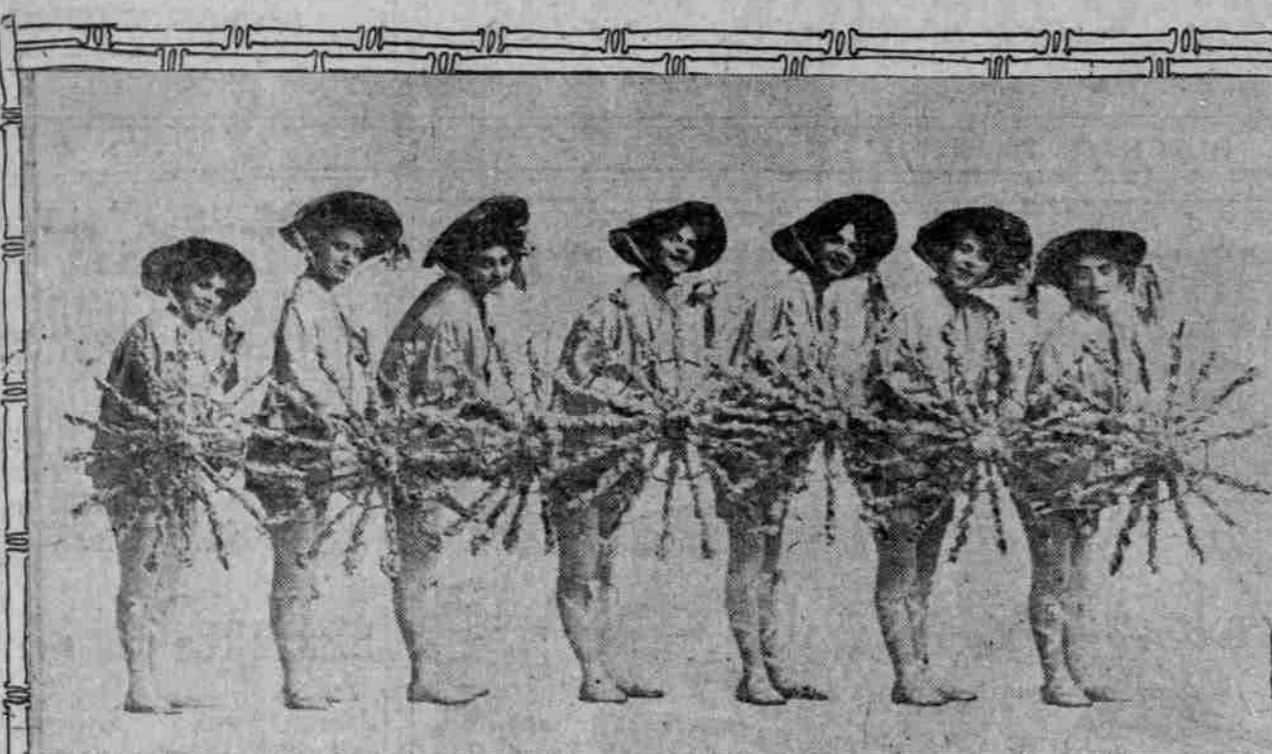


ON THE STAGE



SOME OF THE MANY PRETTY CHORUS GIRLS IN THE MUSICAL COMEDY "THE MAYOR OF TOKIO" AT THE HELLIG.



MISS EILEEN ERROL IN "A MESSAGE FROM MARS" AT THE HELLIG.



BESSE SYLE, AS SLATTERY, IN "THE COWPUNCHER" AT THE EMPIRE.

THERE was all the spice of variety that could well be crowded into such a period at the various theaters last week. "In Old Kentucky" and "The Time, Place and Girl" at the Hellig; "Robin Hood" at the Marquam; "All on Account of Eliza" at the Baker; "The Choir Singer" at the Empire; "The Girl I Left Behind Me" at the Lyric; "The Girl Engineers" at the Star and vaudeville at the Grand and Pantages. Besides all these, there was the incomparable Sousa and his band at the Armory.

Tonight at the Hellig comes "The Mayor of Tokio"; this afternoon the Baker players will open in "In the Palace of the King." "The Cowpuncher" will be today's matinee offering at the Empire and "The Shadow of the Gallows" at the Star.

At the Marquam the Californians will give their concluding performance of "Robin Hood" tonight. The theater will be dark tomorrow night, but will reopen Tuesday with the San Francisco Opera Company in "The Idol's Eye." At the Lyric, "The Girl I Left Behind Me" will be repeated this afternoon and night, the bill changing to "Beacon Lights" tomorrow night. Vaudeville continues, as usual, at the Grand and Pantages.

The bookings at the Hellig indicate some good things in store for us soon. Next Friday afternoon, Mand Powell, the brilliant violinist, will be heard in a matinee recital; Friday night, "A Message from Mars," which created such a furore here in this city, will return for three performances. It is one of the most unique and interesting of recent plays. "Checkers" and "The Three of Us" follow; the latter being one of the big New York successes of last season. Still a little later on Olga Nethersole will be here for a few performances in repertoire.



SCENE FROM "IN THE PALACE OF THE KING" AT THE BAKER.

"IN THE PALACE OF THE KING"

Splendid Production of Viola Allen's Success at Baker This Week.

By far the greatest thing in the way of a stage production the Baker Company has offered this season so far is Stoddard's dramatization of F. Marion Crawford's famous romantic novel, "In the Palace of the King," which, after several weeks of preparation will go on the boards of the Baker this afternoon and continue for the week.

From a scenic and costume standpoint, it has few, if any superiors on the modern stage, and the story is full of dramatic intensity and historical interest. It deals with court life in Spain in the sixteenth century, and the plot circles around the four principal characters, King Phillip the Second, his half-brother, Don John; a young maid of honor—the beautiful Donna Dolores, and Ana, the King's favorite. The play opens on the eve of All Saint's Day, in the year 1570, and Don John is returning from grand victories over the Moors. The King, wearied of his favorite, the Princess Ana, is plotting to win Dolores, who loves Don John. He is also fearful and jealous of his half-brother, who is heir to the throne. Ana schemes to kidnap Dolores, but the plot fails, and subsequent scenes involve an attempted elopement, and a murderous assault by Phillip upon his rival, which results in the supposed death of the Cardinal De Torres, who has intervened.

Don John assumes the guilt of this crime because of his love for Dolores, and to uphold the honor of the throne. He is condemned to death. Dolores, having witnessed the murder, makes futile appeals for justice, and at last, in great desperation, confronts Phillip before his entire retinue, and charges him with the crime. She threatens, unless her lover is released, to fire the whole of Spain to revolt. The crazed King pretends to yield, and the announcement that the Cardinal still lives, compels him to redeem his promise, and the approaching nuptials are heralded to the court. Beautiful, interesting and fascinating to the highest degree is this great play. The cast will be as follows:—Robert Homans Phillip II, King of Spain; William Webb Cardinal; Louis De Torres; Earl De Deira; Antonio Perez; James Gleason; Miguel De Arce; James Gleason; Adelia; Donald Bowles; Captain De Mendoza of the King's Guard; Bill Don Lopez Zapata, a poet; William Gleason Don Manuel; Howard Hanson Don Jaime; Miss Fay Blanton Don Rodrigo; Miss Louise Roberts Master of Ceremonies; R. E. Bradford Pedro; Stafford Warren Diego; Samuel James Alzo; W. E. Hoiser Eudaldo; H. Hoaman Ana, Queen of Spain; Miss Louise Roberts Anna De la Cerda, Princess of Eboli; The Duchess of Alva; Mrs. Roy Bernard The Dowager Duchess of Medina Sidonia; Mmie. La Comtesse de Baume; Miss Lucile Webster.

MUSICAL COMEDY TONIGHT

"The Mayor of Tokio" Begins Four-Nights' Engagement at Hellig.

Beautiful scenery and gorgeous costumes are features of the new farcical opera, the best Richard Carle has ever written, "The Mayor of Tokio," that will be seen at the Hellig Theater, Fourteenth and Washington streets, tonight (Sunday), Monday, Tuesday, Wednesday nights.

The pink and white parol of gay Japan never seems to lose its property of casting rose lights over a couple of hours of dance, dialogue and song. Mr. Carle's new Japanese sunshade covers a corpulent Tokio Mayor and his charming daughter; a disagreeable middle-aged Minister of State, who insists upon marrying that daughter; an explosive Russian, with a bomb; a pretty American girl, and last, but not least, a stranded American opera troupe, much the worse for wear, on their way home from Australia. This forlorn band of Kidder's Consolidated Komiques consists of Marcus Orlando Kidder, the exuberant but penniless impresario; a wardrobe mistress of uncertain age, with deep furrows in her face and disposition; a tenor, a song-book boy; a soubrette and a bedraggled peanut ballet.

Happily they are all taken for princesses and princesses in disguise by the cheerful Tokians. There is a bit of a plot. The Mayor's daughter, the Princess Olot, falls in love with the tenor of the Komiques, and, of course, he really isn't a singer at all, says for the time being—until his wealthy father, an American, turns up with the steam yacht in time to see the end of the last act. The story swings along easily while gorgeously dressed Jap men and maidens trip about and form pretty backgrounds for songs and specialties. The music is said to be particularly bright, tuneful and catchy, the work of W. F. Paters, Mr. John E. Kearney is seen to decided advantage in the role of Marcus Orlando Kidder, his unctuous and grotesque drolleries keep the ball of fun rolling at high speed during the performance. A special price matinee will be given next Wednesday. Seats are now selling at theater box office for the engagement.



Grand Theater will serve to its patrons for the five nights commencing Tuesday night, October 22. The intention of the management was to have the San Francisco Opera Company follow immediately upon the heels of the Californians, but owing to the fact that the powers that be kept the San Francisco Opera Company to the very last minute in Los Angeles it was necessary to postpone the opening until Tuesday.

The company will arrive early Tuesday morning from Los Angeles with their gaudy, eral cars of scenery and costumes. The distance between Los Angeles is some 1122 miles, but notwithstanding that Bakersfield, Fresno, San Jose, Stockton, Sacramento and other good towns are on the direct route the manager of the Frisco singers preferred to put in all of his open time in Portland. Adva Herndl, Arthur Cunningham, George Kunkel, Edilian Raymond, who made many staunch friends on the occasion of the last engagement of the company will be given the reception usually tendered artists who have "made good." Daphne Pollard, the dainty soubrette, Eugene Wiener, the tenor, the possessor of a truly beautiful voice and the best acting tenor on the stage, William Blaisdell, the celebrated comedian will make their first bid for popularity before the Portland public.

The beauty chorus as has always been the case is a feature of the San Francisco Opera Company. The opening opera "The Idol's Eye," served Frank Daniels as a starring vehicle for many seasons and there was considerable mention made of the fact that last season he contemplated shelving "The Tattooed Man" and making a revival of "The Idol's Eye." The book of the opera is by Harry B. Smith and all lovers of amusement remember "Hoot, Mon, Hoot," and "Everybody Hold On," as well as the many other clever lines. The music by Victor Herbert does that composer justice and the stage director and musical director have interpolated numbers wherever they are deemed necessary.



MISS ELIZABET FALE IN "THE SHADOW OF THE GALLOW" AT THE STAR.



SCENE FROM "THE IDOL'S EYE" PRESENTED BY THE SAN FRANCISCO OPERA CO. AT THE MARQUAM.



THE JESSIE KELLER TROUPE AT PANTAGES.

schedules, but the company accepted the lower schedule in this city as the business of last Summer proved satisfactory. Seats are now on sale at the box office. The matinees will be given on Wednesdays and Saturdays. After the five nights of "The Idol's Eye" comes "The Highwayman" for the week commencing Sunday night, Oct. 27.

Last Times for "The Girl." This afternoon and tonight the Lyric Stock Company will repeat for the last time its splendid success in the thrilling military play, "The Girl I Left Behind Me." See the great garrison scene in which the post is besieged by thousands of hostile Indians and finally rescued by the troops brought by the hero to relieve his sweetheart and the others of the little party.

"THE COWPUNCHER," EMPIRE

Hal Reid's New and Brisk Western Melodrama for the Week. "The Cow-Puncher," a Western drama by Hal Reid, under the direction of W. F. Mann, opens a week's run at the Empire this afternoon. The action takes place in Arizona, and tells a charming story of much power and deep heart interest for whose interpretation an excellent company has been engaged. "The Cow-Puncher," Tom Lawton, represents the fidelity, truth and integrity of the native Arizonian, who defends the girl he loves against the treachery, perfidy and scoundrelism of several bad men headed by a renegade Mexican, Carlos Mendoza. John Graham, the owner of a ranch, dies and leaves his sister Geraldine, who is attending college in the East, his sole heir. Carlos Mendoza and Denver Dan, two cattle rustlers, plan to run off her cattle and steal the girl, but Lawton manages to frustrate their plans and finally, after a pretty love scene, wins the girl and fortune. Lutechia Cordova, Carlos' cast-off sweetheart, is a strong portrait of a girl whom love has blinded into villainy. Little Ann Slattery, a Bowery wail adopted by Tom Lawton, is a lovable character, within whose breast the pure sands of golden womanhood are seen clear and bright. Tacoma

Tim, a native of Ireland, and Spokane Ike, are two characters who see the bright side of life, always ready with a