

AT THE THEATERS



KATHARINE COURTISS IN 'SALAMBO' AT THE MARQUAM GRAND THEATRE



CARRIE LE MOYNE WITH THE SIGN OF THE FOUR AT BAKERS



ESTELLE TERRY WITH A FOOTPRINT OF COON HOLLOW AT CORDRAY'S



THE FARMERS AT THE STAR

NOBLE BELLEV AS RUFFLES IN THE AMATEUR CRACKSMAN AT THE MARQUAM GRAND

It would be difficult to conjure up a more varied theatrical offering than Portland luxuriated in last week. Tragedy, comedy, melodrama, bucolic drama and musical comedy.

The Marquam gave its patrons "Sweet Cover," Adelaide Thurston's old vehicle, early in the week, and for the latter half "San Toy," the big Anglo-Chinese production.

Cordray's gave us "The Hills of California," a standard popular-price play, combining the features of pastoral comedy and melodrama.

At the Columbia there was "The Jit," a delightful English comedy with a racing motif.

McIntosh MacDowell and his company closed a brilliant season of Sardou at the Baker, the final bill being "Theodora."

The Lyric, Bijou, Star and Arcade offered vaudeville, which in some instances was above and in others below the customary standard at the continuous houses.

"NOBIE" AT THE COLUMBIA.

The Storied Statue Comes to Life Sunday Afternoon.

For the fifth week of the season the Columbia Stock Company will present the laughable comedy entitled "Nobie" (all smiles) written by Harry and Edward Paulson.

The authors have taken the mythological story of Pygmalion and Galatea, and on this theme have built a farcical comedy, rippling with merriment and sparkling with laughter from start to finish. The plot deals with the tribulations and misadventures of "Peter Amos Dunn," a retired merchant, who is having his residence wired for the introduction of electric light.

The electricians, their work not quite completed, quit for the day, leaving a mess of wire wound round the feet of the life-size statue of "Nobie."

The Dunn household, with the exception of the head of it, leaves to attend a theatrical entertainment, and the old gentleman is left alone in the house. When darkness comes, the electric current is turned on at the power house, it fills the wire that the workmen have twisted with life, becomes a living, breathing being.

The complications that follow may be more easily imagined than described in this brief space allotted here. William Dills will appear as "Peter Amos Dunn," Edgar Baume as "Charles Griffin," a man about town; Miss Catherine Courtiss will be the "Nobie," and the other members of the company will be appropriately cast. Doubtless the week's bill, "Nobie," will prove one of the most stimulating and entertaining offerings of this splendid stock season at the Columbia in giving.

The following is the cast:

- Peter Amos Dunn.....William Dills
- Charles Griffin.....Edgar Baume
- Miss Catherine Courtiss.....Miss Catherine Courtiss
- William Dills.....William Dills
- George Bloomquist.....George Bloomquist
- George B. Barrell.....George B. Barrell
- Henry.....Henry
- Carrie Dunn, wife of Amos.....Kitty Francis
- Hein Griffin.....Louise Brandt
- Hattie Griffin.....Louise Brandt
- Marion Barbyre.....Marion Barbyre
- Miss Mithun.....Miss Mithun
- Nobie.....Catherine Courtiss

Place—New York.

Scene—Drawing-Room in Dunn's House, from "three different points of view."

"THE SIGN OF THE FOUR."

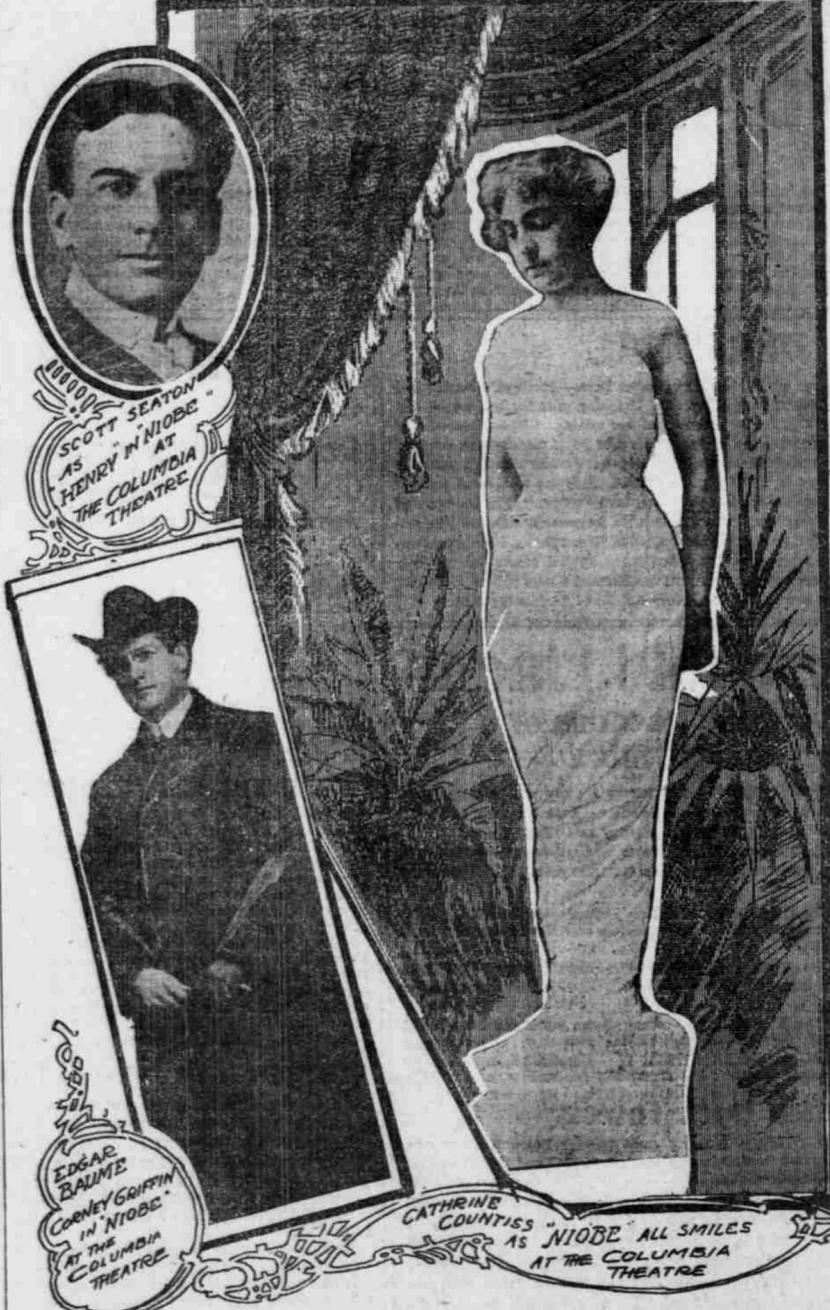
Sherlock Holmes Play Opens at Baker Today.

The forthcoming engagement of "The Sign of the Four," which appears at the Baker Theater all this week, beginning with the usual matinee today, is arousing considerable interest.

The dramatist has revised the story and has made more out of it than a mere detective adventure. He has written in a love story, and has introduced some charming comedy. As a play, "The Sign of the Four" rushes along with a closely-knit plot, not only untying the skein of criminal clues, but also rolling up a double skin of love affairs. Doing this, thrilling stage pictures shift rapidly. The characters are picturesque.

The pictures show the uncanny East Indian dwarf creeping in the window and murdering a miser as he ghosts over his treasure; a beautiful woman playing a double role of guardian to the heroine and as a villainess; and police scenes galore.

The Hissoo khittuzger, the practical-looking convict with a pig-leg, the Thames character, and Wiggin, the street boy, with his "irregulars," are all good stage characters. The whole play is a thing to see and enjoy, not to criticize. If one has a fondness for detective stories, he can do no better than go and surrender his entire admiration for Sherlock



SCOTT SEATON AS HENRY IN 'NOBIE' AT THE COLUMBIA THEATRE

EDGAR BAUME CORNEY GRIFFIN IN 'NOBIE' AT THE COLUMBIA THEATRE

CATHERINE COURTISS AS 'NOBIE' ALL SMILES AT THE COLUMBIA THEATRE

"A ROMANCE OF COON HOLLOW"

At Cordray's Theater Today Opens a Bright, Crisp Play.

Cordray's is sure of big business this week, with "A Romance of Coon Hollow," which opens a four days' stay here, starting with today's matinee. Plays may come and plays may go, but "Coon Hollow" seems destined to run on forever. The play deserves its 11 seasons of success as it is well written. The dialogue is crisp and bright. The situations are in-

tense, and several of the parts could not be improved upon. The scenery is also very handsome and elaborate. The first act, showing a Southern farmhouse by moonlight, is especially attractive. The cotton-picking scene is one of the best dramatic situations ever written. "Last but not least" are the funny dandy singers and dancers, who have always been a feature of this play.

Starting Thursday night, the same company will give a three days' performance of C. E. Callahan's latest play, "Grandfather's Clock." There is no living woman, no villain trying to kill the heroine, no stolen will, in fact, none of the hackneyed melodramatic situations that are becoming so tiresome. If this play makes the success that is confidently expected it will be seen in a first-class New York theater before the close of the present season.

BELLEW TOMORROW EVENING

Distinguished English Actor in "Raffles, the Amateur Cracksman."

Odd in title, and fully as unique in character and as intense in interest, is "Raffles, the Amateur Cracksman," the play that will bring the famous English actor, Kyrie Bellew, to the stage of the Mar-

quam Grand Theater tomorrow (Monday), Tuesday and Wednesday nights, October 3, 4 and 5.

No play in New York last season attracted as much attention as this one. It was given at the Princess and Savoy Theaters 200 times, and was the only drama of the year to pass the double century mark in the metropolis. Portland will see it just as it was presented there, the same splendid cast being employed.

The support included no less famous and capable an actor than E. M. Holland. Himself a star of the first magnitude, it is unusual for Mr. Holland to enter the company of another star.

"Raffles," as is generally known, is a fascinating study in criminology, based upon E. W. Hornung's exciting series of sketches published in two volumes under the titles of "Raffles" and "The Amateur Cracksman." The play is the antithesis of Sherlock Holmes, the central figure being a gentleman-burglar, a sort of social highwayman who terrorizes (in a thoroughly urbane and courteous manner) upper English society.

To stimulate interest, a detective is made the role assumed by Mr. Holland. In the part of debonair, cool and triumphant Raffles, the dashing Bellew has one of the most congenial roles of his career, and Portland playgoers may count them-

WARDE AND KIDDER.

Famous Artists to Appear at the Marquam in "Salambo."

There are none of the established stars who have a bigger or more substantial following among local playgoers than Frederick Warde and Kathryn Kidder, who are to appear at the Marquam Grand Theater next Thursday, Friday and Saturday nights, October 6, 7 and 8, with a special price matinee Saturday. On none of their previous visits, however, has there been such a pronounced interest in their engagement as on this occasion.

Curiosity and expectation regarding the new play, "Salambo," would account for this, simply on account of the extraordinary prize it has earned in other cities, and also on account of the fame of the great novel on which the play is founded.

The pivotal situation in the book is, of course, the visit of Salambo to the tent of the barbarian, Matho, who has sworn to possess her if the opportunity presents itself. This scene must of a necessity be of just as paramount importance in the play as it is in the novel. To treat it in precisely the same manner would, of course, be prohibited, but it is said that while evading the necessity of shocking the audience, has made it none the less thrilling. In the play it is not so much what occurs in the tent of Matho as the terrible tragedy which results from it. The audience will naturally look for the third act, which occurs in Matho's tent, as the big scene of the play, whereas it only leads up to what at the end of the fourth act is really the great climax of the plot. Mr. Warde will, of course, appear as the barbarian warrior, Matho, and Miss Kidder as Salambo, the high priestess of Tanit, the Goddess of the Moon.

In addition to being a thrilling romantic melodrama, "Salambo" is a glittering, gorgeous spectacle of wealth and splendor, as much enhanced by what is described as the most impressive and alluring dramatic music written in many years. This music, which includes overtures for the entire act, represents an entirely original score written by Henry K. Hadley. Managers Wag-

enhals and Kemper have invested a large sum in the production, which will compare with the biggest show pieces of recent years. The advance sale of seats will begin Tuesday, October 4, at 10 o'clock.

RALPH STUART AT MARQUAM.

Favorite Actor to Present "By Right of Sword."

Ralph Stuart, in "By Right of Sword," comes to the Marquam Grand Theater in the very near future with a success which antedated and delighted New York during its recent metropolitan engagement. Star and play made an instantaneous hit, all the more brilliant because the present theatrical season has seen the reverse of "Right of Sword" is, however, a vital piece of play-writing, instinct with life, full of action and founded on human nature. Its persons are human beings and not mere stage puppets. Such a piece carefully presented in the adequate manner afforded by Mr. Stuart and his company, was bound to command success in a season of failures.

Ralph Stuart's work in the play as its hero and also its producer has been universally commended by the New York press. In fact, rarely has a star met with such a chorus of approbation. The part of Richard Hamilton suits him admirably; he is the calm and collected American, with an abundance of dry humor, which he brings to the solution of the knotty problems offered by a strenuous plot.

When this young American goes to Russia he is greeted by Olga Petrovich as her brother, and even after she is undecided the resemblance staggers her. Olga is in trouble on this brother's account, and owing to the persecution of an officer in

COMING ATTRACTIONS.

"The Wizard of Oz" at the Marquam.

The famous musical comedy, "The Wizard of Oz," will be seen at the Marquam Grand Theater in the near future.

THE STAR.

The Three Renos, Marvelous Comedy Acrobats, Beginning Monday.

Brilliant vaudeville beams are shining each week at the Star Theater. This week come and go, but the Star goes on steadily, presenting the newest and best acts in vaudeville. For the week beginning Monday another great bill has been engaged, brimful of novelties, from comedy to musical acts and great acrobatic feats to wifely society sketches.

The Three Renos, who head the bill, are the most marvelous comedy acrobats ever seen in Pacific Coast vaudeville. There is not a dull moment while these three little athletes are on the stage. Their act is done in character costume, and their startling feats arouse not only mirth but admiration.

Fringle and Keawood, two devotees of the society sketch, on for a merry-making stunt, which they do briskly and cleverly. Bell and Dalton are two German comedians, whose gibes and gambols are more than funny. The Kramers are three comedians, whose act is a happy medley of songs and dancing. Nick Hughes is an original monologist who talks in rhyme. Will C. Hoyt has a new illustrated song, "Take Me to My Louisiana Home." The projectoscope has the latest moving pictures.

Today's show is continuous from 2 to 10:30 P. M., and the public will have its last opportunity of seeing the world-famous balancers, the Kins-Ners, and the other excellent acts.

THE BIJOU.

Pictures of Awful Slocum Disaster and Novelty in Illustrated Songs.

Vivid, thrilling and never to be forgotten are the famous live motion pictures of the awful disaster of the burning of the excursion steamer General Slocum, which celebrated pictures will be seen at the Bijou this week, beginning with the matinee tomorrow. They are one of the features of a bill that is really memorable for any theater.

The Bijou quartet, four voices that blend as one, will be heard in illustrated songs. A quartet for illustrated songs is a novelty in Portland vaudeville and one to be remembered. Bowen and Mass, dancing wonders, are specialists of the highest grade obtainable. This week will also see the initial introduction of Hattie Wade Mack, the delightful Irish comedienne, who comes upon the stage devoid of equipment and dramatic art, embracing, as it does, all the arts, and used as it is in many cases either to show a pretty face, to gain notoriety, or—and this is the only worthy object—to make a livelihood. As to realizing the seriousness of their art as an art, it is sadly evident that this does not enter their minds, they never having had an idea or standard set before them. Considering, therefore, the sufferings of the would-be actor, who must paint his pictures directly before the critical public, and who, unlike his brother of the brush, cannot sketch in or rub out what he has done in private; considering also what the public endures in witnessing his blind and oftentimes frantic efforts at effect, it would, indeed, be a charity to both to establish a state-aided theater and dramatic school. What an incentive these would be to conscientious work! How suddenly serious would become the great art of acting! Nothing but good would come of such a venture good to the public, whose amusement

THE LYRIC.

The Lyric Proposes to Excel Even Its Own Record the Coming Week.

Canning packed them to the doors all last week and will do so today, but the new bill which goes on tomorrow afternoon is expected to do the same. It is just a little the best thing in the way of a vaudeville programme that the Lyric has ever offered its patrons and since the public has learned to expect the very finest acts which can be procured regardless of expense to the management, it is necessary for the Lyric to do something extraordinary in the way of entertaining its patrons this coming week. It will be hard to improve upon the one which closes tonight, but

the management promises to do so. Every act new, including the illustrated ballad singer, Thomas W. Ray will be succeeded by Harry Hoyt, the organ voiced baritone, who has aroused tremendous enthusiasm in musical circles wherever he has been heard. He will appear for the first time with the new bill tomorrow afternoon. The life motion pictures of the Russo-Japanese war should also prove a great attraction, being especially timely just now.

The big star features of the week, however, will be the Jupiter Trio in their rambling clever comedy singing and dancing sketch; Samuels, the famous Hebrew comedian; the Carters in their musical act; the Alcorns introducing their famous original musical numbers. The show will be the limit for excellence and no amusement lover should miss it. Today's performances at the Lyric will be continuous from 2 to 10:30 P. M.

THE ARCADE.

New Bill, Brimful of Novelty Acts, Opens Monday.

Diogenes with his lantern would not need to search far if he were looking for the happy home of vaudeville. He would go to the Arcade Theater, and be wroth in enjoyment over the clean, clever acts. For the coming week novelty acts that will entertain the most fastidious lover of vaudeville have been engaged.

The Three Forrests have won their fame in the most critical vaudeville centers of America. Their act pleases metropolitan audiences, and the same grace with which these artists perform their difficult acrobatic feats win them lavish applause. Mansfield and Harvey, Irish comedians and clog dancers, make a merry patter of most loving jest, while their songs and dialogue are a continuous laughter-stimulator.

Seville and Fagan have a jolly society sketch, entitled "Folly's Pickle Fancy," which contains keen wit and cutting satire. The jokes are as keen-edged as razors.

The Great Burlick is an eccentric illusionist, who outwits all his imitators by producing a host of original effects. This is a novelty act that is certain to bring the Arcade into high favor. Kate Coy, the sweet singer, has a new illustrated song, and the American bloopers has the newest moving-picture films.

Today's programme is continuous from 2 to 10:30 P. M. This is the last chance the public will have to see the funny film "Personal," which illustrates the ludicrous adventures of a French count who advertises for a wife, and the other excellent acts.

LACK OF TRAINING.

Mary Anderson Decries the Lack of Intelligent Preparation for Stage.

(Dramatic Mirror.) The discussion as to a state-aided theater still goes on in England, although with less fervor and fewer participants than some time ago. It does not seem to have resulted in anything practical thus far, either in suggestion or in material aid. But, like all other discussions, it will inspire thought, and thought often leads to results when they are least expected.

One of the few earnest persons who considers the matter wholly without selfishness was Mary Anderson, who in a letter to the Fortnightly Review enthusiastically endorsed the idea for establishing a state-aided theater and drama school. She holds that both are needed since the abolition or death of the old stock system has left no substitute for the training of actors. "While the stock companies existed," says she, "good, honest training was the rule, and those who were fortunate enough to be brought up in such companies were generally well-rounded, smooth and pleasing in their work, even though they may not have been brilliantly endowed. Perhaps they followed tradition too slavishly; but the tradition was of the best and gave them ground on which to stand."

She notes that when first she went to England as an actress many players with the stock company training were still before the public. She was much impressed by their intelligent comprehension of the great dramatists and by the general completeness of all they did. As an observer, she remarks that since the death of so many of these older players the deterioration of the English stage has been very marked, and she says of the younger and minor actors of the day:

"Many of them seem to have no idea of the meaning of the great works they interpret, apparently know little or nothing of swordsmanship or of the arts of dancing, voice culture or elocution. They come upon the stage devoid of equipment and dramatic art, embracing, as it does, all the arts, and used as it is in many cases either to show a pretty face, to gain notoriety, or—and this is the only worthy object—to make a livelihood. As to realizing the seriousness of their art as an art, it is sadly evident that this does not enter their minds, they never having had an idea or standard set before them. Considering, therefore, the sufferings of the would-be actor, who must paint his pictures directly before the critical public, and who, unlike his brother of the brush, cannot sketch in or rub out what he has done in private; considering also what the public endures in witnessing his blind and oftentimes frantic efforts at effect, it would, indeed, be a charity to both to establish a state-aided theater and dramatic school. What an incentive these would be to conscientious work! How suddenly serious would become the great art of acting! Nothing but good would come of such a venture good to the public, whose amusement