



THE GREAT ALBANI, THE WORLD'S MASTER MAGICIAN AT THE GRAND

will be here undivided on August 21 and 22.

STAGELAND.

Joseph Murphy is spending his Summer at Atlantic City.

Low Docketter has a new song called "Everybody Works But Father."

Mme. Helene is to play French season in London this Winter for 20 weeks.

Marie Wainwright and Annie Russell are mentioned for the cast of "The Prodigal Son."

Frank Worthington has retired from "Mrs. Temple's Telegram," and sails this week for England.

Wright Lortimer will continue in "The Shepherd King" and a long season has been mapped out.

Pauline Hall is back to the vaudeville stage, appearing at Shea's Theater in Buffalo this week.

Alan Dale has become a contributor to the Cosmopolitan since it has been acquired by William R. Hearst.

McIntyre & Heath, in their new piece, "The Ham Tree," will start their season in Buffalo on August 21.

William Gillette will give a few performances of "Calder" in London prior to his appearing in this country.

Luis Glaser returned from Paris last Saturday. She will commence rehearsals at once of "Miss Dolly Dollars."

William Farnum, whose season recently closed in Buffalo, says he may give up stock work and star in a new play.

Blanche Bates is summing in San Francisco. She will remain here until September, when her season starts again.

Wilfred North has acquired the rights to "The Crossing" and will send it on tour with John Blair and Mabel Hunt.

Maudie Fealy is trying to land this week at Dorothy Vernon in "Dorothy Vernon of Haddon Hall." This is Miss Fealy's second week at Elitch's Garden in Denver.

Sousa is writing another comic opera. It is nearly five years since his last work was produced, and those who remember his "Hilde Knecht" may look for something good.

A play called "The Duffer" is to be produced in London at the Comedy Theatre by Woodrow Greenough on August 21. Charles B. Hartford should be secured to create the title role.

Mary Magnering is on the ocean, homeward bound. Her husband, James K. Hackel, has been detained abroad for another week, to settle up some minor details regarding a new play.

Jane Oaker has gone to St. Louis for a brief rest, to return to New York in August to resume with Wilton Lackaye. She will play the title role in "Tribby," in addition to her original part in "The Pitt."

Aubrey Boucicault intends to remain in Europe this Winter to play some jobbing engagements. His health has not been the best, so he is to undergo a course of treatment by a London specialist.

Nat Goodwin is said to have purchased a hotel in San Francisco at a cost of \$150,000. It is known as the Lafayette Hotel, and will probably hereafter be the headquarters of the theatrical people visiting that territory.

Max Flegman, Lillian Armistead and William Yernace have been engaged by John Corz to support Florence Roberts in "Ann Lamont," a new production by the Yernace company, which will be produced in Salt Lake City, October 2.

Wilton Lackaye's season opens in Duluth on August 11 and he will journey to the South through Texas, Oklahoma, and the "Pitt," "Tribby" and "The Pillars of Society." He is due for a New York engagement in February, appearing in his own dramatization of "Les Miserables."

R. B. Mantel will continue in classic repertoire, using "Hamlet," "Othello," "Richard III," and "Richard II," and will also revive "King Lear" and will occasionally use "The Daggers and the Cross." Marie Booth Russell and Harry Leighton are to be his chief support.

Reginald DeKoven and Frederic Ranken, who recently formed a partnership, have signed a contract with Henry W. Savage, which is of five years duration. The manuscript of a new American opera has been delivered and each year this new team will see at least one opera produced by Mr. Savage, and perhaps more.

John Hare, the well-known English actor, is to pay another visit to the Autumn of next year. He has signed a contract with Charles Frohman calling for a 30-week season, and he will use "A Pair of Spectacles," several of the Robertson comedies, "A Gentleman of the Road," and a new play by Sydney Grundy.

Word has been received from Robert Dixon that he is having a fine time in Europe, and furthermore that he must cut short his continental trip, because he is due to appear at the Savoy Theater in "Strongheart," the middle of August. Mr. Dixon will not use his new play this season, for he is booked for a tour in "Strongheart" to the Pacific Coast.

Thomas Dixon, Jr., has completed the dramatization based on his two novels, "The Clansman" and "The Leopard's Spots." The play, which will bear the title of "The Clansman," will have its first presentation in Norfolk, Va., on Thursday, September 21. It is one of the principal cities of the South, "The Clansman" will be brought to New York City.

E. H. Sothern sailed on the Cedric last Wednesday. He goes abroad by the direction of Charles Frohman, to secure special costumes for the Shakespearean production in which he and Julia Marlowe will appear next season. Miss Marlowe went aboard yesterday, and for the same purpose.

Mr. Sothern and Miss Marlowe will be seen in three productions next season.

W. A. Brady has made arrangements with the Harper Brothers for a dramatization of Mrs. Humphry Ward's latest novel, "The Marquise de M...". The play, which has reached an enormous sale, and heads the list of popular books. Miss George will play the part of Kitty Asher and the production will be made about Christmas time. The star's tour will open early in October in "Abigail."

William Collier is booked to appear in London in September in a revival of his old success, "The Quaker." Mr. Collier has made a big hit in "The Dictator," and has so endeared himself to the British public that his manager, Charles Frohman, deemed it advisable to keep the comedian in London during the Fall season. His stay will depend upon the success of the play. It is expected he will have a new company, as some of those who appeared with him in "The Dictator" are now on the ocean homeward bound.

"Fanny's Wolf," the poetic tragedy by Percy Mackaye, lately published by the Mammalian Company, was written as a commission to E. H. Sothern. Owing to his subsequent departure to act in the Shakespearean plays with Miss Marlowe, the staging of "Fanny's Wolf" is postponed. It is Mr. Sothern's intention, however, to produce Mr. Mackaye's tragedy at the expiration of his Shakespearean contract, and he is already making preliminary steps for its production. Manuel Klein is undertaking the music, and Mr. Karl, of London, the costumes.

Louis James announces his plans for the coming season. He will appear under the management of J. J. Coleman in sumptuous productions, "The Vision of St. Francis" and "Richelieu," complete in every detail, scenery, costumes and accessories, and supported by a company the equal of which, we are assured, has not been seen since the days of the 18th. He will commence these revivals at Fells Opera House, Baltimore, on Saturday, September 4, then will make an extensive tour of the principal cities, returning to the Broadway Theater after the completion of his tour. Louis Kleeschna has been played as a production on Broadway in almost a decade, and to the present generation should be a classic novelty and treat.

ing a very subtle character—even if they were not. The woman, with the light struggling fitfully into her soul, seemed like something a big new—something that was not there before.

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Mrs. Fiske herself would smile in a luxury of humor if she could see the almost burlesque imitation of her own work that is offered by Miss Leah Ashwell, who plays Leah here. It is really droll enough for a musical comedy specialty. Dion Boucicault, who staged this piece in London, and who probably saw Mrs. Fiske in New York, must have told Miss Ashwell what to do. I can imagine him saying to her: "Rattle away, dear girl. Be indistinct. Stutter through your role and slur all points. That is what Mrs. Fiske did."

A Burlesque "Leah."

AND Miss Ashwell evidently responded. Her work last night reminded me more of Mabel Fenton's parody of Leah than it did of Mrs. Fiske's performance. The eccentricities of the Manhattan star were all curiously reproduced, but Mrs. Fiske's soul—and never have I been more thoroughly convinced of the existence of that soul than I was last night—was entirely absent.

The result was that Miss Ashwell was the weak spot in an otherwise admirable performance; that, to my mind, she absolutely "queered the show"; that dominant and subtle, Mrs. Fiske stamped herself once more as an artist of wonderful resources.

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may be hyper-criticism, for Warner is a sterling actor, and his Kleeschna had various golden features. But it was not the simple, touching, significant sketch that Mr. Cartwright got right.

Again a New York actor that had a walk-over in "Leah" was William B. Mack, who played Schram. Here the role was done by William Devereux, who missed every point. Young Mr. Mack was, in my opinion, one of the most striking features at the Manhattan Theater, and the weakness of his London substitutes was glaring and almost pitiful.

The role of Raoul, New York by Arthur, was capably done by Herbert Warner. This is the other instance in which New York was equalled in this London production. The small roles were badly done; the old General, in the hands of J. G. Grahame, was a guy, and Miss Mary Barton, a gyp.

In the second act the curtain was lowered once, between the ousting of the lights in Paul Sylvain's study and the entrance of Leah. I can't remember that this was done in New York, for it seemed unnecessary and inartistic. Possibly it was looked upon in the light of a modern improvement.

London seems to have taken kindly, but not enthusiastically, to "Leah Kleeschna." That the play has qualities that bore is unmistakable—in London. I dare say it was Mrs. Fiske herself who crushed out the dullness of the place in New York. I have heard it rather roughly commented upon here—in an unofficial way. Certain it is that London does not look upon it as we did, in the light of a racy gem in a dark atmosphere.

Mrs. Fiske gave it the one uncanny touch that it needed. Much of "Leah Kleeschna" is really "Leah," it is a drama lurking in the shade of the artifice. It is common crime masquerading as a study of criminology. I realized that when I saw it in New York, but Mrs. Fiske deadened the pain—Alan Dale in the New York Journal.

WHY THE OAKS ATTRACTS

New Features Are Constantly Added to Interest the Public.

It has been established as a fact that the people of Portland and vicinity will pay freely and eagerly for fun that is clean and honest, and that is why "The Oaks" is breaking the record in attendance of any amusement enterprise or resort ever established on the Coast. Fred S. Morris and William H. Hurlbut, of the Oregon Water Park & Railway Company, are making strenuous efforts to offer to the patrons of "The Oaks" the best that money can secure to entertain the crowds that daily visit their popular resort.

In addition to the new features that the public is already familiar with, the Ferris Wheel is now in operation, and in a few days the magnificent Giant Wheel Flying Machine as well as the latest novelty in Mid-Air Slide, will be open to the public. There is not an objectionable feature permitted upon the grounds of "The Oaks" upon any condition whatever, and there is a large force of paid officers constantly in attendance to care for the safety and comfort of people in the crowded hundreds of mothers with their children. The advantage of the beautiful lawns and cozy Summer-houses, and luncheon parlors have become a positive fact. One of the favorite spots at "The Oaks" is the veranda and roof gardens of the Tavern. It is the only place of its kind in America built out on the water.

Manager Friedlander is planning a great children's festival, to take place shortly, and many novelties will be introduced new to the Coast, that will delight the boys and girls.

The great Pain's pyrotechnic spectacle, "The Last Days of Pompeii" will, however, be the greatest sensation of the year. Nothing approaching these magnificent midsummer night spectacles and fireworks displays has ever been conceived by the modern spectacular genius, and until the present season the opportunity of witnessing the high art of pyrotechnics was confined to comparatively few of the largest cities on account of the enormous expense involved in the production.

The date will be for the opening night, Monday, August 28.

BEST-LOVED MAN.

President Blushed at Compliment of Pretty Woman.

New York World.

Through his fine coat of tan, through his very evident fatigue, President Roosevelt blushed yesterday afternoon—blushed so that all in the great Ocean Grove, N. J., auditorium might see—with spontaneous pleasure at the pretty compliment of a pretty woman.

He had withstood the shouting thousands who hailed his arrival at the depot. He had raised a deafening cheer when cheer after cheer rose on his entrance to the packed house where 11,000 people had awaited him for an hour. He had been genuinely touched by an enthusiasm which might have been second to none so close a man in the way of ovations.

But it remained for Miss Katharine D. Blake, of New York City, to give him the little thrill of delight which set the seal upon one of the happiest ceremonies to which the President has been a party.

The principal of Public School No. 6, and one of the most prominent women in the National Education Association, she had been chosen to second the welcome to Mr. Roosevelt, proposed by John H. Kirk, of the State Normal School of Kirksville, Mo., and Miss Blake, being a woman first, and a teacher after, greeted him, "not as President of the United States, but as the most popular, the best-loved man in all the whole round earth."

She said it with the lovely smile of a charming and graceful woman.

Mr. Roosevelt sprang to his feet, his face one glow of pleasure, seized her hand and arm and drew her forward, holding her there while the crowd went mad.

"It was too much—too much," he said for her ear alone.

"It was true," responded the happy Miss Blake.

It was impossible to check the din for many minutes.

THE BABY AT THE GATE.

Old Dame Ragin' whispers gossip Of my neighbor 'cross the way. Little friendly, little kind, Of the things that people say: That he's very fond of pleasure, And his hours are very late! She should know, for my neighbor Greet the baby at the gate.

She should see the little toddler Keeping watch each afternoon, And should note her eager glances When her mother says: "Real soon!" In me it strikes a tender chord As I sit and meditate To behold this reviled creature Greet the baby at the gate.

I know not where the faults may be, Of this neighbor 'cross the way. But I believe his heart's all right. As reflected day by day, And though sad memories arise— I have lost both child and mate— Oh! I love to see my neighbor Greet the baby at the gate.

M. F. SALLAGHER, M. D.

Hide and Seek.

Leslie's Magazine. Said the monk with the club, in his pride, "My steed is a corker to ride; I call him Assurance— For he leaps assurance."

He chafes at the weight of his Hyde.

KOLB and Dill go on breaking records at the Marquam and there is no sign of a diminution of their popularity. Last week's audiences were equal in size to those of the first week of the engagement. Tomorrow evening they will commence their seventh week, appearing in "L. O. U." on Monday and Tuesday night. Wednesday night they will present a double bill "The Skindicate" and "Kolb and Dill's Kindergarten," which will continue during the remainder of the week. Following Kolb and Dill at the Marquam will come McEwen, the hypnotist, for a week and then the regular season will be inaugurated by Ezra Kendall in "Weather-beaten Benson."

The Belasco players did themselves splendid credit last week in "Carmen" and Manager Sackett set a new mark for stock productions, nothing being spared to make it beautiful and effective.

The role of Carmen was admirably played by Miss Moore, and Eugene Ormonde has seldom been more favorably put forward. The Belasco was heavily patronized. Commencing Monday night the bill will be "Lady Bountiful," one of Pinero's best and most successful plays.

TWO NEW BURLESQUES.

"The Skindicate" and "The Kindergarten" by Kolb and Dill.

"The Skindicate" and "Kolb and Dill's Kindergarten" will be the great double bill presented by the German comedians Kolb and Dill at the Marquam Grand Theater, commencing Wednesday evening, August 7. That Kolb and Dill and their company have made themselves popular goes without saying. Their vocal admirers will have ample opportunity to come and see them in an entire new portrayal of characters different from what they have seen them in. These musical travesties are brought up to date and all the music is fresh from the publishers. The amusement seeker who is looking for diversion will find it. The burlesques are filled with comical situations and funny sayings. There will be vocal surprises by Miss Mason and Tom Perse, who seem to have this city finally at their mercy. They will render a budget of new and catchy songs that will soon become popular. Kolb, Dill and Dill will, no doubt, keep the audience in a high state of hilarity with their amusing German characters. It will be worth the price of admission alone to witness the one scene where Kib, Dill and Dill endeavor to make a contract for the purchase of an automobile old when Miss Vidot impersonates. Miss Vidot has won the praises of the press and public, both here and last season, with her excellent impersonation of the doll. Her doll songs, with the assistance of the beauty chorus, is one of the delights of the evening. Both travesties are full of good music and sprightly dancing. Kolb and Dill have taken a high place in the hearts of the amusement goers of this city and are leaving nothing undone to prove themselves worthy of their many admirers. "L. O. U." will be the bill Monday and Tuesday nights, August 7 and 8. "The Skindicate" and "The Kindergarten" the remainder of the week beginning Wednesday. Seats are now selling for the entire week.

"LADY BOUNTIFUL" THIS WEEK.

Pinero's Best Play Will Be Presented by Belasco Stock.

One of the most notable stock productions ever seen in this country will be offered at the Belasco this week, commencing tomorrow night. The company has been working industriously to give a faultless performance of the piece, and the scenic staff has excelled itself in mounting it. Manager Sackett presents "Lady Bountiful" to his patrons with great pleasure, and guarantees it as one of the best dramas which he has yet given the Portland public.

This play itself is considered by many critics to be Pinero's best, written in the vein which has made "Sweet Lavender" a classic. It is not a problem play, and is pure and wholesome in dialogue and situation. It treats of various phases of English high society and sparkles with brilliant epigrams.

The Belasco management is especially fortunate in securing this notable drama, for it has not heretofore been produced by stock companies. This effort in get-

ting "Lady Bountiful" is characteristic of the enterprise which has made the Belasco famous as a household word as standing for the very highest form of theatrical catering.

The Portland theater of the firm is its particular pet, and has everything that will strengthen the confidence of the people in the Belasco as the finest home theater in the West.

"Lady Bountiful" will prove to be one of the most popular offerings of the season, and theater-goers should take no chances of delay, but should secure tickets at once.

ACHIEVE PERMANENT SUCCESS.

Pupils of Rose Eyring Attain Where Superficially Instructed Fail.

It is easy to secure a mere precarious foothold upon the stage or platform, but a very different matter to scale the heights of the profession. Genius alone will not suffice for this ascent. Hard work and judicious training are essential prerequisites, and many promising aspirants fall by the wayside because they are superficially instructed by tyro and not encouraged to work.

This is not the case with those instructed in elocution and stage work by Rose Eyring, unanimously acclaimed by veteran managers as the greatest teacher of dramatic art in the profession. Mere surface work—skimming—is not tolerated by her. Beginning with the alphabet of the art, pupils of Rose Eyring are thoroughly grounded in the little things before they are allowed to undertake great ones, and compelled by her own energy to steep themselves in their work. As a result, her graduates are always well received on the stage and never fail to secure the highest emoluments and honor their ability permits. Arrangements for instruction can be made at 718 East Burnside. Phone East 2250.

Great Hypnotist, McEwen, Coming.

The king of all hypnotists, mind readers and entertainers, the great McEwen, will be the attraction at the Marquam Grand Theater for one week, August 21, following Kolb and Dill.

HITS AT THE BAKER.

Famous Minstrel Troupe Will Remain With Entire New Show.

By popular demand the Hanvey and Boyd minstrel have been retained for another week to head the Baker Theater's bill. Accordingly another week in the way of a vaudeville treat will be offered by that popular playhouse.

The Hanvey and Boyd aggregation has more than made good in Portland. It has literally taken the theatergoers by storm. The jokes are good and there are several of the best voices that have been heard in Portland this year or last either for that matter. Louis Hanvey, Turkey, Boyd and Ben Denley have made an impression which will always insure them a ready welcome here. Their support is also strong throughout. Their bill for the following week will be entirely different from that of the past week. There will be new jokes, new songs, and in fact an entire new show with new effects, scenery and hits. The vaudeville acts which follow the minstrel show have all been changed and several clever players have been secured. Notable among these are Gerome, McDonald and Gillespie, acrobatic comedians, introducing the original trick cottage—a great comedy act for young and old. The concluding performances of the old bill will be given today.

THE GRAND'S NEW BILL.

Feature Acts of Vaudeville Will Be Seen at This Theater.

With the matinee tomorrow, the Grand will present a programme of vaudeville feature acts that have been assembled from the foremost vaudeville centers of the country. The booking office of the Grand in Chicago and New York enable the local management to secure acts that otherwise could not be tempted to leave the East.

A glance over the following list of specialty artists will give an idea of the high order of merit maintained by the Grand and will show that the Grand for this coming week will have a vaudeville entertainment never equaled in Portland in the past. Albini is the headliner. In selecting him for the feature act of the week a good stroke was made, for Albini is ac-

knowledgeable as the greatest of modern magicians. His tricks and feats are entirely different from those of all other in his line, and although he is rehearsed, no other magician has ever been successful in duplicating the success achieved by Albini. During his engagement at the Grand, Albini will change his act every evening and no two nights will he perform the same feat. This will make his turn a constant source of delightful wonder.

Nellie McGuire is a character artist and there are few if any better in the business. McGuire and Mack have a comedy sketch filled with laughter and foolishness. Ahern and Baxter are acrobats who perform eccentric stunts and manage to do things no other acrobats can do. Onslow and Garnett are a team of comedians who appear in a comedy sketch reeking with mirth, melody and novelty. Fred Purinton will sing "Like a Star When It Falls from Heaven," and the Grandiscope will flash "Moon Lovers" and "A Scholar's Breakfast."

The shows today will be from 2 till 11 P. M. If the weather is threatening, otherwise the performance will be one matinee and two night shows.

FINE BILL AT THE STAR.

Sensational Features Head This Week's Vaudeville Programme.

Develo will be the headliner at the Star on the bill starting tomorrow afternoon. His performance consists in riding a bicycle on the side of a perpendicular wall. The wall descends a circle, and it is within its diameter that the daring performer accomplishes this most wonderful feat at breakneck speed. The performance is much more dangerous than looping the loop, and other bicycle stunts of a similar nature. The cage is so constructed as to permit a clear view of what is going on within.

Besides Develo, there are other headliners on the bill which includes the Bending Bomb, who makes his first and only appearance in Portland. The act is of the sensational kind, and is very entertaining. Gaston & Harvey are two clever performers who will make themselves up as scarecrows and present an act full of fun. Gaston is a clever young comedian, and is full of original ideas. Massoney and Wilson are two of the girls who have pretty voices, sing sweetly and make themselves very attractive by rich costuming.

Richard Henry Miller is a mimic imported from Berlin, and does an entertaining stunt in imitating different characters. The change of bill is complete and will include a new singer in Roy McBrain, whose splendid voice has made for him many admirers in Portland. Mr. McBrain's introductory number will be "Down Where the Mississippi Flows," a

sentimental ballad with beautiful illustrations, pretty words and sweet music. And last but not least, the Staroscope deserves a mention. It will show a set of the latest Edison pictures of the amusing order, with "The New Sleeping Car" as its principal subject. The bill has every appearance of being a good one and should test the capacity of the house.

VOLO, THE VOLITANT.

Wonderful Midair Exploit of Arching an Aerial Abyss.

The feat is most certainly an extraordinary one. When it was first presented in Paris it immediately became the subject of talk throughout the city, and was pronounced in that birthplace of surprises as the most novel, dangerous and thrilling ever seen.

The marvelous feat, while one of many new ones presented this season by the Barnum & Bailey Greatest Show on Earth, is quite different in its character from all others. It is far and beyond a greater act than looping-the-loop, which fascinated the public when it was presented in New York, for whereas the latter is absolutely without parallel on earth, the heroic act makes a circuit of the loop at lightning speed, in this newest and most fearful exploit, the rider flies on his bicycle through space a distance of 400 feet, the only support of his wheel being the air itself. For, as the name implies, there is a wide abyss, which yawning gulf the daring operator has to pass over. He first dashes nearly down a precipitous plane, gathering momentum as he descends, and in sufficient quantity to cause him when he reaches the wide-open gap to fly across it, reach opposite side, when, whirling with meteoric speed, he safely finishes the course and dashes to the opposite side. The feat is stated to be of a soul-stirring character, and to be absolutely without parallel on earth. There are several of these thrilling and highly sensational episodes which punctuate the three hours of performances of the great show. And