

THE PLAYHOUSE



THIS WEEK AT THE THEATRES.
BAKER—All week, with matinee today, tomorrow and Saturday, Baker stock company in "The Crisis."
EMPORE—All week, with matinee today, tomorrow and Saturday, "Lights of Frisco."
LYRIC—All week, with daily matinee, Lyric stock company in "Across the Plains."
STAR—All week, with daily matinee, Allen stock company in "The Stowaway."
GRAND—Vaudeville, all week, with daily matinee.

COMING ATTRACTIONS.
HEILIG—William Collier in "On the Quiet," three nights and matinee, beginning September 12.
BAKER—All next week, "Because She Loved Him So."
EMPIRE—All next week, "The World."

By Johnston McCuller.

With the opening this afternoon of the Baker and the Empire, the theatrical season may be said to be underway. Before us stretches a multitude of weeks which may bring forth many a new play.

The Heilig will open September 12, with William Collier in his success "On the Quiet." Thereafter there will come to the Heilig divers and sundry dramas, comedies, operas and musical extravaganzas without end. Some of the big stars will be seen here this season. Some of the tiny candles who reach us every year will flicker at periodical intervals.

At the Baker, this afternoon Winston Churchill's "The Crisis" will be the opening bill. It is expected that there will be an ovation for the returning players. Lillian Lawrence may expect one. Mrs. Gleason has a right to expect one, and that Bowles and Russell will get one almost goes without saying. The members of the cast may expect a cordial greeting and a fair chance to work their ways into the hearts of the Baker's patrons. The house for today's performance is almost sold out.

At the Empire the opening bill today will be "Lights of Frisco," a melodrama, which is said to be extraordinarily good in many respects. It is supposed to depict a part of darkest San Francisco before the earthquake, and brings in a glimpse of Chinatown. There are some clever people in the cast of the road company, which opens the Empire with this show.

Though little is known at present regarding coming attractions, it is announced that for the second week at the Baker the bill will be "Because She Loved Him So," and at the Empire "The World," a good old melodrama, that made a hit toward the close of last season.

The Stewart Opera company will be at the Heilig the latter part of September. It is a John Cort organization, which opened in St. Paul two weeks ago and has been making good on the tour across the northern states.

Indications are that there will be something doing in the theatrical line before the season is half through, though these whisperings are nothing more at present. It has been persistently rumored that the Marquis and the Heilig become an independent house, while still others are to the effect that it is the old Marquis which is to become the independent house. With two syndicates fighting each other and between them courting every actor, actress and playwright of repute, it would be interesting to know just who would show in an independent house.

The small-change theatres continue the even tenor of their way. The Lyric is as prosperous as ever, and even more so, since it finds itself so prosperous that it has to raise the roof and put in a balcony. The Allen Stock company

is rapidly making friends at the Star, while the Grand and Pantages are discharging regulation vaudeville to regulation crowds.

SPOTLIGHT FLASHES.

S. Miller Kent, who supported the late Johnstone Bennett in a vaudeville act, is to star in "Raffles."

Thomas Q. Seabrooke is going into vaudeville again.

John Kemark is to star in "The Toast of the Town."

Hilda Spang is preparing to open in New York in "Lady Jim."

Nell Burgess will play his eighteenth year and his first season in the south, in "A County Fair."

Margaret Anglin is to begin her season in "The Great Divide," a play by William Vaughan Moody.

Miss Eleanor Robson will make her first appearance in October in Ibsen Zangwill's play, "Nurse Marjorie."

The name of James O'Neill's biblical play, in which he is to impersonate John the Baptist, is "A Voice in the Wilderness."

Robert Drouet, E. M. Holland and Mary Hall will play the principal parts in Cora Maynard's play, "The Measure of a Man."

A new rural drama this season is called "Jonathan's Courtship."

Nat C. Goodwin has recently bought a handsome place in the vicinity of Los Angeles and it is reported that he will make his home there.

Jefferson De Angelis has great hopes of "The Spring Chicken," in which he is to appear the coming season.

James Slavin, a young Californian, is the author of "The Voice of the Mighty," in which James O'Neill is to appear this season.

"The Hypocrites," the new play by Henry Arthur Jones, is to be produced at the Hudson theatre, New York, within the next few weeks.

Viola Allen will begin her season in Washington early in October, when she will be seen as Imogene in "Cymbeline."

"Sherlock Holmes" is to be presented in French in Paris this season, and "Peter Pan" is among the plays that are to be tried in Australia.

A group of actors sat waiting for Henry W. Savage in the Garden theatre, New York, between rehearsals the other day, when the conversation turned to the subject of smart boys.

"When I was on the staff of the New York Daily News," said J. Haydon Clarendon, who has now given up journalism to play the part of Artie in "The Prince of Pilsen," "we had an office boy who was the greatest success as a failure and the greatest failure as a success that you ever saw. On one occasion I sent him to Richard Harding Davis' rooms to get some 'copy.' Pretty soon we heard a clatter of feet on the stairs and in burst the boy entirely out of breath."

"What's the trouble; wasn't he there?" I asked.

"No, sir, he's not, and he isn't all locked up."

"Then why the dickens didn't you wait for him, as I told you?" I asked.

"Wh-wh-why, dere was a note on

the door dat said, 'Return at once,' so I t'ought youse wanted me back quick."

Not unlike the system in vogue during the last theatrical decade, Maudie Fealy, after filling a stock-starring engagement of several weeks in Denver, is now playing a similar engagement at St. Louis, where the current two weeks will mark the last appearance of Miss Fealy in stock work. She will go directly to New York to begin rehearsals of "The Illusion of Beatrice," the new Martha Morton comedy which will inaugurate her contract to star under the direction of John Cort for a term of years.

John McCutcheon, the Chicago cartoonist and college classmate of George Ade, has on the wall of his studio an old photograph of the Indiana playwright, which tends to prove the once made and denied assertion that Mr. Ade intended a correct picture of himself when he drew Bud Hicks, the bucolic freshman of "The College Widow." The photograph was taken when Mr. Ade, fresh from the farm, entered Purdue university. The picture is the playwright's pet aversion. On his recent return from abroad he called on McCutcheon and, seeing the comedy photograph in its old place, exclaimed:

"Say, give me that."

"What for?" asked the artist, "I'm keeping it as a warning."

"That's why I want it," explained Ade. "I see another paper says I'm to be married, and I want to send the editor that picture to save writing a denial."

Encouraged by the cordial reception accorded Florence Roberts on her first appearance in New York, John Cort has engaged an actress considerably less known either in the east or west but in whose ability the western manager has much faith. Beatrice McClure is the young woman's name, and while she is said to be one of Seattle's society buds, Mr. Cort believes she will prove an interesting theatre-goer as she is attractive in appearance. Beyond the amateur performances, which form an adjunct of Seattle's social entertainments, Miss McClure has had little theatrical experience. She has been entrusted with a part of considerable importance in the comedy in which Max Figman will star this season. Miss McClure is the daughter of a well-known Seattle newspaper publisher and editor.

INDIVIDUALITIES.

No. 1—Richard Thornton.

There is one thing about the new leading man at the Baker that a person notices at first glance—he looks a great deal like H. W. Good, president of the Portland Railway, Light & Power company.

This is noticeable in Mr. Thornton's facial expression, in his voice, in his

build, in the way he carries himself. When he sweeps onto the stage during rehearsal his face seems to awaken and he gets into the game with his whole soul. His voice thrills, and he does more than walk around and read his lines. He begins to act at the first rehearsal. When he gets on the stage the others of the Bakerites catch the cue of enthusiasm and get into the game, too.

And if Thornton does that when the play is actually on, the Bakerites will be unable to be passive. They will find themselves playing up to Thornton with a vengeance.

It is evident that Lillian Lawrence, the popular leading woman, will work well with Thornton. Though the new leading man has been with the company only a week, he has made a friend of every member of it. So the others of the company say. He is a big, hearty, clean-looking man who cannot but be popular with patrons of the Baker. It is safe to assume that he will win the hearts of the play-goers as did Edgar Baume and Howard Gould.

As to Thornton's acting—we will see this afternoon. As Stephen Brice in "The Crisis" has an excellent chance to make good. He has a little of every sort of acting in the role—some pathos, some humor, some heroics. He will be able to give the audience this week an indication of what they may expect throughout the season.

PLAYERS WE KNOW.

Edgar Baume, leading man with the Baker theatre company during the summer season, has joined the Daly forces at New York and will be leading man this season in one of the "Man and Superman" companies. It is probable that he will be assigned to a western company and be seen sometime during the season at the Heilig in the Barnard Shaw play which made such a sensation in Gotham last season.

Last Monday, when the rehearsals at the Baker began, was just four years from the day the rehearsals of the first Baker theatre company began. Howard Russell, who was a member of the first company, company did capacity business for 14 weeks, the first bill, which started the record popularity, being "The Girl I Left Behind Me." It is a coincidence that the opening play this year will be something similar in a way. Whether the coincidence will extend to the "capacity business" remains to be seen, but the prospects are favorable.

MONOLOGUES.

Baker Opening Today.

This afternoon the new season of the Baker stock company opens at the Baker theatre. The bill is Winston Churchill's famous play, "The Crisis." The cast will include Lillian Lawrence, Donald Bowles, John Bainpolis, Howard Russell and William Harris of the old favorites, and many new faces who will perhaps be well and favorably known within a few weeks. The Gleasons, well known to Portland playgoers, will also be in the cast, and are expected to receive an ovation.

"For 'The Crisis' special scenery has been painted that will add to Manager Baker's reputation for dressing the stage appropriately and richly. The furnishings are true to the period depicted in the play. Great care has been taken in the manufacture of costumes. The opening of the new season cannot but be successful.

In the role of sweet Virginia Carvel, Miss Lawrence has a chance to delight her audiences. Every player in the cast has been given a part suited to his or her capabilities. As for the play itself, any one who has read "The Crisis" knows the sweet story it tells, the anger and passion of war time and civil strife, the humor of contrasting personalities, the tender friendship of men opposed in political life and economic beliefs, the hot-headed impulsiveness of Clarence Colfax, the typical young southerner, the aristocratic set of old St. Louis, the invasion of the Yankees and above all, the sweet love story of Virginia Carvel and Stephen Brice, one of the sweetest that has ever been told on the American stage.

"The Crisis" will be the bill all week, with matinee today, special Labor day matinee tomorrow, and regular matinee Saturday. The bill for the second week will be "Because She Loved Him So." The cast of characters for "The Crisis" follows:

CAST OF CHARACTERS.
 Stephen Brice.....Richard Thornton
 Colonel Carvel.....William Gleason
 Judge Whipple.....John Stepping
 Clarence Colfax.....Donald Bowles
 Carl Richter.....Howard Russell
 Elphaleet Hopper.....John Bainpolis
 Tom Catharwood.....James Gleason
 Jack Brinsmade.....Curtis Wilson
 Maurice Renault.....Charles Seymour
 Mr. Carter.....Harry Lang
 Joseph.....William Harris
 Ephum.....Thomas Harper
 Virginia Carvel.....Miss Lillian Lawrence
 Mrs. Brice.....Mrs. Mina C. Gleason
 Mrs. Colfax.....Miss Frances Arno
 "Puss" Russell.....Miss Frances Slosson
 Anna Brinsmade.....Miss Bertha Ahlgren
 Maude Catherwood.....Miss Lillian Lawrence
 Eugene Renault.....Miss Lucille Webster
 Eugene Renault.....Miss Ethel Grey Terry
 Nancy.....Miss Ethel Jones

SCENE FROM THE CRISIS AT THE BAKER

Act I—Judge Whipple's law office at St. Louis in the year 1857.
 Act II—The Lawn of Colonel Carvel's country house outside of St. Louis, two years later.
 Act III—Parlor in Colonel Carvel's town house, St. Louis, Camp Jackson day, May 1861.
 Act IV—Same as act I. Two years later.

Empire Opens Today Matinee.

The Empire theatre, Portland's home of the Star-Havlin road attractions, which consist principally of the highest order of melodrama, will open its regular season with the matinee this afternoon in a new and thrilling play entitled "Lights of Frisco." A prosperous season is predicted for the Empire, as the class of plays it offers its patrons are firmly established and well known with the best class of amusement-seekers. Last season the Empire had the record for being the most popular theatre with the people in Portland, and every effort will be made to uphold this standard.

The company presenting the "Lights of Frisco" is headed by Miss Grace Ayleworth, a young emotional actress of marked ability, and she is supported by a big New York company of first-class melodramatic people. The play is presented in a sumptuous manner and is full of scenic sensation and thrilling realism. There are many mechanical effects and the entire production is most natural and lifelike. Some of the principal scenes presented are the Golden Gate harbor at night, the wonderful electric fountain, the beautiful rose garden in full bloom, the terrible earthquake scene and a Chinese opium den after dark. These features are a few of the sights that help to make old San Francisco famous the world over.

The story of the play and the plot are natural and true to life, and the entire production will doubtless prove a great success in melodrama for many seasons to come. Besides today's matinee, there will be given a special Labor day matinee Monday, and regular Saturday matinee. Seats for the entire week are now on sale at the Empire box office.

"Because She Loved Him So."

Starting next Sunday matinee the Baker theatre company will open its second week with William Gillette's three-act farcical comedy, "Because She Loved Him So." This was one of the best plays of the first Baker theatre company and will warrant being repeated. It is a scream of laughter from beginning to end, and farce comedy of the highest order.

"The World."

The second week at the Empire will be an immense production of the famous melodrama, "The World," which will begin its engagement next Sunday matinee, September 3.

VAUDEVILLE AND STOCK.

At the Grand.

Vaudeville, the best in the land, is promised this week at the Grand, beginning with the matinee tomorrow. The program which the management announces is striking in the number of prominent artists. The acts, without exception, have played the big circuits of the east and made their mark.

The headliner is "The Onion Trust," which, as an eastern critic said, was improperly named, since it should be called "The Laugh Trust." This is played by Charles A. Mason, who has starred here twice in "Rudolph and Adolph," and Lew Kelly, featured with "The Head Waiters." These men, consequently, are known to Portland's theatre-goers, for each of the comedians has made a hit here on former occasions. "The Onion Trust" is a scream from start to finish and has played with the best managers of the country.

Another feature in the Mexican Tourist quintet, with five cultured singers. The act carries its own picturesque scenery and is warranted to be one of the specialties that Portland will remember longest. Al Johnson, considered one of the most amusing black-face comedians and whistlers in the vaudeville profession, comes with new laughter material. Louis Fritzkow is a Tyrolean warbler, and change artist. The act will be novel in many respects.

"Hotel Asker" has been selected by Mark Sullivan and Billie Deaves for exposing their knowledge of fun and humor. The act is a travesty along original lines and requires the services of several people to present. The illustrated song will be rendered by James Burke and the Grandioscope will flash a film of funny incidents. Today is the last of the program, which has been witnessed by thousands since last Monday. It numbers Bud Snyder, the famous cyclist; Charles P. Lewis, the wonderful xylophone artist; Dave and Percie Martin, sketch artists; the two Pecks in a singing specialty and other equally attractive entertainers. Usual Sunday performances.

At the Star.

At the Star this week, starting with the matinee tomorrow afternoon, the Allen stock company will produce the thrilling melodrama, "The Stowaway." Perhaps this is the most famous melodrama that has ever been offered on the American stage. It was for years the strongest attraction that a theatre could offer its patrons and a dozen years ago

[Continued on Page Nineteen.]