

THE EASTERN ATTRACTIONS

THEATRES TONIGHT.
Marquam—"Our New Minister."
Baker—"By Right of Sword," Ralph Stuart.
Cordray's—Continuous vaudeville.

COMING ATTRACTIONS.
Marquam—The Great McEwen, beginning Monday.
Baker—"The Master at Arms," Ralph Stuart.
Cordray's—Continuous vaudeville.

In the development of the character, and the result is a most decided success.

Those who have seen Stuart in a round of characters find it difficult to express a preference for anyone so well does he play whatever he undertakes. But the calm dignity, the settled gloom, the Abbe Essent scene, and the picturesque dress of the Count in the last act, his repressed passion, his implacable purpose of revenge, give Mr. Stuart opportunities to display the reserve, the repose and grace which he possesses to a notable degree and which come only with long experience and study.

The Stuart company is well provided with material for good work in this play. Frank Camp, the handsome young leading man of the Stuart company, has scored a pronounced hit in the part of Norbert, while Miss MacGregor shows to wonderful advantage.

The Liama is Coming.

The Liama will also be here with the animal show May 20. It will be noticed that it likes to have its name spelled with a big L and a little l, probably because Aaron of old times was called Liama. It is a spontaneous production of South America, and its head is a small squash in proportion to its body. Place the head on an ass and a sheep not mine or yours) side by side, and any head you have a mind to put between the two will resemble the Liama.

The Liama is great on expectation. A single drop of its spit will burn a hole through a cast-iron conscience quicker than a hot poker will penetrate a snow-bank.

The neck of the Liama is longer than a search warrant. Some of them strive hard to be a camel, but they can't exactly come it. Their ordinary stature is from 4 feet up to 12 feet high—depending on how high up their native mountain they happen to be. In walking they hold their heads up with the gravity and dignity of an alderman in a public parade, and their pace is as regular and solemn as geese marching to water. Who shall not admire the Liama for its sober steadiness?

Their common food is a kind of grass called *yelo*, as the Peruvians call it, and hearse by the sailor, which covers the mountains "all over like a blanket," as Santa Anna said of sheep. They eat scarcely anything and drink less. Their flesh is as palatable as that of the fat sheep in Castile, and there are public shambles for the sale of it in many parts of Peru, where the animal has long preferred to hold its residence. When it isn't found it isn't sold. At such times one can hear the Peruvian bark a mile away, and he goes out and tries to start a new revolution. Remember these things when you are studying the Liama at the animal show.

A combination of farce comedy, musical comedy, pantomime, trick comedy and spectacle is "Zig Zag Alley," the new skit in which Zeb and Zarrow,

The Great McEwen.

Much interest has been aroused in the announcement that McEwen, the Scottish magician and hypnotist, will hold the boards at the Marquam Grand all next week, giving a performance each evening and a matinee on Saturday afternoon, assisted by Newton Smith, the great solo cornetist.

McEwen's work as a hypnotist is well known here, as he filled a previous engagement with great success. His work in this line has long since stamped him as one of the greatest demonstrators of modern hypnotism before the public. Unlike many others in this profession, McEwen makes no mystery of hypnotism. He disclaims absolute personal power, and declares that were it not for mental submission of his subjects he would be unable to control them. This complete absence of pretense and the antics that often accompany it is one of the strong contributing features to the success of McEwen's entertainments. His subjects are chosen from among his audiences and are not paid professionals. As a whole his hypnotic work is of a class which is calculated to go far toward removing whatever lingering doubts or objections may remain in the public mind as to the propriety and usefulness of hypnotism.

In his work as a magician McEwen is fully as proficient as in hypnotism, and press comments everywhere are to the effect that he is a worthy successor to Hermann, the Great, who died some two years ago. When a mere child McEwen began the practice of magic, traveling with his uncle, who was known as the Wizard of the North, throughout the whole of Scotland and England. Some of McEwen's tricks are entirely new here, and he gives to the old familiar ones the stamp of his own unique individuality, and performs them in a way as novel as surprising and entertaining.

Newton Smith, the cornetist, who accompanied McEwen on his tour this season, was formerly with Sousa's Band and the great Marine Band of Washington, D. C., and with these organizations



THE GREAT MCEWEN, HYPNOTIST.
At The Marquam Grand Theatre All Next Week.

signified that the two husbands, prior to their respective marriages, have paid amorous attention to a young woman, neither of them being aware of the courtship of the other. This young woman appears after they are married, when the proceedings of the husbands, the wives and the young woman are all at cross purposes. Unexpected meetings, clumsy evasions, and preposterous lies are mixed up in a dish of hopeless confusion with much resultant hilarity on the part of the audience. There is an abundance of comic situations and an airy display for probability, which in their life of a laughable farce and the little thread of the risqué running through the plot. A hearty reception has been given the production.

Rehearsals are under way for the production of "The Runaways" at the Casino under the auspices of Messrs. Sam H. Shubert and Nixon & Zimmerman. It is a musical comedy, gorgeously arranged and will be one of the most ambitious undertakings yet presented on Broadway. Having achieved the musical comedy success of a score of years in "A Chinese Honeymoon," these enterprising and energetic managers are determined their new venture shall show itself to be superior in the number of players, in lavishness as to costume and scenic effects and in the number of pronounced song hits. Including the augmented orchestra, the show will have 160 players and artisans to fitly offer their newest attraction to theatre-goers at the cosy and comfortable Casino.

Among the players well and favorably known to Broadway who will appear in the 12 leading roles are Miss Dorothy Dorr, Miss Amelia Stone, Miss Helen Lord, Miss Flora Hengler, Miss May Hengler, Miss Suzanne Halpern, Mr. Arthur Dunn, Mr. Alexander Clark, Mr. William Gould, Mr. Van Rensselaer Wheeler, Mr. Al. Fields and Mr. William Wolf. The six beautiful widows, described as the pick of New York show girls, are Miss Mabel, Carrier, Miss Florence Worden, Miss Edna Goodrich, Miss Katherine Bell, Miss May Campbell and Miss Daisy Leighton.

George Ad's merry musical satire, "The Sultan of Sulu." Since Sultan Ki-Kan appeared on Broadway with his bewitching wive and host of pretty girls the city has gone comic opera mad, as many as 18 musical shows at one time bidding for favor. One of this number only one that was there when the "Sultan" arrived is still in the race.

Its companion venture, "The Prince of Pilsen," at the Broadway, has also hit the metropolis pretty hard and its "Songs of the Cities" are heard every where. The eight young women representing the eight leading cities of the Union are the subject of endless comment and comparison and the first thing a man from Baltimore, Washington, Boston or any of the cities included in the jetties does after registering at his hotel is to secure seats for "The Prince of Pilsen."

It is claimed that the traditions of Daly's have been shocked by the presentation of a dialect character play known as "The Starbuck's," which attracted notice has already been made in this column. Notwithstanding the innovation (and this is an age of innovations) Opie Reed's touching, pathetic and humorous drama is drawing not only large, but cultivated audiences to Daly's. There is an intensity in some of the scenes which more than compensates for the lack of that mechanical metallic ring of the made to order play, and which simply carries that abstract proposition, an audience, with it, more completely than any marionettes exactness of performance could accomplish. The play in addition is exceptionally clean, and imbued with the healthy sentiment inseparable from Opie Reed's work.

The extension of the engagement of "Pretty Peggy" at the Herald Square Theatre, New York, gives fresh indication of the remarkable success achieved by Grace George. Arrangements for this extension have been completed in the face of such difficulties as to show beyond question the largeness of the business being done. As a matter of fact, the Herald Square is crowded every night by persons who delight in the grish art of Miss George, and in the brilliant stage pictures fashioned by William A. Brady.

The old morality play, "Everyman," which has already been presented in New York for 12 weeks, continues its prosperous career at the Garden. Few dramatic presentations of this intangible made the impression that this quaint old play has made.

Messrs. Liebler & Co. present Ezra Kendall in "The Vinegar Buyer" at the Savoy Theatre. Being booked for a California tour he shall only be able to enjoy the presence of this intangible fun-maker in New York for a limited term.

Ezra Kendall in "The Vinegar Buyer" has been one of the most pronounced "hits" of the season. He has made money right from the start, and some would say that he has made it in an enormous. He is, confessedly, one of the very funniest men that ever set foot on an American stage.

Charles Hawtreay in his delightful comedy, "A Message From Mars," is repeating at the Criterion Theatre the same success that marked his long run at the Garrick last season.

It is brimming over with good nature and is genuine comedy without a flaw. The receptions given Mr. Hawtreay at the Criterion are most hearty and scarcely a night passes that he is not called for a speech after his exceedingly clever work in the second act. During the Criterion engagement matinees are played Wednesday and Saturday.

"Nancy Brown" continues to fill the Bijou Theatre nightly and there are no signs of Marie Cahill's clever work palling on the New York palate. The interjection of fresh songs frequently gives this pleasant piece a perennial freshness so that even those who have seen it once are wooed to the same shrine again to renew their acquaintance with the hypnotic "Nancy."

Not in years has a farce-comedy received such universal indorsement from the critics as did "A Fool and His Money," by George H. Broadhurst, which was produced by Broadhurst and Currier for the first time on stage, at Madison Square Theatre, last Tuesday evening week.

It was just what a jaded, anxious New York public wanted, and they expressed their pleasure at the filling of that want in no uncertain terms.

"Barbara Fritchie" has a revival at the American Theatre this week, being put on in all its glory, and once more the many patrons of that house have an opportunity of witnessing their favorite play. Earlier in the season "Barbara Fritchie" held the boards at the American for one week and scored an immense hit, the patrons of the house then requested that it be continued longer, but owing to other arrangements the management were obliged to take it off, promising to put it on again.

The new and up-to-date sensational and novel drama, "In the Shadow of Night," by Martin A. Somers, comes to the Third Avenue Theatre for one week, commencing Monday, April 27, with usual matinees. A grand scenic production.

Success of all kinds has been achieved by the many novelties introduced on the Keith Circuit, but none has scored as strongly as has Culver's Sensational Cycle Loop-the-loop, which was shown at the Union Square Theatre, last week, and which has been held over at the urgent request of thousands. It is a sensation that is sensational. Butler and Cadwell deriding danger, defying death, circle on bicycles at breakneck speed the inner surface of the great wheel, as it revolves, on its axis, at frightful speed.

HERBERT E. CLAMP.

What He Struck.

The mention of oil and ailments reminds us of the story of the client, who came joyfully to his lawyer announcing that he had found oil flowing from a spring on his land. In proof of this he brought a sample. "Here it is," said he. "In a bottle which I picked up in a hurry somewhere about the house." An expert chemist was consulted, and lawyer and client awaited confidently his analysis. In a day or two this telegram came: "Find no trace of oil; your friend has struck paragonic."—Rochester Post-Express.

THE EASTERN ATTRACTIONS

Newsy Letter of the Metropolitan Theatres.

NEW YORK, May 9.—(Leslie Syndicate Special.)—"The Man Who Stole the Castle" and "There and Back," respectively curtain-raiser and piece de resistance at the Princess continue to hold the boards at that theatre. In the sketch Aubrey Boucoulit impersonates a benign, peonious man of the world, half humorist, half cynic, who has bought an English castle, but who good naturedly yields it to a little boy claimant who would have been the rightful heir to it had his predecessor not legally forfeited the property. Sir Richard Elverson, the little knight, believes the patrimonial estate has been stolen from him and purposes to establish his claim to it with the sword. The worldly purchaser of

from Keith's, New York, they come, fresh with flattering notices. The Martelles are Portland young people and it was only a few years ago that they were running about as a little girl and boy. They began riding the bicycle down at Fred Merrill's, and it is said that he taught them their first fancy work. They grew to be artists, and were taken to Chicago, where they grew into womanhood. From the windy city they appeared in New York and gave exhibitions at Harry Miner's for several months. Then they went to Europe and remained three years in England and on the Continent. Returning to this country they remained with Martelle rides about the very best. Another act of value is of Raymond Marriott, who essays the mysterious act. He has many specialties which he says no other person has attempted to reproduce. One is his "fishing trip." He throws a common fishing line out over the audience and there becomes attached to the hook a live gold fish. The Bernards in their Irish comedy sketches are classed as first in their business. They do a dialogue stunt which is said to be very clever. They are lately from Keith's and bring flattering testimonials. "Kit" Wilson will be one of the prime entertainers beginning tomorrow, and has for his work black-face monologue talks and fancy buck and wing dancing.

Hanvey and Doane will repeat their illustrated songs during the coming week and by request will render the "Holy City" at each performance. The polycope pictures will be entirely new beginning tomorrow. Matinees will be given each day during the week and children under 8 years of age, accompanied by an elder person, will be admitted free except Saturdays and Sundays.

New York City's "Digester."

The commissioner of street cleaning in New York City, Mr. Woodbury, has been explaining how the municipality derives a revenue from every bit of street sweepings and refuse collected in New York, and he is proud of the good results from the city's incinerator and "digester." "Now, what do you suppose," he said, "frequently clogs up our sifter? Why, hairpins! Do you know, we sell tons of them, and get quite a revenue from them." And what do you suppose came out of the 'digester' the other day? Two \$1 bills. After the refuse is sifted," he continued, "it goes into the 'digester,' and later on is covered with oil. The top is skimmed off, and what do you think we do with that? Why, that goes to Holland or France, and comes back to this country as perfume."

The Ruler of Turkey.

Abdul Hamid II is 60 years old, and has between 300 and 400 wives. He is a victim of neurasthenia, chronic insomnia. He sleeps for three or four hours in 24 in a chamber surrounded on all sides by corridors, patrolled by four or five sentinels, and watched by an officer at each corner of the corridor. To prevent a conspiracy the guard is drawn by lot a few minutes before they go on duty. He eats little, but drinks enormous quantities of coffee. He is said to spend \$500,000 a year on subsidies for European papers, after the Armenian massacres he distributed \$1,000,000 to those which defended him. In 1886 he conceived the idea of establishing a great national newspaper, but he was frightened off by the expense.

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EDWARD POLAND.
With the Ralph Stuart Company, at Baker's This Week.

comedians, appear at the Marquam in the near future.

The piece has something of a plot and many funny situations, although it is primarily a trick comedy, and trick scenery is a most important part of its stage equipment. The chorus is said to be large enough for musical farce, and the costumes is a feature. The book is by James Gorman, whose one idea was to produce a play, who is fun. Mr. Gorman, who has also staged the production, is known as a producer. "Zig Zag Alley" has vaudeville specialties and is filled with songs. In one scene a cyclone, coming up with a suddenness that amazes the auditor, seizes everything on the stage and whirled it round and round. Another trick scene is the board walk at Atlantic City, N. J., the feature of one of the most important seaside resorts of the country. A third trick scene is the underground station, where the stage is filled with trick scenery. Other features are a mechanical dummy and a human phonograph. One of the ensembles is "The Girl

won world-wide fame as a cornet soloist of the first-class.

Seats for the entire week of McEwen's engagement are now on sale.

Continuous Vaudeville.

The first week of continuous vaudeville at Cordray's has been very encouraging, and Mr. Shields believes that it is just what the people want. During the week, matinees have been given every afternoon and were well patronized. The evening houses have been full, and expressions of appreciation have been heard on every hand.

For the week starting with tomorrow's matinee, Mr. Shields has a bill arranged that he says is superior in quality and quantity to the one of this week. If that is so—and judging from the looks of names he announces it is—then surely are the people getting all that can be asked for.

The Martelles have been secured for a week's engagement, and they are termed top-liners when they appear. Just

Now comes the continuous vaudeville show over at Cordray's. Ed Shields promised that he would give high-class people a place on the program. He has made good, and until people see something better they will continue to crowd that house. There have been turns done at Cordray's this week that have not been excelled on any local stage, and that is a fact. While continuous vaudeville was an experiment, in a way, the experimental stage is over. Mr. Shields states that the institution has come to stay, and he is believed. Somewhere to go every afternoon is a new feature in the theatrical business, and there are thousands who say let it continue.

"The Master at Arms."

Starting with a matinee tomorrow, the third week of Ralph Stuart's season at the Baker Theatre will be devoted to the presentation of "The Master at Arms." A romantic comedy which is a version of Don Corson de Boan, written especially for Mr. Stuart by Myron Leafingwell. The adventures of this picturesque gallant and cavalier have formed the theme of many plays and stories and is one of the most fascinating characters known to the stage. Mr. Stuart is admirably fitted by nature or by accomplishment for the impersonation of the romantic, the chivalrous and the courageous hero and in "The Master at Arms" has an excellent opportunity to display these qualities. Few actors on the stage today can handle a sword or swing the encircling cloak with the dazzling grace imparted to the act by this handsome young actor, and his clear, sympathetic voice gives added value to lines of tenderness and love.

A special production, complete and lavish, is given to the play, and the support rendered the star by his capable company is all that could be desired.

Miss Helen MacGregor has made a distinct hit as the beautiful Montana. Mary Horne has a most agreeable part in Princess Marham, while Virginia Briscoe and Margaret Maya as Inez and Eugenia, respectively, are seen to excellent advantage.

Frank Camp, Priestly Morrison, Charles Imaley, Reginald Travers and Edward Poland have also congenial parts and their work is thoroughly enjoyed.

To Play "Monte Cristo."

The fourth week of Ralph Stuart's engagement at the Baker Theatre will be devoted to the presentation of "Monte Cristo."

This play has been compared by scholars and experts in dramatic literature with the greatest plays ever submitted to the public in the matter of skillful construction and dramatic interest. There are hundreds of plays that surpass it in literary merit and historical value, but it is claimed that no known drama of this or any other period is so succinctly, so graphically fashioned.

James O'Neil has said that the part of Edmund Dantes was one in which it was impossible to become indifferent or mechanical, as it presented new opportunities, new possibilities at every performance—the passions portrayed are so many and so varied. Ralph Stuart, while not hesitating to emulate in some respects the eminent actor just named, has bright ideas of his own, and the force of his own individuality to bear