

AT THE THEATRES

THERE AINT NO SENSE IN DOIN' NOthin' FOR NOBODY WHAT AINT DONE NOthin' FOR YOU

SIS HOPKINS



ROSE MELVILLE AS SIS HOPKINS AT THE MARQUAM GRAND THEATRE



season that J. R. Stirling, under whose direction Miss Melville has become one of the best-known and most popular actresses in this country, decided to postpone the new production indefinitely.

The story of "Sis Hopkins" is one of sweetest simplicity and gentlest humor. It tells of the life of "Sis Hopkins," her courtship by a man who wants to win her love that he may despoil her of her land for the right-of-way for a railroad. Accidentally she discovers his deception and goes away to "learn to live and do things the way the world does, and be like other people."

She comes back the well-gowned woman, accomplished and cultured and a wholly different "Sis Hopkins" than the one who said good-bye to her parents and her rustic sweetheart in the second act. There is much pathos in this home coming, quite as much as there is in the second where Sis discovers that she is not loved; but it is not a depressing pathos; it is relieved by the exquisite comedy element which has been scattered through the play with a master hand, and the piece ends with a peaceful reunion and the perfect joy of supreme happiness and contentment.

Seats are now selling.

"THE CHRISTIAN" COMING.

Cathrine Countiss as "Glory Quayle" at the Marquam.

No announcement this season has created greater interest among the playgoers of Portland than the statement that "The Christian" will be the attraction at the Marquam Grand Theater next Thursday, Friday, Saturday matinee and night, November 12, 13 and 14. It will be a society event, as well as an artistic triumph, for the drama appeals to the most discriminating patrons of the theater.

"The Christian," however is so admirably constructed that it is found of absorbing interest to all classes and to all creeds. There is a vein of religion in the play, but it is not such as would offend any one, for it is of a liberal thought, a wider humanity. People do not go to the theaters to be sermonized, and this fact was realized by Hall Caine when he adapted his story to the stage.

The story of "The Christian" is familiar to nearly all of the reading public, for it attained a circulation as a novel which few books of modern times can boast of. The novel has been the talk of two continents, and the play has won the highest compliments as a literary addition to the stage. There is action, love, romance, heart interest and clever dialogue in "The Christian," and it may well be said to be fascinating. The play is in a prologue and four acts. The action is shown first in the Isle of Man, where Hall Caine was born, and afterward in London in a music hall and in a mission chapel in the slums. This gives the scenic artist a



CATHRINE COUNTISS IN THE CHRISTIAN AT THE MARQUAM GRAND



IT WAS surely musical-comedy week at the Marquam. With the exception that they were without their scenery, which was burned in the railroad wreck, the "Florodora" Company gave a very satisfactory performance of that attraction. As of yore, one of the most popular numbers was "Tell Me, Pretty Maiden," sung by the charming sextette, and it got most of the encores. Philip H. Byler was fair as Tweedledeed, in a comedy line, and R. E. Graham made a good Giffain. Isadore Rush, the Lady Holyrod of the comedy, did excellent character work, and sang and posed like the skillful actress that she is.

Richard Golden is the hardest individual worker in "King Dodo," and he presents his part on broad comedy lines. He cannot sing very much, and although his fun and facial expressions created the necessary amount of laughter all over the house, he was more natural in "Old Joe Frosty" and "Foxy Quilter." Miss Claude Albright, a tall, handsome contralto, made a magnificent Queen Lill, and the singing of Gertrude Barnes and Daisy Hamlin was pleasing to hear. Miss Hamlin is also an artistic dancer.

As for "Uncle Josh Spruceby," that ancient drama has not much of an excuse for living any longer, as played at present. It may fare better in agricultural districts where people rarely see good shows. It was only played one night here—and it was played until 10:30 o'clock.

The Nell-Morocco Company did a big business all week with "Secret Service" for their farewell offering. William Corbett, the new leading man, made a magnificent appearance as Captain Thorne, and has a fine voice, figure and manner—quite an unusual combination, in addition to his marked ability as an actor. Elsie Edmond and Frederic Sumner contributed most of the comedy part, and they acquitted themselves well. One of the best bits of acting done at Baker's for some time was the Jonas of H. S. Duffield. Miss Kemble made a charming Edith Varney. The Nell-Morocco Company has left Portland for Seattle. The company is a capable, resourceful and talented one, and has left behind it many friends in Portland.

Cordray's Theater did one of its greatest weeks' business in presenting Arthur C. Alston's company in "At the Old Crossroads." It is an enjoyable production at popular prices, and the company contains good actors and actresses, persons of talent and experience. The scenery is excellent, and it is a treat to watch the finished, easy acting of James M. Brophy as Doc Kerr, gambler. Estha Williams has a realistic, unpleasant part as Paropa, the octoroon, and her work stands out with rare fidelity. The male quartet with this show is an admirable one.

Lovers of high-class vaudeville all over Portland are really sorry that the present season at the Empire closes tonight. For the last week, the topliner has been Vilmos Tilkary, operatic tenor, and his has been a very popular engagement, both to persons of musical culture, and others. He certainly has a fine tenor voice, and interesting personality, and his future musical career in this country will be watched with interest. James Hennessey is one of the best monologists ever heard here, and he and fun are intimate friends. Larkins and Patterson are first class in the singing of coon songs, and Shoenewack is a clever magician. The whole bill is worth double the price of admission charged.

It was worth more than ten cents to see and hear the pretty Melnott sisters sing and dance at the Arcade. Their vaudeville work is of the refined order. Jack Leonard, basso, is a welcome entertainer, and it is a pleasure to hear him

THE BAKER STOCK CO. IN THE DANCING GIRL AT THE BAKER THEATRE



GEORGE ALLISON

roll out his bass notes, and tell his jokes. Gus Kiralfi is worth seeing in his comedy juggling act, and Clemmings and McAllister, black-face artists, have made good.

FAVORITE COMPANY RETURNS.

"The Dancing Girl" Will Open at the Baker Theater Today.

Manager George L. Baker announces the return of his matchless company from a phenomenally successful engagement in Los Angeles. This will strike a responsive chord in the hearts of a great many playgoers of Portland who have appreciated the sterling worth of this excellent organization, and who are proud of the fine showing made in the south.

For the first week's offering Henry Arthur Jones' strong emotional drama, "The Dancing Girl," has been selected. This play will allow of the full strength of the company, and the opportunities for pretty scenery and costumes are many. The action of the play is supposed to take place on the little island of Endellion, then is transferred to the gay atmosphere of the London music halls, and then again taken back to the drowsy island.

David Ives has two lovely daughters, one a quiet, simple girl, and the other a dashing, sprightly sort of girl, who at an early age tires of the restrictions placed upon her by her father. Hearing of the brisk life led in London, she seeks a position in the gay metropolis. Once away from the protection of her parents, she soon falls a victim to the wiles of a very clever man, and her honor and pride perish. Even then she has the utmost respect for her parents, and does not for a moment let them know aught of her shame. She visits them once in every few months, and to look upon her as she sits in the simple little house on Endellion one would never for a moment suspect that she was the rich, dazzling creature that had set London in a furore over her graceful dancing and superb figure.

The returns to the London music halls, where she wins the admiration of countless throngs and the love of Valentine Danecourt. This gentleman has been ruined financially by the beautiful woman, and realizing that he is fast losing



EDNA ARCHER CRAWFORD

rare opportunity to display his skill, and the heroine of the prologue, showing the ruined castle at Peel, with a view of the coast of the Isle of Man in the distance, is one of the most beautiful scenes presented upon the stage in many a day.

Mr. Caine undertook the dramatization of the novel himself. As he was more familiar with the characters than any one else, he consequently has given to the world the greatest dramatization of the book that could be made. His Glory Quayle, lovable and willful, is the same as ever, but John Storm, the man who is almost a religious fanatic in the book, is a more reasonable and attractive character in the play. Among the many stirring, soul-lifting, blood-curdling situations in "The Christian," none will be found of greater dramatic strength than the one wherein Storm enters the apartment of Glory and bids her prepare for death, as he intends to murder her to keep her from the contamination of the world. He warns her to say her prayers, and he entreats her throat with his hands, and is on the point of strangling her when the woman's quick wit saves her life. In feverish anxiety and impassioned speech the young and beautiful girl reminds him of their childhood love for one another, and so works upon his mind that he relinquishes his purpose.

Another scene of dramatic genius is where a mob attempts to capture the villain, but are held back by John Storm and Brother Paul.

Throughout the play the attention of the audience is riveted upon the stage, and never for a moment does the interest lag. Glory Quayle will be impersonated by the beautiful Cathrine Countiss, and John Storm by Asa Lee Willard.

"TENNESSEE'S PARDNER."

Today's Matinee is Last Performance of "At the Old Crossroads."

"At the Old Crossroads" will be the matinee bill at Cordray's Theater today. Commencing tonight, "Tennessee's Pardner" will replace it. There are few authors who possess the faculty of blending the elements of humor and pathos so happily as did the late Bret Harte, and few to whom the art of expression came so easily and spontaneously. Bret Harte's romance of the mining camp made his name a household word with the English-speaking race. "Tennessee's Pardner" is one of his most popular stories, and will be presented by Arthur C. Alston at Cordray's Theater all this week.

One need only witness the production of this charming play to be assured that it does not depend on the popularity of the novel for its success. It is strongly written, and possesses sufficient merit to enable it to be its own champion. It is told in a pleasing manner by a company of uniform excellence; the characters are drawn from real life, and the language in which it is told is good, idiomatic English with here and there touches of poetic

NEW BILL STARTS MONDAY.

Arcade Theater Signs Star Vaudeville Attractions for This Week.

The past week has been notable at the Arcade Theater. Continuous vaudeville has come, been seen, and has conquered, as no other attractions have conquered Portland before. Today will be the last opportunity to see last week's bill, including Clemmings and McAllister, eccentric comedians and vocalists; Jack Leonard, stump speaker and basso; Connor and Somers, new-boy singers; and Melnott Sisters, pert-soubrettes in a song and dance act; and Gus Kiralfi, the jaunty juggler.

One of the best vaudeville shows of the season, both as to quantity and quality, will be offered at this home of refined recreation this week, beginning tomorrow. It will be headed by a novelty act entitled "The Great Two and One-Half." Henry De Gra is the prime mover in this conspiracy to beg, borrow, and steal laughter from the public. He has a better half that also is not loath to face the critical public on this charge. And there is a third member of the firm that is more daring than either, the infant De Gra, who earns applause as well as to perform musical pranks on all kinds of queer instruments. The stranger of the instrument, the more music Mozart produces.

One of the most important announcements this week is that L. C. Lamar is one of the new entertainers. He is unquestionably one of the cleverest monologists on the vaudeville stage, and his act is brisk and breezy and full of absurdly funny incidents.

No one who has seen this week's bill will regret that the management yielded to popular clamor and retained the Melnott Sisters for another week. These two soubrettes will do an entirely new singing specialty.

The showings are five daily, 2:30, 3:30, 7, 8 and 9.

The admission is ten cents.

The new bill starts Monday.

COMING ATTRACTIONS.

"Rudolph and Adolph."

Next week an attraction at Cordray's Theater will be the very popular German dialect comedians, Mason and Mason, in the newest and latest edition of "Rudolph and Adolph." Since its last appearance here a great deal of time and money have been spent on this successful musical farce, making it one of the most glitteringly bright, brilliant and beautiful productions on the road. The musical numbers include all the latest and most popular selections, making "Rudolph and Adolph," a remarkable mélange of mirth, song and beauty. The popularity this attraction has attained is not remarkable when the merit of the attraction is considered. In addition to Mason and Mason, the company contains a large number of clever people and the chorus is noticeable for its grace and the beauty and cleverness of its members.



JAMES M. BROPHY IN TENNESSEE'S PARDNER AT CORDRAY'S

"SIS HOPKINS" TOMORROW.

Rose Melville at the Marquam for Three Nights' Engagement.

"Sis Hopkins" is the attraction booked for the Marquam Grand Theater tomorrow (Monday), Tuesday and Wednesday nights, and again will be seen that delightful character actress, Miss Rose Melville, in the little role, portraying the simple country girl of Posey County, in Central Indiana, whose eyes are opened to the double dealing of the world in a most dramatic manner.

For four seasons "Sis Hopkins" has swept through the country from one end to the other and has been the most successful of the rural-type plays presented in the past ten years. So pronounced has been the success of Miss Melville that while it was intended that she should be seen in her new play "A Hoosier Cinderella," this season, so many requests were made by managers for time for this



BEN-HUR

Among the most noted scenes in General Lew Wallace's religious spectacle "Ben-Hur," which is announced for presenta-