in support of Wilton Lackaye. He is playing the roles of Landry Court in "The Pit" and Little Billee in "Trilby," and has won very favorable comment from the eastern critics for his work in both parts. This will be Mr. Dekum's first appearance here as a professional.

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Plays for the Empire.

Ex-Manager W. H. Russell will be back in Portland next week with Charles A. Taylor's New York company of players, who are booked at the Empire theatre for a two weeks' engagement, commencing next Sunday.

Manager Russell is only an ex-manager in the sense that he is not any longer a Portland theatrical magnate. He still presides over the Third Avenue theatre in Seattle.

The company will present two of Mr. Taylor's plays at popular prices, and the fact that both the productions are of a most elaborate character, requiring a complete outfit of special scenery, which is all carried by the company, and that the plays are costumed in an up-to-date manner, speaks well for the opening of the season at the Empire.

The Stair & Havlin bookings for the season at the Empire theatre, which will be under the direction of George L. Baker, with M. W. Seamen as manager, include: Charles A. Taylor New York company, "Fabio Romani," "Convict's Daughter," "Sweet Clover," "On the Bridge at Midnight," "The Show Girl," "Uncle Josh Perkins," "Honest Hearts," "Why Women Sin," "Dora Thorne," "A Human Slave," "Hooligan's Troubles," B. C. Whitney Musical Extravaganza, Allens and Curtis' Musical company, "The Female Detective," "Jolly American Tramp," "Alaska," "The Missouri Girl," "Polly Primrose," "At Cripple Creek," "Yon Yonson," "The Moonshiner's Daughter," "Human Hearts," Murray and Mack in "Around the Town," "Wedded and Parted," "Ole Olson."

BOOKS

"THE Color Line"—By William Benjamin Smith. One has but to carefully read this thorough, scientific and convincing work of Professor Smith's to realize the height of the insult, the depths of the degradation the people of the south felt when the wires flashed them the news that our honored president had entertained as his dinner guest Booker T. Washington, and that the daughter of John Wanamaker had promenaded down the dining-room of a fashionable resort with this same eminent negro. The author does not treat the subject with the impassioned view of Rev. Thomas Dixon, or with the spirit of animosity and revenge dealt out by the press of the south, nor is the book written with any particular reference to these two incidents, though he cites the dinner merely to illustrate his point and show why the people of the south resented it as against the best interest of the doctrine of pure blood, which is part of their life and religion.

On the other hand the author, who is a professor in Tulane university, New Orleans, takes up the race problem and for the first time treats the question of social, political and commercial equality of the negro, with its inevitable sequence of intermarriage, from the scientific point of view in relation to the conditions that exist in America.

He brings to bear upon his subject a wonderful amount of authoritative data, and takes up the arguments that have been advanced by various magazines and newspapers throughout the north and gives searching analysis to the theories of a number of eminent anthropologists, quoting largely from Dr. Boas, whose "Address" is perhaps the most eloquent plea for the African, both in earnestness and in learning.

The work is written under six general heads or chapters. In the first the author takes up his subject under the title: "The Individual? Or the Race"

While not putting the race feeling in an entirely new light he has cast upon it such a broad glare of common sense and actual reality that the most staunch admirer the negro ever had in the north must pause to consider his reasoning. As we have said before, he does not treat it either from a sentimental or impassioned point of view, but from a scientific and historic one.

Referring to the Booker Washington lunch, the writer says: "In the controversy precipitated by the luncheon at the White House and imbittered by more recent procedures, the attitude of the south presents an element of the pathetic. The great world is apparently hopelessly against her. . . . It is just because the Spaniard, though otherwise proud enough, did not cherish this feeling, that he did amalgamate with the victims of his greed and descend into hopeless depths of hybridization. . . . And herein lies the profound and disastrous significance of the Washington incident and its fellows. They are open proclamations from the housetops of society that the south is radically wrong, that no racial distinctions are valid in social life, that only personal qualities are to be regarded. The necessary inference is the perfect social equality of the races as races, the abolition of the color line in society, in family, in the home. The unescapable result would be the mongrelization of the south and her reduction below the level of Mexico and Central America."

In the second chapter the writer takes up the subject, "Is the Negro Inferior?" He brings to bear upon this point such an overwhelming burden of evidence to prove that the negro is inferior that it seems indisputable. Mixed stock, from a scientific standpoint and on grounds of morality, he condemns, while fortifying himself behind statistics. He says: "The general inferiority of the mixed stock has passed into a proverb even in Africa, where it is said, 'A god created the whites; I know not who created the blacks; certainly a devil created the mongrel.' So reports Livingston (quoted by Lombroso)."

Professor Smith does not believe—and advances some pretty strong argument to support his belief—that education or culture can ever make the negro race the equal socially, mentally, physically or morally of the Caucasian. After bringing his proof and argument to a conclusion on this point he draws the following deduction: "Now, if nature and the tide of time have spent such centuries of centuries in chiseling out this chasm, how infinitely preposterous to suppose that man can close it up in a generation with the filmy webs of common culture and social equality and civil rights and partisan legislation and caricatured religion, and the political spoils of the country postoffice."

Professor Smith's arguments from beginning to end are intensely interesting, particularly as he does not deal in vituperations or abuse, but with sympathy and a measure of pathos in his outlook over this race problem, he sees no hope or possibility or practical method of exportation; he realizes the menace of the impending danger, but he sees its solution in the fullness of time when the negro in America will have run his race and be a passing memory as the American Indian is becoming. This, too, he supports with scientific argument and gives deep significance to his statement: "The sun of liberty has no sooner arisen with burning breath than lo! smitten by the wind and beam he withers and dies!" and "The negro is not only yielding, but yielding faster and faster." McClure, Phillips & Co. Price, $1.50.

"Slaves of Success"—By Elliott Flower. Like Mr. Flower's first success, "The Spoilsmen," this deals with politics, but in the broader field of state instead of city. He has taken a set of characters and made them exemplify the various well known types of the politician. He carries them through the book, but each chapter stands out a little story, which may be read and understood by itself, but taken together makes a consecutive narrative of more than ordinary interest, and while there is no veiling of well known personages, as have been found in some recent political stories and novels, it is easy for any one, fairly well informed, to pick out Mr. Flower's characters from among their own acquaintances, particularly if those acquaintances happen to be in political circles.

In "Slaves of Success" John Wade represents the fine cunning of the delicately organized man who can put through "a job" by persuasive ability and neat strategy; Ben Carroll compels his victim by the use of his fist or the strength of his barroom acquaintances who are after "the pay." These two men work in double harness, not because they are friends, or entertain a feeling of mutual confidence or respect, but because they can't do without each other in politics, and a perfect understanding exists that a break will come when one or the other is strong enough to stand alone. Asro Craig is the ignorant countryman who goes to the legislature with but one idea, which is "to fight the machine." For a long while the smooth persuasive powers of John Wade prevail with the old man, but when the awakening comes it is met with the strength of the hard-headed, honest man, and things look bad for Wade, as they are beginning to look bad for some of our smooth politicians today who are beginning to meet a resisting force which, until lately, has been absent from politics. Mr. Clow is another type—that of the rather weak, educated man who wants to do right but gives in because he needs the money his price brings him.

Women in politics furnish some of the most humorous incidents of the book, as well as furnishing a type for future consideration. Mrs. Trumbull, single-handed and alone, with no backing but a position as trustee of the state university, forces a dozen politicians to the wall, and causes Ben Carroll to exclaim: "Good Lord, is one woman better and stronger than three men? Doesn't our experience count for anything? Are we to be crowded off the political earth by a bunch of petticoats that doesn't know a board meeting from a charity board?"

Allen Sidway and his friend at Hull House finish up the book, not only in a dramatic and romantic way, but with triumph and success. L. C. Page & Co. Price, $1.50.

"The Winged Helmet"—By Harold Steele Mackaye. Perhaps the thing most to be desired in this day of overproduction in the field of romantic story-telling is originality of theme; the next thing is the rare ability to work it up into a good story and tell it with a style that is not only pleasing but of artistic and literary merit—a rare combination, to be sure, but Mr. Mackaye has succeeded admirably in making the combination in "The Winged Helmet."

In an introduction the editor tells a pretty story of the picturesque hills near the headwaters of the Loire, where lived a solitary, white-haired little gentleman, quaintly known to his neighbors as the Sieur de Ravdie. Being the last of a noble but not conspicuous family his sole pleasure in life is to relate the deeds of a dead and gone ancestry. In what has been to him a labor of love, he has collected a whole library of original records and stories about his forebears which was enthusiastically shown the writer. The old gentleman is engaged in putting these records into narrative form, and it was the romantic founding of his family in the sixteenth century which has formed the groundwork of "The Winged Helmet."

It is a story of courage and bravery, love and hate—old passions, but with new and original phases. The scenes move rapidly and the colloquy of the actors largely giving the reader the key to the situations. The Count Du Beaulieu and his countess are unwittingly involved in a conspiracy which causes an estrangement. The countess is shut up in a convent by command of the jealous count and he, being ordered off to the wars about this time, the burden of loyalty to her mistress falls upon the shoulders of Gilberte, the maid. The sentence and thrilling escape from the torture chamber leads to more adventures on the field of battle and later to the quiet little inn where the villain receives his just reward.

Two manuscripts have furnished the material for this story, which have been supplemented by the oral traditions of several families, so beside being a story of thrilling interest and exceedingly well told, it has the coloring of truth and history, which makes a book always worth while.

The book is tastefully bound in blue and white and contains six beautiful illustrations. L. C. Page & Co. Price, $1.50.

"The Fountain of Youth"—By Grace Peckham Murray, M. D. What visions of the past the title of Dr. Murray's book conjures up! A groping in the dark, a search for the unattainable, the alchemist with his crucibles, mystics and cabalistic symbols, a romantic and entrancing though superstitious era, all helped to form the time when the "fountain of youth" was looked upon as a hidden treasure and the discoverer the darling of the gods. Little thought these ancients that the very spring lay within their grasp; that it was not the lotions, the bathing in dew, the roaming in the forests, that brought them the semblance of it, and that the fountain must flow from cleanliness, exercise and the treatment, intelligently, of the body. Indeed, even in this enlightened day, it is hard to convince many that youth and health—health that is brought about by proper exercise and care—go hand in hand and that cosmetics and doctor's bills are not necessary adjuncts. It is only fair, however, to attribute much of this to ignorance in the care of the body, and many would gladly turn from the folly of "treatments" if they only knew how to go about it.

For some time The Delineator has given a series of articles on personal appearance, personal hygiene and other self-helpful topics, and it is mainly from these articles, by Dr. Murray, that she has compiled her book, which is very complete, and deals with every function and part of the anatomy, directly, or as it influences other parts indirectly. It is not only a guide to the "fountain of youth," but a pathway to health, its preservation or its restoration, and this all means greater beauty to the face and form, which to many will be the greatest inducement of all to study Dr. Murray's book. The author has not given some superficial rules, but she has gone to the root of the matter and given the "why and wherefore" of her statements and advice, and altogether has furnished as safe and acceptable and intelligent a guide for the care of the person and the preservation of youth and beauty as has ever been offered.

The book contains over 50 clear and comprehensive cuts and illustrations, by which any one could without difficulty follow out the most minute directions with intelligence and satisfactory results. The author does not come with quack theories, but is a regular practitioner in good standing with the New York Medical society, the Academy of Medicine and various other medical societies. Frederick A. Stokes company. Price $1.50.

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