

features of the performance and are considered a positive "rage" everywhere they have appeared.

De Wolf Hopper as Mr. Pickwick.

De Wolf Hopper and his company of seventy singing comedians will appear at the Marquam Grand Theater in the near future in his latest and greatest success, "Mr. Pickwick," a musical production of Charles Dickens' masterpiece, which created sensation throughout the entire country last season and which enjoyed a successful run of three months at the Herald-Square Theater, New York.

"A Millionaire Tramp."

"A Millionaire Tramp," which comes to Cordray's Theater, November 22, is the latest production by these well-known managers and their company. They have a production that not only is a scenic revelation, but a dramatic wonder, as it is not like any other "tramp" show; it stands out more clearly and reaches the hearts.

"Von Yonson."

"Von Yonson" will be a welcome visitor to Cordray's Theater, when it comes there November 25 (Thanksgiving day), for one week. The show is always a good one, and one of the money-makers of every season.

STAGELAND.

Why are so many good actors had judges of the inherent merits of a play? The late Dion Boucicault possessed the extraordinary distinction of being almost the only man of a century who could write good plays and personally act in them. He not alone produced out of his own consciousness such genuinely strong dramas as the "Colleen Bawn," "Arrah-na-Pogue" and the "Shaughraun," but he wrote plays for his own starring purposes, and was successful in this way almost up to the day of his death. It may be truly said that though in the course of a long and active life he produced many failures, he never wrote a really bad play.

Extensive arrangements have been made by the local management with the various railroads and steamboat lines extending this city, to run excursions and make special rates during the presentation of Klaw & Erlanger's stupendous production of "Ben Hur."

Minnie Madden Fluke, who is probably the greatest living American actress, was born in New Orleans, and there are many people in that city who retain a lively recollection of her in her childhood. The remarkable magnetism which is a marked characteristic of her stage work was noted long before her reputation had passed beyond the confines of Louisiana.

Should theater managers be permitted to speak of married actresses as if the latter were maiden ladies and print "Miss" before the latter's names on programmes? A correspondent writes: "Let the married actress choose what pseudonym she will, or let her retain her maiden name, she has no right to greiv."

Maude Adams has been a success in Chicago playing "The Pretty Sister of Jose." Her appearance after more than a year's absence shows her much improved in physical condition. The rest has apparently done her a great deal of good and put her in position to do an exacting season's work.

Think of the obstacles which overcome stupendous obstacles in ante railroad days, that enabled the pioneer actors of Utah to lay the strong and enduring foundation of a home worthy of Shakespeare. More than a third of a century ago the fame of Salt Lake's stock company was fully known from San Francisco to Boston.

It will doubtless be surprising news to many of the Oregon friends of Homer Davenport, the \$10,000 per year cartoonist of William H. Hearst's New York Journal, to know that he has resigned that position to devote his time to other work.

Nance O'Neil will open the new Cleveland Theater, in Chicago, with "Magda." The members of her company are: McKee Rankin, E. J. Hattiffe, Louis Leon Hill, John Barrymore, John L. Wooderson, Ross McWade, Ida Glenn, Mattie Earle, Miss Allen, and Florence Modena.

London managers have once again started to capture prominent American stage beauties and clever artists for their home productions. Aliese Crater, who is being loaned in support of those clever comic opera stars, Francis Wilson and Frank Daniels, and who has just succeeded in securing a bit of enormous pro-

portion in Hamlet and Mitchell's popular extravaganza, "The Wizard of Oz," has just received a flattering offer to create one of the principal roles in the new musical comedy to be produced at the Gaiety Theater, London, next April. A three years' contract which her present managers hold prevents her from accepting. So England's loss is America's gain.

Theater-goers and patrons of "Ben-Hur" should remember that when the Klaw & Erlanger spectacle is presented here in December quite a different arrangement will be in force regarding the raising of the curtain. The performance of "Ben-Hur" starts without the prelude starts, until it is concluded. The scene is a most interesting and impressive one, and should not be missed.

William Norris, who plays Alan, one of the babes in "Babes in Toyland," has been seen in many different plays. He first attained prominence with Marie Jansen in "Delmonico's at the Belle of New York, and as one of the rousers in "A Dangerous Maid." Then he essayed the part of a Hebrew poet, which he had modeled from life in "The Children of the Ghetto." He showed his versatility by alternating between the title roles in "King Dodo" and "The Burgomaster," and character parts in "The Prince of the Kings" and Olin Skinner's production of "Francesca da Rimini."

Walter De Frece, the English manager directing the American tour of Vesta Tilley, writes: "We are delighted to see that business in Chicago, but the piece, 'Alec,' is not good. Miss Tilley is the drawing card of the play, to write the whole show, and I want to open with the play in New York for at least a four months' run. We are to open at the Murray Hill Theater, Miss Tilley doing her old star roles, and three of Harrigan's play, 'Under Cover.'"

Ballet dancers are up in arms, and trouble is brewing for theatrical managers in Paris. Patrons of the ballet are tired of seeing their favorites in the classical dancing costume, and an attempt is being made to replace the dusty muslin skirt and pink tights with a dress in keeping with the subject. The ballet dancers themselves think the change a ridiculous one, and are determined to resist the change.

Evidence multiplies that Viola Allen has achieved an enormous hit as Viola in "Twelfth Night." The great charm of her Viola lies in the fact of the seeming spontaneity that is the highest proof of skill, and in the fact that she has formed a clear and distinct conception of the character as a whole and of the meaning and significance of every line. There is something scholarly about her and earnest in her personality; something that inspires respect and consideration, a quality that once elusive and intangible, something more than mere magnetism.

If E. S. Willard consents to gratify a great desire on the part of his London admirers to add "The Professor's Love Story" to his present repertoire at St. James Theater, J. M. Russell has the exceptional privilege of seeing four prominent West End London theaters presenting at the same time four of his recent most successful dramas.

Margaret Hillington, who made such a brilliant appearance here last season as Huchette in E. H. Sothern's "If I Were King," is now Mrs. Daniel Frohman. The marriage took place some little time ago, but was kept quiet. She is to star very shortly in "A Japanese Nightingale."

Ralph Stuart will resume active dramatic work in January with "By Right of Sword" and other first-class plays as special features. Mr. Stuart is now in New York reading plays with the intention of securing his already interesting repertoire for the West-end tour.

The most envied man in Boston is Arthur Dunn, Fay Templeton's leading comedian, whose pleasant duty it is to kiss six stately and handsome girls every night, on the stage of the Columbia Theater, during the rendition of the song, "A Kiss for Each Day in the Week."

Blanche Chapman, the well-known comedienne of "The Sultan of Siam" opera company, acquired recently in Harrisburg, Pa., the stock-hold by Laura Keane in Ford's Theater the right of the assassination of President Lincoln. She will present it to the Smithsonian Institution.

E. S. Willard, who has been meeting with success in "The Cardinal" during his London

ARCADIE THEATER ALWAYS PRESENTING THE BEST VAUDEVILLE ATTRACTIONS FIVE SHOWS DAILY Matinees 2:30, 3:30. Evening 7:30, 8:30, 9:30.

ALL FOR 10 CENTS We have had a whole lot to say about the shows at the New Arcade Theater, and so has everybody who has put their papers on it, for it certainly has created a sensation in this good old town. And especially since October 19, when the new management took charge. This week there will be thirty-five shows at this, the only home of continuous vaudeville, and thousands of pleased patrons will see the biggest and best show ever announced as the attraction at the New Arcade, and

ALL FOR TEN CENTS "WHAT HAPPENED TO BROWN" Certainly something happened to Brown. The Athens, Wilson, Clarke Company will show you what it was. It was funny, and these three clever comedians show Brown up in a clever one-act comedy.

WILLIAM PEARSON Here's an acrobatic act that is sure to cause a furore. Pearson is in a class by himself, a real top-notch of topnotchers, and his act has created more talk than any specialty of the kind ever seen in Portland.

FLOOD and HAYES The jolliest combination of fancy jumpers that was ever jumbled together. They do feats of skill that will make your wonder works move and your eyes bulge out a bit.

MOZARTO Here is a musical mope that will make melody out of more instruments than you ever thought existed. He does all sorts of musical stunts, and the fine thing about them is that harmony is not lacking.

The American Bioscope Will show moving pictures from some of the longest films ever made.

ALWAYS SOMETHING DOING AT THE NEW ARCADE NEW BILL STARTS MONDAY

MARQUAM GRAND THEATER Phone MAIN... 868 MONDAY, TUESDAY AND WEDNESDAY NIGHTS, NOVEMBER 16, 17 and 18 POPULAR PRICE MATINEE WEDNESDAY, AT 2:15 O'CLOCK HERRMANN THE GREAT THE WORLD'S MOST MARVELOUS MAGICIAN SEE THE BRIDE ELECT PRINCESS MAHOMEDA THE QUEEN OF FLAME AND MANY OTHERS ACCOMPANIED BY THE MILITARY MUSICIANS ...THE LASKYS... EVERYTHING NEW IN MAGIC

MARQUAM GRAND THEATER Phone MAIN... 868 THURSDAY, FRIDAY AND SATURDAY NIGHTS, NOVEMBER 19, 20 and 21 SPECIAL MATINEE SATURDAY, AT 2:15 O'CLOCK ENGAGEMENT OF JAMES NEILL AND THE INCOMPARABLE NEILL COMPANY UNDER THE DIRECTION OF W. M. WILKISON IN HARRIETT FORD'S DRAMATIZATION OF STANLEY WEYMAN'S THRILLING ROMANCE. A GENTLEMAN OF FRANCE AS PRESENTED FOR MORE THAN 100 NIGHTS AT WALLACK'S THEATER, NEW YORK.

MARQUAM GRAND THEATER 5 NIGHTS AND TWO MATINEES COMMENCING TUESDAY EVENING DEC. 1st KLAW & ERLANGER'S STUPENDOUS PRODUCTION OF GEN. WALLACE'S BEN HUR Music by Edgar Stillman Kelley. THE GREAT CHARIOT RACE IN ACT V. THE MOST IMPRESSIVE OF ALL STAGE PAGEANTS 350 PERSONS IN THE GORGEOUS SPECTACLE—350 Excursions on All Railroads and Steamboat Lines SEAT SALE STARTS THURSDAY MORNING, NOVEMBER 26, AT 10 O'CLOCK

CORDRAY'S THEATER PORTLAND'S POPULAR FAMILY THEATER Prices 15c, 25c, 35c, 40c and 50c Matinee Today—Last Performance of "Tennessee's Partner." TONIGHT AND ALL THIS WEEK SATURDAY MAT. "The Best of the Season, No Error." "Full Value and More." BROADHURST AND CURRIE PRESENT THE TWO EMPERORS OF GERMANY MASON AND MASON IN CHAS. NEWMAN'S TEUTONIC MUSICAL FARCE RUDOLPH AND ADOLPH A Blazing Sunburst of Mirth and Melody. ALWAYS GOOD BUT BETTER AND BRIGHTER THAN EVER.

season, has just accepted a play by Stephen Phillips, to be called "Migraim." Mr. Willard will present it at the St. James Theater, London, this month, when the run of "The Cardinal" closes. Norman Hackett recently essayed Cassius, for the first time, in Salt Lake City, in the elaborate revival of "Julius Caesar" made for Louise James and Frederick Ward by Wagenhals & Kemper, and secured unanimous praise for his performance of this difficult role. Edna Keeler, lately at Cordray's with the Morand-Humphrey Company, has signed a contract with Manager Giroux to play the book agent in the picturesque production of "Von Yonson," which will be seen at the California Theater, San Francisco, early in December. Virginia Drew Treacott is playing "Santana" through the south on her second starring tour and reports are to the effect that she is doing well. Henry Miller and Margaret Anglin will close their season in Chicago December 1. Mr. Miller will appear in a new play about the first of the year. Richard Mansfield again displays his contempt for the conventional by refusing to cancel his tour as booked last year, because it "did not work 30 weeks and rest the remainder of the year." Following "The Storaks" at the Columbia Theater, San Francisco, will come the well-known star, Virginia Harrod (Mrs. E. H. Sothern) in a magnificent production of Piner's "Iris." Miss Harrod will be supported by her New York company. Gertrude Barnes, one of the members of the "King Dodo" company, that recently appeared at the Marquam, and who has been sick for about a week, has recovered sufficiently to go to Salt Lake City, where she will join the "Dodo" company. Leavitt James, the clever young son of the celebrated tragedian Louis James, does some exceedingly good character work in Frank Daniels' comic opera, "The Office Boy." Henry Miller and Margaret Anglin will close their season in Chicago December 1. Mr. Miller will appear in a new play about the first of the year. Richard Mansfield again displays his contempt for the conventional by refusing to cancel his tour as booked last year, because it "did not work 30 weeks and rest the remainder of the year." David Belasco thinks that there are too many theaters at present in New York City to pay, and that in six months it will be the worst theatrical city in the country, from a managerial standpoint. Gertrude Quinlan, distinguished as vocalist with "The Sultan of Siam" opera company, values as a souvenir a gift from the Betechaays a pair of dancing shoes used by the beautiful premier, Fanny Ellier. Annie Russell's simple method of hair dressing as shown in "Mice and Men," at the Park Theater, is already imitated by many Boston girls. Henrietta Brown is James Keane's new leading woman, and joins his company in California. She comes direct from New York. There has been mutiny in the ranks of the San Francisco Alcegar company. Adele Block, the leading woman resigned when informed that she must assume a disguise of masculine evening attire in "The Club's Baby." But the oil of diplomacy smoothed the agitated waters of discussion and the lady will, like Lillian Russell, Fay Templeton and Terie Tilley, sacrifice her feelings in the interest of art. An appreciative notice, with portrait, appears in a recent number of the New York Dramatic News, of Edna Archer Crawford, leading woman with the Baker Theater Company. "The Tenderfoot" is promised a New York production soon. The book is by Richard Carl, and the music by H. L. Heartz, of Boston. J. K. Murray, it is expected, will be starred in "Arrah-na-Pogue" when Andrew Mack closes his season. Henry Ainley is Maude Adams' leading man, and is credited with having made a hit as Sebastian. Forbes Robertson has found some of his most successful plays in London to be those written by women. Arthur B. Ward has replaced Thomas Myers in advance of Florence Roberts

EMPIRE THEATER COR. 12th and MORRISON GEORGE L. BAKER Resident Manager A WORD TO THE WISE IS SUFFICIENT GET READY Week Starting Sunday Matinee, Nov. 22 MATINEE THURSDAY, THANKSGIVING DAY THE RECORD BREAKER THE GREAT CHINESE-AMERICAN SENSATION KING OF THE OPIUM RING A Master Kaleidoscope of Oriental Magnificence INTERPETED BY AN EXCELLENT NEW YORK COMPANY Prices—Night, 15c, 25c, 35c, 50c—Matinee, 10c, 15c, 25c.

Christian Science Lecture By JUDGE SEPTIMIUS J. HANNA, C.S.D. of Boston Member of the Christian Science Board of Lectureship of the First Church of Christ Scientist, Boston, Massachusetts AT THE MARQUAM THEATER This Sunday Afternoon, Nov. 15, 1903, at 3 o'clock ADMISSION FREE