

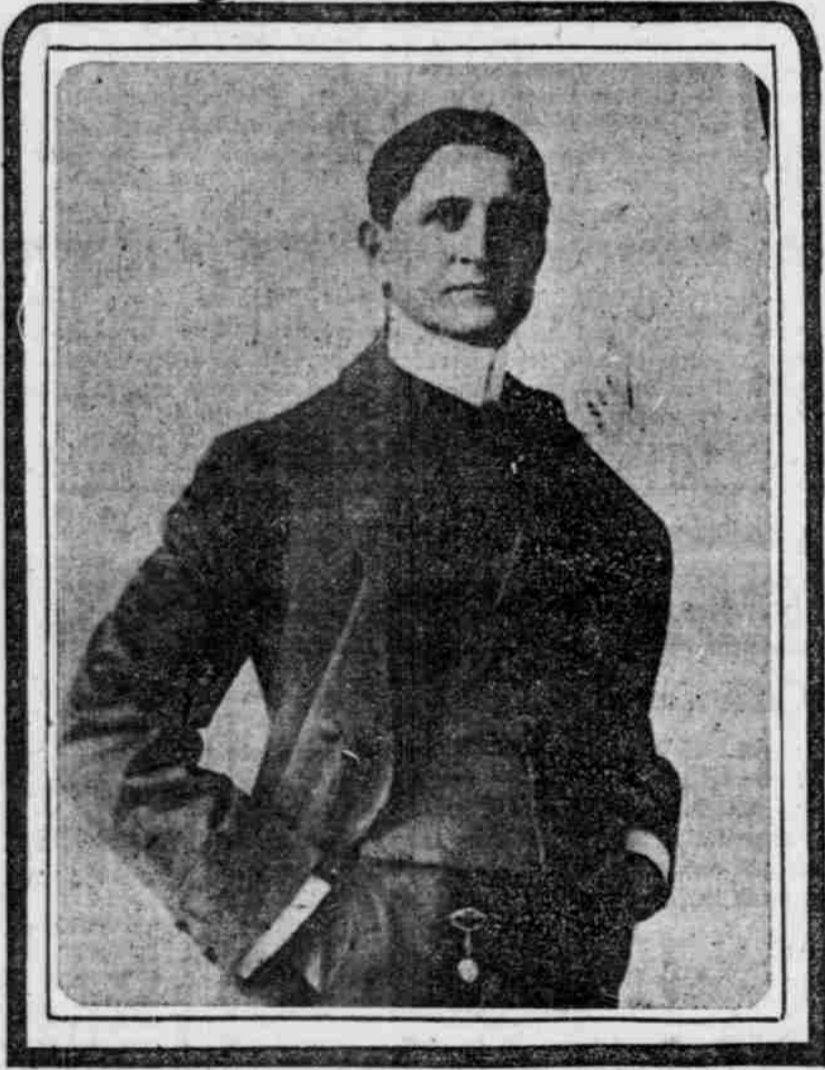
THE STAGE



ISADORE RUSH WITH FLORODORA AT THE MARQUAM GRAND THEATRE



ESTHA WILLIAMS IN 'THE OLD CROSSROADS' AT CORDRAY'S



WILLIAM CORBETT NEW LEADING MAN WITH NEILL-MOROSCO CO. THE BAKER THEATRE



RICHARD GOLDEN AS KING DODO AT THE MARQUAM GRAND THEATRE

melange of mirth and frivolity. All the new acts are seasoned with the comedy sauce that will tickle the taste of the public and leave that satisfied feeling as a reward for an hour's visit.

There are dancers and dancers, but none can hold a candle to the two pretty Melnotte sisters, who come to show Portland that they are very much to the good. They are two pert soubrettes, who can sing and dance their way into immediate favor, and when they begin to chirp stage talk, their lips drop sparkles of wit. Handsomely costumed, too, this sprightly pair presents a pretty sight.

The famous frivolity-makers, Clemings and McAllister, comedy sketch artists, have merry stories to burn. Their skill is full of songs, enlivened with dances, and is surely fatal to the blues.

As welcome as a fresh sea breeze is Jack Leonard, the eccentric actor and phenomenal basso. He is a funster that has won fame from Coast to Coast, and the songs he sings have contributed largely to his success.

There are more laughs in an hour at the Arcade Theater than out in the rain. Gus Kiralfi is one of this week's per-

Whitehead, purveyors of Irish bulls, and Ed and Bella Hart, in a neat comedy sketch, reap roars of laughter as their reward. Bert Vincent sings negro melodies in a baritone of tuneful quality. The act that every child in Portland ought to see is Leon and his dog. The clever little animal knows no other master than Leon, and at his command walks a tight-rope blindfolded, climbs a ladder, makes a daring leap for life, and does other amusing stunts.

One dime gives admittance to any of the five shows today: 2:30, 3:30, 7, 8 and 9.

"Message of the Violets."

The matinee and the evening performance at the Empire Theater today will be the last opportunities to hear Arthur Cunningham, California's great baritone, sing "The Message of the Violets." Al Hazard, the ventriloquist, also closes his engagement tonight, and those who have not heard his ludicrous mannikins talk and joke and sing should do so.

COMING ATTRACTIONS.

"King Dodo" Coming.

By far one of the most pretentious offerings at the Marquam Grand Theater is the engagement of "King Dodo," who will hold court next Thursday, Friday, Saturday afternoon and night, November 5, 6 and 7, with Richard Golden in the title role.

Henry W. Savage has surrounded Mr. Golden with a brilliant company. "King Dodo" is the creation of Frisley and Leders, and is classed as a comedy-opera. It is full of tuneful, catchy music-melodies which are invariably whistled after a performance. "The Tale of a Tumbler," "Look in the Book and See," "Diana," "A Jolly Old Potentate," "The Lad Who Leads," and "They Gave Me Mead for That" are among the song hits of the piece. Nearly all of the lyrics possess the swinging characteristics which please. The dialogue is bright and not tedious, while the company has proved itself competent to handle the sprightly theme. Richard Golden is a versatile comedian, and as Dodo has established a new reputation for himself. Claude Albright as Queen Lili of Spoopuland; Maude Williams, the funniest prima donna, as Piola; Gertrude Barnes, the sprightly soubrette, as Annette; Daley Hamlin as the winsome ingenue, Angela; Arthur Woolley, the "Eminent" Dr. Fiz; Charles W. Meyers as "Professor Mudge," and Harry Davies, the imposing Pedro, comprise a strong cast of principals.

A well-trained chorus of pretty girls, and an augmented orchestra of solo musicians, enhance the production immeasurably.

The advance sale of seats will open next Tuesday morning at 10 o'clock.

"Uncle Josh Spruceby."

The attraction at the Marquam Grand Theater for one night only, Wednesday, November 4, will be "Uncle Josh Spruceby." The celebrated New England comedy-drama has become very popular. The scenes of the play were taken from Vermont. The principal character in the play is Uncle Josh, an old "down East" farmer, and an opportunity is presented for some very strong dramatic situations, as well as pure comedy and wholesome fun. In these days of "farce-comedies," it is a relief to witness a play of this kind. A certain special scenery is used, and the great sawmill scene is presented. Songs, dances and many unique specialties abound. The company carries 20 people. A big street parade is given at noon each day. The musical features include a big band and a splendid orchestra of ten pieces.

Popular prices will prevail. Seats will be on sale tomorrow morning at 10 o'clock.

"Sis Hopkins."

A simple story simply told, with a strain of infinite pathos and a lot of delicate comedy is "Sis Hopkins," which will be the attraction at the Marquam Grand Theater shortly. "Sis Hopkins" has been played for four seasons now to an unbroken series of popular successes and Rose Melville, who originated the character has under the management of J. R. Striliner become the most famous character actress of recent years.

"Ben-Hur."

Klaw & Erlanger's dramatization of General Wallace's great religious romance, "Ben-Hur," which is very soon to be presented in this city, might be termed

That bright, snappy society play of the so-called smart class in New York, Genevieve Haines' "Hearts Aflame," will be chiefly remembered at Baker's Theater by the brilliant work of Thomas Oberle, as a drunken Wall Street broker; Elsie Edmond, as Allison Deyo, a girl whose stage talk runs to horses and dogs, and by the fact that the leading lady, Lillian Kemble, who was strong in her emotional work, was struck in the face nine times during the course of the week by Mr. Oberle as Harry Harmon. It is not really necessary, for the sake of realism, to strike a woman with such force that the sound of the blow is heard in the body of the theater. At the end of the week Miss Kemble had developed a lively kind of headache, and she must have been glad when "Hearts Aflame" finished. Frank MacVicar was obviously miscast as Paul Charteris. The supper scene, where the quarrel takes place, was finely worked up. Here Della Buckley did good work with a realistic ring to it.

It was musical week at the Marquam. First came Haverly's minstrel, and they pleased the audience in a one-night engagement. Billy Van was their principal funny man, and he made a hit with his witticisms. The ballad singing was fair. A better bill was presented by West's minstrel, but in this show there was the same want—there was not one really high-class solo voice of a kind that would pleasantly haunt one's dreams for nights afterward. What have become of the Jones tenor voices in minstrelsy? West's "Wizard of Boh" was well worked up and made a good finale.

"Mr. Jolly of Joliet" drew laughing houses at Cordray's. There were new jokes and several catchy songs, and the reception given the company was a kind one. The attraction is a good musical and farcical frivolity.

Arthur Cunningham, singing "The Message of the Violets," proved to be the headliner at the Empire, which had for the week a varied and interesting programme. James Hennessy, monologist, is one of the funniest men in the business, and he brought the laughter every time. Al Hazard and his mannikins were positively clever, and the three Malverns, acrobats, present an act worth seeing, as it has diverting features and is not so tiresome as some acrobatic work is. Conley and Klein, a new sketch team, pleased.

At the Arcade, the best in the bill is Natelo Delgado, whose graceful Spanish dances to the accompaniment of castanets found instant favor with the audience. The little white dog that walked blind-

folded over a tightrope, earned his salary. Hanford and Hart late of "Spoolless Town" company, make a team worth hearing.

"FLORODORA" AT MARQUAM.
Catchy Musical Comedy Seems to Grow in Public Favor.

The famous musical comedy "Florodora" will be the attraction at the Marquam Grand Theater tomorrow and Tuesday nights, with a special matinee Tuesday at 2:15 o'clock.

"Florodora" has been the pacemaker for all the musical comedies of the period, and thus far there has been no evidence of apprehension on the part of its owners that it is liable to lose the prestige it has gained. There are those who seek to class this English musical comedy as a "freak," but freaks of any kind are short-lived, and "Florodora" has not only borne the closest criticism of playgoers for the past three years, but seems to extend its popularity as its age increases. At least, if full houses all over the country be accepted as evidence, the increasing prestige of the play is but a natural deduction. As it will be presented in this city this week, the musical trifle will be given under more favorable conditions than ever. True, the music will be the same, but who would want any change made in the 24 delightful compositions Leslie Stuart provided? The songs will also be the same as before, and they are good enough to let stand as they are, but there will be a new company, entirely new costumes, and likewise a scenic production that is fresh from the artist's studio. Isadore Rush will play Lady Hollywood; E. E. Graham, Cyrus Giffain; Philip H. Ryler, Tweedle-punch, and the other characters will be in the care of such excellent talent as Greta Risley, Donald Brine, Harriett Merritt, Joseph Phillips, Lillian Spencer and Thomas A. Kierman. There will be 20 in the chorus and the famous sextet. Seats are now selling.

"SECRET SERVICE" AT BAKER.
Neill-Morosco Company to Open Last Week's Engagement.

The Neill-Morosco Company for its last week at the Baker Theater will present to its patrons the greatest drama of its repertoire, the most successful play ever written by Wm. Gillette, "Secret Service."

It has not been seen here since, last presented by Mr. Daniel Frailey, five years ago. It is replete with stirring incidents and dramatic climaxes. The intense interest is sustained to the end; it abounds in concise epigrammatic sentences, for which Wm. Gillette is noted. They are clothed in sharp, terse language, that carries straight to the hearer's heart and understanding.

The scene of the play is laid in Rich-

mond, Virginia, during the Civil War. Louis Dumont, belonging to the Secret Service of the Northern Army, is sent to Richmond to find out the weak spots of its defense. While there Dumont becomes a frequent visitor at the house of General Varney, who is away with the Confederate forces. He poses as Captain Thorne, and Mrs. Varney receives him as a friend. He falls in love with Edith Varney, her daughter, who returns his love, and in order to keep him near her, secured for him a commission in the Confederate Government telegraph office, Thorne being an expert telegraph operator.

Benton Arralsford, who is also in love with Edith, accuses Thorne of being a Northern spy, and calls upon Edith to assist him in unmasking Thorne. She declares Thorne is innocent, but exasperated by Arralsford's taunts and her loyalty to the Confederate cause, she yields, and becomes a party to the plot to prove Thorne innocent or guilty of the charge.

From that point of the drama to the final drop of the curtain the spectator is enthralled in the subtle working out of the plot. A rift of sunshine introduced to lighten the more sombre side of the play in the character of Caroline Mitford, the girl from across the street, and young Wilfred Varney.

Mr. William Corbett, the new leading man direct from New York, will make his initial bow to a Portland audience in the role of Captain Thorne. It is the desire and aim of Messrs. Neill and Morosco to make this organization one of the strongest on the Coast, and to command the attention and approval of its thousands of admirers. Nothing will be spared to retain the public enthusiasm it has awakened.

"AT THE OLD CROSSROADS."
Opens Tonight at Cordray's Theater for Week's Engagement.

"Candidly, I believe that 'At the Old Crossroads' is one of the best plays I ever owned or managed, and one of the very best comedy-dramas given to the stage in many years," said Arthur C. Alston, who will present his play at

Cordray's Theater for the second time commencing tonight.

"I do not say this because it has been so successful financially and artistically, because it has pleased the theater patrons in every state in the Union, but I like the play for itself alone. To be sure without the best artists in such a play as this I'm convinced that it would not be the favorite that it is, and when I get a good, evenly balanced company together I always try to retain it for several seasons as I know then just the kind of members I have and do not take chances of getting some one in the cast of inferior ability.

"You will note that nearly every member of my company has been with me eight or ten years at different intervals, consequently they understand each other's manner of working which naturally causes a perfectly smooth performance. The play, as you know, is a Southern romantic comedy-drama and the scenes are laid in and around Natchez, Miss., which portion of our country has been the most prolific field for the authors of fiction, and which suggests beautiful, picturesque scenery.

"Estha Williams, who is well known here for the clever interpretation of 'Parapa, an Octoroon,' will be seen again in this character, and to say that she has made the bit of her career in the part is putting it mildly. James M. Brophy, one of the highest salaried leading men in the profession, will play the part of 'Doc Kerr,' the gambler. William Brummell will be seen as 'Dayton Thornton,' as the villain; Harry L. Dunkinson as 'The tramp, afterwards the Count'; Owen McCormack as 'Tom Martin,' Lyman Tucker as 'Major Ferrer' and Herbert Noble as the 'Coroner.' Miss Mildred Hyland will play 'Annabel'; Julia Blanc, 'Old Aunt Lisa'; Louise Valentine, 'Mississippi'; Elizabeth Pyer, 'Madge Thornton,' and the other less prominent characters are in the hands of artists of equal note.

"Feeling that I did not have enough music in my performance I engaged the celebrated 'American Four' Quartet merely to please the class of theater-goers who appreciate good music. This quartet has been playing on the vaudeville circuits for the past five years in this and other countries. It was through my constant efforts and a large offer of salary that I induced them to cancel their vaudeville dates and join my organization,

and I feel safe in assuring you of an evening of good, clean, wholesome amusement."

MERIT COSTS MONEY.
Empire Theater Pays High Premium for Popularity.

Merit costs money, and this cost is the premium that the Empire Theater pays for popularity. The new programme at this refined vaudeville house, which opens on Monday night, is filled with the best talent that could be secured, and the entertainment offered ranges from excellent musical numbers and whistling solos to mirthful comedettes and thrilling acrobatic feats.

White people may be able to sing con songs, but not in all the wide, wide world is there a duo that can sing these foot-stirring lyrics better than Larkine and Patterson, two colored vocalists of national reputation. The wardrobe of Dora Patterson also is a sight for feminine eyes to see.

With puckered lips Percy Stone, of Stafford and Stone, whistles himself into the hearts of his hearers, and with his partner he also does a novelty sketch entitled, "In the Good Old Summer Time."

"An Eccentric Old Maid" is the promising title of a breezy skit presented by Vic Lewis, a clever and merry artist, whose work will be something new for Portland audiences.

Another fresh attraction will be Schoenwerk, the mystic, talkative magician, who deludes the audience in many different ways, and talks them into believing things that can never be true. The most sensational act on the bill will be furnished by the Volkysras, two of the best gymnasts seen here for months. The man's work can safely be recommended to jaded sightseers as something that will rivet their earnest attention.

James Hennessy, the monologue man, has a hon of laughter that is decidedly infectious. He chuckles to himself, and within two minutes of his appearance on the stage the house is his. Conley and Klein have a Weberfeldian make-up and the wooden shoe dancing of Mr. Conley is decidedly worth while.

New pictures on the bioscope will conclude an entertainment that would be good at any price, and which is positively surprising at 20, 20 and 10 cents.

ARCADE'S NEW BILL MONDAY.
New Acts Signed for Continuous Vaudeville Play-House.

Jollity will reign when the new acts are put on the Arcade Theater's stage Monday afternoon at 2:30. This cozy theater, directly opposite the Imperial Hotel, convenient to shoppers and the downtown public, will be the home this week of a



CONLEY AND KLEIN AT THE EMPIRE

formers who opens a jar of Jollity jam every ten seconds. He does a comedy juggling act that makes a killing from the word go.

The five shows daily have made a hit. They are given at 2:30, 3:30, 7, 8 and 9. One dime admits to any seat in the house, and every seat is good.

ARCADY'S CLEVER BILL TODAY.
There are five chances left to see the clever bill at the Arcade Theater. The new bill starts Monday afternoon at 2:30. At this popular home of continuous vaudeville six star acts pleased thousands of patrons last week, and there is one more day left.

Natelo Delgado, the Spanish dancer, guided into immediate favor. Amalia and Manolla won instant applause by their daring feats of strength. McBride and

In a broader and much more significant sense a dramatization of the Bible, for the part of that book which has been most inspiring, most uplifting was seized upon by General Wallace in the writing of "Ben-Hur." It is for this reason that the play appeals to all classes, all ages, all denominations of the Christian Church, and draws to it, as to a place of worship, hundreds of thousands who seldom, if ever, set foot within a theater.

"Tennessee's Pardner."
The attraction booked to follow Arthur C. Alston's "At the Old Crossroads" at the Cordray Theater is another equally strong company in one of the best-known and most popular plays, entitled, "Tennessee's Pardner." This play is one of the best stories from the pen of the late Bret Harte, and is enjoying its 11th pro-