



# AT THE PLAY

announces that he is booked up closely for the season. And Manager Clarence Jones, of the Metropolitan, declares that he has not an open week left between October and April, all of his bookings being New York attractions.

### "SHIP-AHOY" AT CORDRAY'S.

Tivoli Organization, With Ferris Hartman at its Head.

The fact that no repertoire opera company ever attempts to play against the Tivoli Company in San Francisco is sufficient guarantee of the excellence of that organization, of which Ferris Hartman, the well-known comic opera comedian, is at the head. Mr. Hartman and a strong company from the Tivoli will be seen at Cordray's tonight, Monday and Tuesday nights in "Ship Ahoy," the familiar nautical opera, which ran for 16 weeks in the San Francisco theater, and was one of the biggest successes ever seen there.

In "Ship Ahoy" Hartman is at his best, taking the character of the theatrical manager, a part which he says suits him better than any other he ever played. The company is composed of a number of clever principals, and a chorus of pretty girls who know how to sing and dance. Bernice Holmes is a handsome contralto, with a deep, rich voice. Julie Cotte is a dainty singer from Paris, and Justine Wayne is an attractive soprano. Then there are Hazel Sanger, Flo Norris, Belle Heath, Edna Farrel, Ida St. Aubyn, Lois Farrel and Maud French, all well-known favorites. The men of the company include Tom Guise and Harry Cashman, two bright comedians; Fred Kavanaugh, one of the Tivoli's best singers; Emile Barangan and Magnus Schutz. The chorus includes 50 pretty girls, and the scenic effects and costumes are the same as those used in the Tivoli. The orchestra will be under the direction of William Robinson, a conductor of the first rank.

### BRIGHT FARCE HERE FOR A WEEK

"Kelly's Kids," With a Capable Company, at the Metropolitan.

The farce comedy, "Kelly's Kids," with the original company and the scenery used in the production in the Manhattan Theater, New York, will open a week's engagement at the Metropolitan Theater this evening. The comedy is one which abounds in opportunities for enjoyment, and is in the hands of a company which will make the most of them. It is particularly strong in specialties, and all of the latest popular songs will be sung by people who know how to please an audience. The story of the play does not bear enough resemblance to a plot to weary the spectator in trying to follow it, but ridiculous situations and funny climaxes are scattered through it in such a way as to keep the fun continuous from curtain to curtain. There are 45 people in the cast, including Otis, Boulder and Griffin, the four Carnations; Griffin and Griffin, the new boy quartet, and the well-known ladies' quartet. The scenery is bright and attractive, and the specialties are all new and catchy. The sale of seats has been very large, and the indications are that the theater will be crowded at all times.

Manager John F. Cosgrove, of the "Kelly's Kids" Company, arrived in Portland yesterday, to look after the interests of his attraction. He tells of an exceptionally successful season, and he says he brings the most complete and talented company he has ever offered. Mr. Cosgrove has been associated with the "Dazzler" Company as manager for the past 10 seasons, and is well known here. Many of the old favorites of the "Dazzler" Company are with "Kelly's Kids." Boulder and Griffin, the famous Otis, Griffin and Griffin and the original Newsboy Quartet, of New York.

### "FOR HER SAKE," WEDNESDAY.

An Attraction at Cordray's for Later Part of Week.

"For Her Sake," a melodrama, the scene of which is laid in Poland and Siberia, will be the attraction at Cordray's Theater the last of this week, beginning Wednesday night, and playing a Saturday matinee. The play deals with the efforts of the Poles to win back their

POPULAR WITH THE PEOPLE

## CORDRAY'S THEATER

JOHN F. CORDRAY, Manager

COMMENCING TONIGHT

ENGAGEMENT EXTRAORDINARY **Three Nights Only—Sunday, Monday, Tuesday, Oct. 14, 15, 16** ENGAGEMENT EXTRAORDINARY

The Eminent Comedian, FERRIS HARTMAN, and the TIVOLI OPERA-HOUSE CO., from the Tivoli Opera-House, San Francisco, California, in the Great Musical Farce Comedy

# "SHIP-AHOY"

BIG CHORUS OF PRETTY GIRLS

SPECIAL SCENERY, COSTUMES AND EFFECTS, BRIGHT MUSIC, CATCHY SONGS, LATEST JOKES

PRICES—25c, 50c and 75c

SALE OF SEATS NOW OPEN

POPULAR WITH THE PEOPLE

## CORDRAY'S THEATER

JOHN F. CORDRAY, Manager

4 NIGHTS COMMENCING WEDNESDAY E'G, OCT. 17 MATINEE SATURDAY

A Production That May Appropriately Be Termed, "The Light of Russia."

### RUSCO & HOLLAND'S

Phenomenally Popular and Successful Melodrama

# FOR HER SAKE

BEARING WITH BARBARIC ROMANCE AND REALISM. MASSIVE AND MASTERLY REPRODUCTIONS. SUPREMELY NOVEL SCENIC AND SPECTACULAR EFFECTS. THE MISDEEDS OF THE MIGHTY NOW UNMASKED. A FLAWLESS PLAY, FOUNDED ON TRUTH. THE TOWERING TRIUMPH OF TWO CONTINENTS.

PRICES, 25c AND 50c. BOX AND LOGE SEATS, 75c AND \$1.00.

IMPROVING ALL THE TIME

## METROPOLITAN THEATER

PHONE GRANT 741 Clarence H. Jones, Manager. 3D AND YAMHILL STS. PORTLAND'S DOWN-TOWN THEATER

# TONIGHT AND ALL WEEK

NOT ALL KIDS WITH KELLY'S KIDS

FIRST TIME HERE. THE NEW YORK WORLD'S LATEST LAUGHING SUCCESS

# KELLY'S KIDS

Direct from Manhattan Theater, New York.

1000 LAUGHS ...TONIGHT...

A SCENIC REVELATION

NEXT ATTRACTION: "WHOSE BABY ARE YOU?"

INTRODUCING THESE FARCEURS: THE OTTIS BOULDEN and GRIFFIN 4 CARNATIONS GRIFFIN and GRIFFIN Newsboys' Quartette FEMALE QUARTETTE THE RAGTIME TRIO and 15 OTHERS

OUR PRICES ALWAYS THE SAME

**"A Bottle and a Bird."**

There's a charm that I cannot explain,  
When you're supping at Sherry's or Del's,  
In the "top" of the opened champagne,  
That of laughter and merriment tells.  
Like the bubbles that wisk on the brim  
Of your glass—troubles vanish in aid:  
All the past with sorrow grows dim,  
And the present and future are fair.  
As a cure for the "blues," you may take my word  
There is nothing like a bottle and a bird.

Chorus—  
Oh! a large cold bottle and a small hot bird—  
(With apologies to Eugene Field.)  
No vands you can name  
Approximate the same,  
With them inside for any fate you're heeled,  
You may talk about your "rabbits"—or your  
"lobsters broiled alive,"  
And "musty ale"—but they are all absurd,  
To hit the happy spot,  
If one's cold, and Fother's hot;  
There is nothing like a bottle and a bird,  
Take my word!  
There's nothing like a bottle and a bird.  
—Song by Della Fox in "Rogers Brothers."

### COMING ATTRACTIONS

What the Season Offers—Minstrel Troupes Galore—Comedy and Tragedy.

There is every indication that Portland theater-goers will enjoy an exceptionally good season this year. The little red memorandum book that every theater manager keeps tucked away snugly out of sight of inquisitive eyes is by this time fairly well filled with important bookings. A subtle change may be noted in the character of the plays presented to the public each season, for the popular taste is constantly changing.

"In a few years farce-comedy will be a thing of the past," said Manager Hellig the other day. "Hoyt is already going out, and last season romantic plays seemed to be coming into favor in place of the Hoyt farces. Dramatizations are growing in popularity. This is because all the leading novels of the day are read by the masses, and people like to go to see a play that they really understand. "Opera is coming to the front, not grand opera, but comic opera. We have booked the Bostonians; Hilda Clarke, by the way, is their new prima donna. The Grau Company will be here some time in December. Frank Daniels also will be seen here in his new opera "The Amerer," which is one of the best things of the season, and "The Belle of New York" is also booked. That is an extravaganza in name, but comes nearer being an opera in reality. It is possible that De Wolf Hopper may come to the Marquam, but this is uncertain as yet.

### All That Are on the Road.

"Quite a large number of minstrel troupes are on the road this year, more than usual, in fact; and I am going to have all the first-class companies that are traveling—Garcia's, Haverly's revised minstrel, Al G. Field's, who are making their first tour of the West; H. Henry and Primrose and Dockstader. That will be five minstrel shows, which is more than twice as many as I have ever had before in one season.

Besides the Hoyt plays that have already come to the Marquam in the last few weeks, I will have two others, "A Trip to Chinatown" and "A Stranger to New York."

"The Man From Mexico" is coming (not Willie Collier, but a good company nevertheless); "The White Horse Tavern" (one of Frohman's successes); "Shenandoah"; "A Stranger in a Strange Land" (comedy); Harry Corson Clarke in his new play, "What Did Tompkins Do?"; "Why Smith Left Home"; Richard Golden; "My Friend From India"; "Sorrows of Satan" (a dramatization); "The Christian" (not Viola Allen, but an excellent company); "Prisoners of Genoa"; Eugene Blair; Charles Dickson in a new comedy, and the great success, "Way Down East."

"Among the tragedians will be Frederick Ward, Louis James and Kathryn Kiddle; the new tragedian, Walker Whiteside, who plays Hamlet and other heavy roles; and Medeska in "King John." Melbourne McDowell has been contracted for. He is supported now by Mrs. Bruce, who last year was with Frederick Ward. Annie Russell will be seen in the new play, "A Royal Family," and Blanche Walsh in "Marcelle," which is also new. There will also be an opportunity to enjoy Mrs. Fiske in "Becky Sharp."

"Among my other bookings are Professor Hermann, the magician; the old reliable "County Fair," the spectacular play, "The Evil Eye," with the same company that was seen in it last winter, and "The Little Minister."

still Doubtful.

"Besides these, there are a number of other attractions that I am trying to arrange for, but which are doubtful as yet. Nat Goodwin; "The Dancing Girl"; Stuart Robson in "Oliver Goldsmith"; Daniel Sully in "The Parish Priest"; which is a



Ferris Hartman, in "Ship Ahoy."



BOULDEN AND GRIFFIN, COMIC INSTRUMENTALISTS, WITH "KELLY'S KIDS."

freedom from Russia, and in their struggles against oppression and tyranny is found material for a drama which is full of action, and which keeps the audience at the highest pitch of interest from curtain to curtain.

Vladimir Raditsky, a prince of the

blood, but whose sympathies are with the downtrodden Poles, is the central figure of the play, and his love for Olga, a peasant girl, to marry whom he is obliged to break down the ironclad barriers of rank, is the theme for a pretty love story, which runs through the play. The company is fully equal to the demands of the drama, and the success it has achieved wherever it has been seen will, without doubt, be repeated during its engagement at Cordray's.

### Bright Three-Act Farce.

A three-act farce, that goes by the name of "Whose Baby Are You?" by the author of "Brown's in Town," will be seen at the Metropolitan next Sunday, October 21, and will hold the boards during the week. This is said to belong to the refined order of entertainment popularized by Frohman, abounding in funny situations, new jokes, novel vaudeville features and a new stage sensation, "The Model Behind the Screen."

### HOYT WRITING A NEW PLAY.

His Health is Said to be Greatly Improved.

Dr. Harry McManus, of Hartford, who has been the guest of Charles Hoyt, the playwright, since his release from the sanitarium in that city, returned home Thursday.

He says that since Hoyt has been at liberty he has greatly improved in health, and that he is now mentally perfect. He has gained in weight, and is able to look after his business affairs. He keeps track of all the theatrical companies in which he is interested, and is working upon a new play, "A Bunch of Blue Ribbons." His finished work, the doctor says, is up to his usual standard.

Dr. McManus says an analysis of some of the medicine given to Mr. Hoyt before commitment disclosed a large percentage of morphine. According to the doctor, Hoyt's emaciated condition and mental disturbance were due to lack of proper medical treatment.

### GLEANINGS FROM THE WINGS.

Matters of Interest to Playgoers and Actor Folk.

Francis Wilson has been playing one of the most prosperous engagements that he has ever had in New York at the Knickerbocker Theater in his new operetta, "The Monks of Malabar."

John Drew is as popular as ever in "Richard Carvel." His engagement at the Empire Theater, New York, is proving one of the most notable events of the early part of the season.

Augustus Thomas' new play, "Arizona," is attracting large audiences at the Herald Square Theater, New York, and a long run is undoubtedly in store for it. The Louis James-Kathryn Kiddle revival of "A Midsummer Night's Dream" took place last week at the Grand Opera-

House, making an almost unprecedented record of three Shakespearean revivals in New York within the compass of two weeks. It is Mr. James' first attempt in the character of Bottom, and likewise Miss Kiddle's debut in the role of Helena, the love-lorn maid of Athens.

The first week of the season's musical success, "San Toy," at Daly's, New York, according to box office returns, is one of the bumper ones of the new theatrical year. At every performance, including the opening night, the house has been

crowded. The pretty Chinese-English musical comedy is in for a long run at Daly's, and deservedly so. The score fairly bubbles over with catchy numbers.

Blanche Walsh made her first appearance in "Marcelle," Eugene W. Preston's play, last Monday night, at the Broad-

way, New York. The play is a new one, dealing with plots against Huguenots in France, and with the fall of Quebec. The interesting plot, says the Dramatic Mirror, in the Reverend Griffith Davenport Mr. Herne made a study of a social problem, as he has also done in that fine play, "Margaret Fleming." In "Sag Harbor" he has reverted to the style of his most successful works, "Shore Acres" and "Hearts of Oak." "Sag Harbor" differs from these also in that the comedy element is predominant.

The humor is not of the exaggerated, farcical type, but a reproduction of the droll sayings and doings of a provincial folk, like the people of the village on the far end of Long Island. Mr. Herne has exercised his powers of observation and appreciation upon these people and transferred them to the stage with photographic accuracy. There is not a character nor a line in the play that is not true to life, and at once recognized by any one acquainted with the scene of the play.

In a recent letter from Naples, Italy, Blanche Walsh describes a performance of "Quo Vadis" she saw there, presented by a company from the Mamont Theater, in Rome. The last play she witnessed in America was "Quo Vadis," so she was well equipped for comparison.

"In the American production, Nero is a man of 50 years," writes Miss Walsh, "while in the Italian version he appears at least 40. Why? The historical facts are that Nero was born in the year 37, A. D. The burning of Rome took place in 64, when he was 27 years of age. What is the reason for making an elderly man of him? From a psychological standpoint crime does not age men. The control and suppression of the passions usually do so, not their outlet. This was the one point not in strict historical accordance in the Italian production."

Equally pertinent questions of a similar character could be asked in reference to historical lapses noticed in many other dramatic productions.

### Nance O'Neil Overworked.

Word comes from Sydney, Australia, in a letter dated August 29, that Nance O'Neil is concluding her Melbourne season as Parthenia in "Ingomar," following the name part in "Hedda Gabler," but there is a strong consensus of opinion that she has been overworking herself, and that before the close of the year several weeks of absolute rest will be advisable. As Tess she is regarded as taking a place after Edith Crane, whose impersonation of the character is regarded as the best yet seen in Australia. After her Melbourne season Miss O'Neil proceeds to Adelaide. Her last appearance in Melbourne will be in a series of scenes from "Ingomar," "The Jewess," "Oliver Twist" and "Guy Mannering." Rather too much for one night.

Herne's New Play. "Sag Harbor," James A. Herne's new play, is a delightful picture of homely

realism, richly stocked with quaint humor and with a steady avoidance of the theater in the development of its simple yet interesting plot, says the Dramatic Mirror. In the Reverend Griffith Davenport Mr. Herne made a study of a social problem, as he has also done in that fine play, "Margaret Fleming." In "Sag Harbor" he has reverted to the style of his most successful works, "Shore Acres" and "Hearts of Oak." "Sag Harbor" differs from these also in that the comedy element is predominant.

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