

The Stage

Hoyt's "A Texas Steer" was as welcome as ever, although many of those who saw the play at the Marquam last Friday made its acquaintance several years ago. A good story can bear telling twice, and this is the case with "A Texas Steer." It is a good American classic, and its clean fun and insight into politics at the National capital accounts for its steady popularity. The company presenting the play was a most-capable one. The same cannot be said of "Where Is Cobb?" an alleged farce played at the Marquam during the earlier portion of last week. Many of the company were crude, and the farce is of no merit. Forget it.

Raymond and Caverly, German comedians, are the stars at the Empire, and people laugh all the time they are on the boards. Their outlandish Teutonic mistakes with English are most amusing. The Newmans do a neat singing and dialogue act, and Lea Durbyelle is making many friends by her really clever shadowgraph pictures. Arthur Hahn, the Australian basso, met with a good reception. It would be an improvement if he put more action into his songs.

Rainy or threatening weather did not deter people from patronizing Shields' Park, and this certainly shows the popularity of the vaudeville show Mr. Shields presents. Mrs. Grace Walton Hayne, elocutionist, had a trying ordeal all week, and she came out of it with credit to herself. She has a clear, well-modulated voice. Rose and Swain, Dutch sketch artists, are original and clever. "A Widow's Courtship," by Roselle and Rostelle, was well acted, and the polycope pictures were unusually good.

"The Legion of Honor," for which William M. Russell has the Western reproduction rights, did a good business all week at Cordray's. It is one of those good, old-fashioned plays that one really likes to see now and then, and it is well constructed, being filled with strong situations. The Mordant-Humphrey Company is a meritorious combination and they will do well on the road. Mr. Mordant gave a dignified portrayal of the aristocratic Raoul de Lignieres, and Ole Humphrey showed herself to be a finished, resourceful actress in playing the part of Elsie. The end of the bad man of the play is a highly dramatic one, and it would be better, from an artistic point of view, if the fencing were more prolonged.

BAKER THEATRE OPENS TODAY.

Nell-Morocco Company Presents

"In the Palace of the King."

A repertoire most astonishing in its brilliancy is announced for presentation during the coming engagement at the remodeled Baker Theater by the Nell-Morocco Company, which begins this afternoon. Two of the plays announced have been seen in Portland at \$2 prices, but most of them have never been given here, yet they have been foremost among the high class stage successes of the past two seasons. The personnel of the organization, that comes direct from San Francisco to this city, is a most capable one and, as the company carries two of its own scenic artists, some most elaborate and superior dramatic entertainment may be confidently expected.

The first play that will be offered will be Lorimer Stoddard's dramatization of F. Marion Crawford's historic novel, "In the Palace of the King." The incidents of the charming story occur in Madrid.

Donna Dolores, the daughter of a Spanish grandee, is in love with Don John, a half brother of King Philip II. The play opens with that royal prodigal jealously awaiting the return from the Moorish war of his half brother and heir to the throne.

The King, wearied of his favorite Ana, the Princess of Eboli, determines to destroy the brave Don John and possess Donna Dolores for himself. Ana, realizing her waning power, obtains royal consent to kidnap the girl, but her schemes fail. After futile appeals for justice Dolores, who has been a secret witness to the supposed murder of Cardinal de Torres, by the King himself, confronts Philip, fiercely charges him with the crime, and boldly threatens that her voice shall fire all Spain to revolt. Craven that he is, the King pretends to yield, and the timely announcement that the cardinal still lives, compels the King to redeem his promise, when the approaching nuptials of the happy lovers are heralded by the court.

Among those in the great dramatic organization that has been pronounced by the San Francisco press as the best dramatic company that has ever played in high-class repertoire are: Miss Lillian Kemble, Charles Wyngate, Thomas Oberle, Miss Adora Andrews, Frank MacVicar, Miss Elsie Edmond, Fredrick Sumner, Phoebe McAllister, H. S. Duffield, Wilfred Rogers, just here as leading man with the "Barbara Frietchie" Company; Florence Oberle, Miss Della Buckley, Joseph Dailley, H. S. Glinn and several others. There will be matinee Sundays and Saturdays.

"BURIED AT SEA."

Powerful Melodrama Opens at Cordray's Theater Today.

"Buried at Sea" commences its week's engagement at Cordray's Theater at the matinee this afternoon. The plays thus far given at Cordray's Theater this season have been sufficiently varied to please all classes of theater-goers. The season opened with a clever rural comedy, which was followed by a high-class play, "The Legion of Honor," and this will be succeeded by the powerful melodrama, "Buried at Sea." The following, which is taken from a Sacramento Union of recent date, when the play was produced there by the same company that will be seen in it at Cordray's Theater this week, gives a very good outline of the play:

"The Clunie household had a very enthusiastic audience last night, that applauded the new drama, 'Buried at Sea,' to the echo, and ordered the curtain up at the close of every act. No play in recent years has been staged so enthusiastically as the one now on at the Clunie. The scenic effects are very superior, and at least one is a crown of scenic art, namely, Trafalgar Square by night, with its historic lions at the base of the shaft in honor of England's great sea warrior. The play 'Buried at Sea' may not be considered, from a literary standpoint, as worthy much attention, yet it has some very cutting, witty and nice epigrams here and there. But as a powerfully sensational play, appealing to the sympathies of the audience and painting in vivid colors the scheming adventures and the conscienceless villain, who administer poison in order to win a fortune, with a woman whom he pretends to adore, solely to possess her wealth, it is a strong and exciting drama. It is absurd to say there are no such people as the play brings to the front. There is no month in which news dispatches do not reveal to the public just such people and schemes; murderous plots and poisoners' plans, promoted by jealous women, avaricious rascals. That the dramatist makes the black-hearted of

his play tell the tale of their villainy and reveal to the audience their plans of rascality is only conventional method. Thus far, then, the play runs level with probability and custom in dramatic recital. To dispose of the lover of the heroine and thus clear the way to her fortune, an inventor defrauded by his partner and arrested on a false charge by the latter, is set upon by the villain, posing as the friend of his victim, to whom he administers slow poison, until apparent death ensues. Neither is this improbable. It is of record that precisely such methods have been pursued by murderers, and for precisely the same reasons. It is when we come to the incident of the sensational scene of a burial in midocean, the revival of the supposed dead, and his rescue by contact with a keg, which he grasps, that the improbable seems to dominate. This same keg, out of a whim of fancy, the poisoner has charged with a message and cast overboard, to learn if such hot-sam ever reached shore. But such message-buoys and carriers have frequently been cast over by shipwreckers, with just as little reason, and many a joke has

been perpetrated by such means. From that on the play, by easy and natural channels, reaches a legitimate conclusion, though it halts here and there and has some most absurd situations, atoned for largely by the dialect, wit and the merry humor of three of the principals in the drama. On the whole, then, 'Buried at Sea' is a novelty, not gravely improbable, certainly very sensational, and assuredly winning the favor of the 'critics aloft,' who revel with delight in applauding virtue and in whistling vice and crime down to punishment."

FROLIC OF FUN AT EMPIRE.
New Vaudeville Bill Opens at Popular Theater Tomorrow.
Never was more fun let loose upon a vaudeville stage than is promised by the new programme of the Empire Theater, which opens on Monday night, September 14. It is a combination bill that introduces many clever sketch teams, fun-makers, songsters and acrobats, and will certainly afford the evening's enjoyable entertainment which the Empire patrons have become accustomed to.

A comedy act that borders on the phenomenal is the German dialect turn of Raymond and Caverly, whose work has made the hit of the season in amusement circles. These two brainy performers have been engaged for another week and will appear in an entirely new act, extraordinarily ludicrous, which is expected to make a new smile record in Portland. The Yerkes, a team of contortionists, are somewhat of a novelty, if only from the fact that they are a man and woman doing a double turn of this character. Contortionists usually work by themselves, as it is difficult to find two partners whose feats do not duplicate each other to some extent. The Yerkes are booked for many interesting tricks. Walter H. Oakes, the bag-puncher, is another new attraction, and the tattoo he beats on the leather ball will win him many friends. Oakes introduces many novelties into his turn, such as punching the bag to various kinds of music, under different colored lights and in the dark. Bandy and Wilson are a team composed

of a stinging and dancing soubrette, and Bandy, a man who does not know what to do with his feet. As Bandy is the fastest soft-shoe dancer that has been on the Coast this year, the difficulty he has with his feet may be relied upon to afford the audiences much amusement.

"Maguire's Troubles" will afford the Kellys a chance to show what they can do, and as the team has a reputation for being breezy and absurd, the sketch will probably evoke continued applause.

The Newmans are still another duo of performers who do a little of everything that is crisp and frivolous. They do everything well and are undoubtedly clever entertainers.

The basso profundo notes of Arthur Hahn, the Australian singer, will charm all lovers of really good music, and he has chosen some new and excellent songs for the new programme. Joe Sullivan, a monologist, and other attractive specialties complete a well-balanced and attractive bill.

"THE CHAPERONS" TOMORROW.
Successful Musical Extravaganza to Be Presented at the Marquam.
The first of the big musical comedies to be seen in this city during the present theatrical year will be "The Chaperons," which is announced for presentation at the Marquam Grand Theater tomorrow (Monday) night for an engagement of four nights with a special matinee Wednesday at 2:15 o'clock.

This extremely successful musical extravaganza is now in the third season of its successful career and for the first time visits the Pacific Coast country and the South. It comes here with the unqualified indorsement of the East and Middle West and has to its credit a long and successful run at the New York Theater on Manhattan Island.

Many of the bright particular stars who have aided in building up the reputation of the piece are still with the organization, and a company of unusual strength is promised. The cast will be headed by the well-known comedian, John G. Sparks, and the laughing and talented soubrette, Miss Mabel Hite. Miss May Booley, W. V. Struss, Arthur Earnest and many other well-known musical comedy people are members of the company, which in its entirety numbers 20.

There will be a large choral contingent and a bevy of bewitching "show girls." In a musical way "The Chaperons" is one of the most tuneful of the offerings of the day, and in a scenic way it is said to be elaborate in the extreme. Seats are now selling for the entire engagement.

SHIELDS' CLOSING TONIGHT.
Grace Walton Hayne Makes Her Last Appearance—Big Double Bill.
Despite unfavorable weather and big opposition, Shields' Park closes its gates tonight on the most successful season it has enjoyed. The cash profit may not be as large as that of last year, for last season the improvements were primitive, while this summer several thousand dollars were spent in fitting the park with a fully equipped stage, a large balcony and seats.

Last year the park did not miss a single performance from July 4 until September 12, while this year rain has interfered at least a dozen times.

The class of entertainments this Summer have been far superior to the preceding season, and the privilege of sitting out in the open enjoying a good cigar and a similar show was an enjoyable treat for the men.

Shields' Park has the unique distinction of being the first outdoor place of amusement established in the very heart of the city. In the East all amusement parks are located at the end of some street-car line, but places of that kind are not patronized on the Pacific Coast. Leschi Park, Seattle, has one of the most expensive Summer theaters in America, yet with a three-minute service and only a 12-minute ride, it was not a success this Summer, even under the management of Mr. Shields.

Shields' Park has been copied in a number of other cities, so in addition to having a successful amusement resort, Manager Shields has the distinction of being an originator. Special attention has been given to the closing programme, and all news acts will appear. Grace Walton Hayne is retained as the star feature and will appear in a new heavy dramatic reading. Several performers on their way to San Francisco will stop off for the one performance. The show will be the longest and best of the season. Work is being rushed on the new vaudeville house at Seventh and Washington streets, which Mr. Shields is to occupy for the Winter.

EMPIRE MATINEE TODAY.

This afternoon and this evening will be the last two performances of the present programme at the Empire Theater. This bill has made thousands laugh in the last seven days, and those seekers of clean and clever amusement should not miss the remaining performances.

COMING ATTRACTIONS.
"The Dairy Farm."
The success of "The Dairy Farm" far exceeds that of all other plays of a rural type, having played continuously, Winter and Summer, for the past three years in the East, and is now being produced by Belasco & Mayer, who have given it an elaborate production and as complete a cast as money can provide. The San Francisco Chronicle says: "Its genial atmosphere will delight the public, which has too few such attractive stories of human interest to entertain it. It is refreshing, enjoyable and realistic and the stage settings are beautiful."

The same complete production that was used in San Francisco and the identical cast will be seen at the Marquam Grand Theater shortly.

"The Burgomaster."
"The Burgomaster," which made such a hit with Portland theater-goers last season at the Marquam Grand Theater, will again be heard at the same theater in the very near future.

STAGELAND.
The new San Francisco stock company, recently engaged in New York for Belasco and Mayer, will open the Fall season October 12, with the first Western presentation of one of the most powerful of Pinero's plays.

Manager George L. Baker, of the Baker and Empire Theaters, has left for San Francisco and Los Angeles.

Morris Meyerfield, president of the San Francisco Orpheum, has returned after a trip through the East and Europe.

Mildred, a daughter of Denis Kearney, the one-time famous "sand-lots" orator of San Francisco, has gone upon the stage.

Elythe Chapman has nearly recovered from the injury sustained a few weeks since by the falling of a bench on one of her feet.

In reply to the inquiry made by "A Reader," according to a New York theatrical almanac, E. H. Sothern was born in England in 1844.

Arthur Pinero has announced that his new play, to be produced by Charles Frohman September 20, at the Duke of York's Theater, London, is called "Lettie."

At the Manhattan Theater, New York, recently, 80 insurance agents, guests of the New York Life Insurance Company, witnessed a performance of "The Earl of Pawtucket."

Richard Harding Davis has written a new comedy, entitled "The Dictator," dealing with South American affairs and satirizing the consular service. It is in the hands of Charles B. Dillingham.

Charlotte Thompson has nearly completed the last act of a new play for James Neill, which is said to be not only a play that will prove an entertainment, but is a long study of scenes that is sure to be a winner and money-maker.

About \$900 was realized from a recent benefit performance and handed over to Clara Morris, who has just bought a beautiful home at Colorado Springs, where she is finishing a novel to be called "Hilda's Brat."

Klaw & Erlanger, who will present "A Japanese Nightingale" at Daly's, in New York, next November, will engage 20 young women for Gaiety girls, and have prohibited the engagement of any but brunettes. This is the play in which Margaret Illington will star.

Clyde Fitch has returned from Europe, where he has been combining business with pleasure. In England he oversaw the rehearsals of "Her Own Way," in which Maxine Elliott is to star, opening at the Garrick Theater September 28. Later Mr. Fitch will superintend preparations for "The Infant Prodigy," in which Fay Templeton will star; "Major Andre," in which Arthur Byron will star, and other plays. Mr. Fitch hopes to find time to see the new house which is being built for him in Greenwich, Conn.



CHARLOTTE BURTON
BURIED AT SEA CO.
CORDRAY'S THEATRE



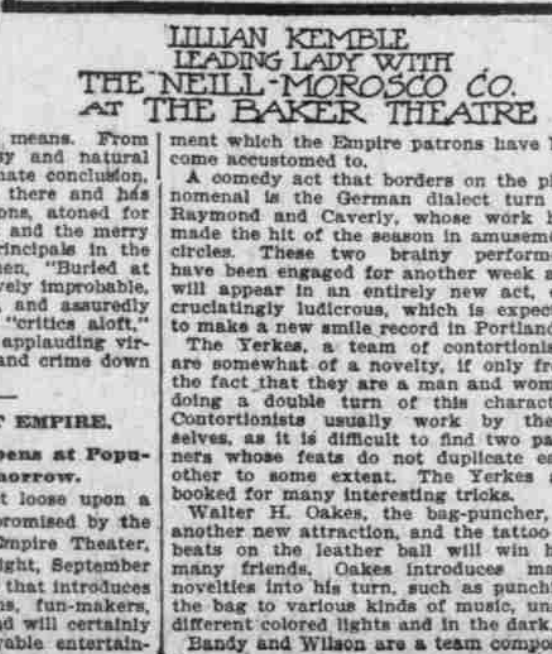
CHARLES WYNGATE
LEADING MAN WITH
THE NEILL-MOROSCO CO.
PLAYING

IN THE PALACE OF THE KING

AT THE BAKER THEATRE



MRS. GRACE WALTON HAYNE
AT SHIELDS PARK



LILLIAN KEMBLE
LEADING LADY WITH
THE NEILL-MOROSCO CO.
AT THE BAKER THEATRE



THE PRIZE BEAUTY SHOW GIRLS
WITH "THE CHAPERONS"
AT THE MARQUAM



RAYMOND AND CAVERLY
AT THE EMPIRE