# Stageland

GRACE CAMERON AS "DOLLY DIMPLES" OPENING AT THE BAKER

KATIE BARRY AT THE Orpheum

GRACE CAMERON
CAMERON OPERA CO
OPENING AT
The Baker

DUTCH CHORUS AT THE OAKS

BLANCHE DAYNE OF CRESSY & DAYNE AT THE Orpheum

DON AND THOMPSON AT THE GRAND.

DOROTHY DAVIS AT THE LYRIC.

## PROMISES MADE BY THE PRESS AGENTS

### Baker Theatre Today.

The Baker, with a long line of the most popular big road attractions in promise, will open its doors today with the well-known Cameron Opera company, headed by Miss Grace Cameron, one of the foremost of all the dainty comic opera stars. Miss Cameron is supported by a most excellent company and is presenting C. H. Kerr's latest success, "Little Dolly Dimples." There will be matinees today, Thursday, and Saturday, and popular prices will prevail at all times.

In the role of "Little Dolly Dimples," Miss Cameron has ample opportunity to display versatility as a vocalist, actress and delineator of child impersonations. During the first act Miss Cameron's part is that of a ragged, sympathetic, homeless little waif, 12 years of age, and the dramatic situations are strong in the extreme, while six years later—which is supposed to elapse between the first and second acts—finds Miss Cameron appearing in the delighful role of a French maid, in which she has gained such enviable notoriety and praise heretofore in such productions as "The Telephone Girl," and "The French Maid." No pains or expense have been spared in mounting this production, or forming the company, to make this the one big gala offering of the present season, as will be noticed by the following well-known and important cast: Harry Bewley, the celebrated mimic; Roger Grey, character impersonator; Clyde Cildence, comedian; Daisy King, soprano; terpsichorean expert; the Shubert musical four in their big musical specialty; Louis Lavalle, baritone; the Elm City quartette, and a bevy of show girls, a pony ballet, male and female chorus and augmented orchestra are features of this performance.

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### Orpheum.

As an indication of the popularity of advanced vaudeville as shown at the Orpheum theatre, it is but necessary to call attention to the fact that every night since the house opened it has been taxed to its full capacity.

That the effort of J. W. Considine in annexing Portland to the great chain of Orpheum houses in the northwest is appreciated, and that he was correct in being satisfied that the orpheum bookings would appeal strongly to the lovers of advanced vaudeville in this city, is demonstrated by this phenomenal attendance at every performance. The coming week's attractions are from the following houses on the circuit: Cressy and Dayne from Oakland, Cal.; Katie Barry, Tom Davis trio, Basque quartet and Barry and Hughes from Los Angeles, Cal.; A. O. Duncan from Salt Lake, Utah, and Melville & Higgins from Denver, Colo.

Barry and Hughes in their dramatic novelty, "A Story of the Street," wherein pathos and comedy are happily blended is the keynote of an unusually good act. As Bowery recruits to the stage they introduce amusing types. Mr. Barry plays a tough young man, with an abnormally swelled head because he has made an unexpected hit in cheap melodrama.

The Basque Grand Opera quartet, a melodious organization, contributes to the billing several bits from "Il Trovatore," including the "Anvil Chorus" and the "Tower Song," the "Last Hope of Summer" from "Martha," and Lindke's "From Frou d'Amour," the music of which is better known to the followers of vaudeville as "Shine Little Glow Worm, Glitter."

A. O. Duncan, the ventriloquist, has an entirely new offering. He gives one of the most finished exhibitions of ventriloquism imaginable. His dummies are models of perfection and look almost human. Mr. Duncan is noted for the brightness and newness of his work.

Will H. Cressy and Blanche Dayne present Mr. Cressy's one-act plays of New England life. Nothing is more pleasing to Orpheum patrons than the coming of Mr. Cressy and Blanche Dayne, for they have established a reputation for artistic and original characterizations, which will be classed in the theatrical history with the accomplishments of Denman Thompson, the late James A. Herne, Sol Smith Russell and others.

First appearance here of Katie Barry, the famous creator of "Fifi" in "A Chinese Honeymoon." Miss Barry is well known in the east although this will be the first appearance in this territory of the famous little English character comedienne, who since her debut in America, something over five years ago, has been identified with numerous Broadway musical comedies.

Motoring in Mid-Air" is the remarkable cycling novelty of the Tom Davies' Trio. Tom Davies, the world's champion cyclist, brings his novelty from the London Coliseum, and last season it was made the circus section of the New York Hippodrome.

Melville and Higgins, newcomers on the orpheum circuit, are genuinely funny and original comedians, who provide a unique little pastime "Just a Little Fun." It is not a sketch, but just what the title implies, a variety of humor.

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### The Lyric.

The popular Blunkall stock company at the Lyric, after their great success during the opening week will, beginning tomorrow, give a finished performance of M. M. D'Ennery's masterpiece, "A Celebrated Case." Everything that is calculated to make the performance attractive has been provided, new scenery, electrical effects and properties, as well as new costumes.

Warda Howard, the leading woman, is to introduce in the first act a striking Parisian directoire gown, which is calculated to make the local modistes sit up and take notice.

"A Celebrated Case" is a thrilling historical drama, full of stirring scenes, with a pretty love plot, while considerable comedy work runs throughout. Following is a synopsis of the incidents. Just prior to the battle of Fontelroy, between the French and English, John Renaud, a soldier of the French army, discovers Lazare plundering Count De Mornay, a French nobleman, who while fleeing from his native country is seriously wounded. Renaud interposes and in turn is entrusted by the count to turn over some jewels and deeds of property to the count's young daughter. Being near his home Renaud leaves the treasure in care of his wife and daughter Adrienne, and leaves immediately for war. Lazare has followed Renaud to his home, shoots John's wife Madeline and obtains the key to the treasure. The murderer having previously compelled Madeline to call out to her daughter that she is in the room with her husband. Upon questioning the child the accusation of murder falls on Renaud, who is sent to the galleys for life.

After 12 years Adrienne has been adopted by a duchess, who is also the guardian of a daughter of the late count. Lazare later assumes the title of De Mornay, returns to France under the protection of the new dynasty and lays claim to the estates. Through the efforts of Adrienne, and after living circumstances the deception is laid bare, Lazare is imprisoned and the play ends with the restoration of Renaud to his liberty. In the cast are many favorites, including Ervin J. Blunkall, Ermin Seavey, Dorothy Davis, Lillian Griffiths, Allen Lewis, Carl Berch, Ella Heazlitt and Mamie Haslem.

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### He Needs No Hands.

For the week commencing with Monday's matinee, August 31, Manager Johnson of the Pantages theatre promises a program of acts entirely new to Portland, all with one exception having come direct here from New York. Unthan, the armless wonder, famous throughout Europe, will be the headliner, using his feet as other people do their hands. That Unthan will give a remarkable performance will go without question, according to the amount of press notices he received while at Hammerstein's theatre, New York, week before last. It will be an unusual as well as extraordinary thing to watch a man without hands or arms. He can shoot, swim, shave, wash, drive and use a typewriter. Unthan was born without arms, and from the date of his birth started to use his feet. Each toe acts independently, and Unthan has much the same control of each that the ordinary person has of his fingers. Unthan will drive a spirited team of horses about the city each day from 11:30 a. m. to 1 p. m., himself holding the reins in his toes and guiding the horses, and some day which will be named later in the week he will take a swim between bridges in the Willamette river. Unthan, who is now 58 years of age, speaks German, English, French, Spanish, Italian and Portuguese fluently. He is a native of Koenigsburg, Germany.

The aerial Wilsons, the clown, the lady and the ladder have a very clever comedy acrobatic act, and Ted Lenore, comedian, monologist and singer of comic songs comes to the Pantages circuit from the east highly recommended. Then Minnie Sinclair, the girl from Missouri will show you what a clever character comedian can do in the way of entertainment. The Bell trio, those sweet singers, who are well known from the Atlantic to the Pacific, will play a return engagement next week. They will require no introduction, as they have a large following of stanch admirers in Portland who will be pleased to have an opportunity to hear the boys once more. Elliott Beamer will sing a new illustrated song, and the biograph will present the very latest in motion pictures. The Pantages has played to packed houses all this week. Today will be your last chance to see this week's great array of talent considered by vaudeville patrons to the best in the city.

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### At the Oaks.

The Oaks management has a surprise in store for its patrons this week when the Allen Curtis company will again play "A Lost Baby." This production was put on early in the season and proved an immense hit with Portlanders and outsiders who visited the great amusement resort. Numerous requests have been made from time to time for a reproduction of the popular comedy and at last the management has given way to the popular demand and will restore the show tomorrow night.

"A Lost Baby" involves some of the most excruciating mixups imaginable and the droll and hilarious humor of the perplexing situations make it one of the funniest plays ever put on since "Too Much Johnson" paralyzed the country with laughter.

But in addition to the comedy there are a number of beautiful songs that will be sung by the members of the company. The scenic and electrical effects promise to be the best of any of the stage productions seen at the Oaks this year, even better than the original production of "A Lost Baby" at the beginning of the season.

New gowns have been ordered for the chorus and will reach Portland in time for the first production. Manager-Director Curtis has left no stone unturned to make the show the best he has yet given the patrons of the Oaks and the ingenuity and resourcefulness of the man have earned him a distinction that is making competing managers sit up and take notice. Curtis has yet to fail in making good in his productions and he intends that the remaining few weeks that his company remains at the Oaks shall eclipse all previous ones. Following are some of the songs to be heard this week:

"Poor Unhappy Maid," Marguerite La Ponte; "Rebecca," Dave Caston; "Tipperary," Albert Leonard; "Nothing Hardly Ever Troubles Me," Charles A. Figg; "What's the Use of Loving If You Can't Love All the Time," Prager and Moore; "Jack and Jill," Winifred Greene.

Today at 3 o'clock a special matinee will be given in the Airdome in one act, and tonight the show will start promptly at 8:15.

Commencing Monday afternoon, as a special concession women and children will be admitted free to the park until 6 o'clock. The Oaks strong card for day admittance this season has proved to be the picnicing parties which come from all places and some distances to enjoy the sights of the park. There is abundant free entertainment for the children, free of any charge, there being swings, playhouses, the road-to-Dublin hide-and-seek place, lunchhouses, slides and no end of lawn to romp upon safe under the careful eyes of the guardians of the park. Some disappointment was felt over the postponement of the drawing for the pony and runabout but it was believed to be unfair to many of those who held tickets who were unable to attend Wednesday owing to the desire of every youngster in town to go to the circus. The award of this cherished and coveted prize will positively be made, rain or shine, Saturday afternoon, September 5.

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### The Grand.

Vaudeville of surpassing merit is promised on the new program at the Grand, which will begin tomorrow with the matinee. The bill promises to be better than anything Sullivan & Considine have sent to Portland in several weeks. The program is replete with new features and almost any act on the bill could be rated as a headliner in other houses. To those who appreciate vaudeville at its best this new bill will be found especially alluring.

"A Bit o' Blarney," a mythical conceit of Hellen Nelson's, will be the headline attraction, presented by Edwin Keough and company. This is a big scenic specialty which is decidedly spectacular. The act is unlike anything else that has come to the western vaudeville houses. The special added attraction is the turn of Dorsch and Russell, the musical railroaders. They make music with signal lanterns, switch levers, steel rails and other material familiar with railroad shows and trains. There is a sort of Lincoln J. Carter effect introduced when a locomotive rushes across a high trestle at the back of the stage.

In the London music halls the patrons are particular and when an act makes good it can pass muster anywhere. Such an act is "The Lightning Dentist," which will be played by Brotherhood, Barlow and company. Don and Thompson have a singing, talking and dancing act. They appeared here many months ago and proved themselves satisfactory to the point of scoring a hit.

Sensational and graceful wire artists are the Sisters O'Meers, who come to Portland for the first time. This is an aerial act which has been highly recommended. Dorothy Dayne, a singing comedienne, will introduce to the patrons of the Grand their first glimpse of the famous Parisian directoire gown. Fred Bauer, with a new illustrated song, and the grandiscope with motion pictures will complete the bill.

This afternoon and evening ends the present program, headed by the famous dancer, Barney Fagin, assisted by Miss Henrietta Byron. The balance of the bill is also up to the high standard of the Grand.

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### Star Theatre Opens With "Hooligan"

"Hooligan in New York," a melodramatic comedy drama, will be seen at the star theatre week of September 6. It is said to tell a consistent story and is as full of laughs and tears as any ever staged. The author, Sam Morris, has taken for his theme the incidents made famous in cartoons of Hooligan and has woven around the character a story of metropolitan life, that is unique in the manner of handling and presentation. Any story that deals with the mysteries of New York life has a peculiar element of interest in it. In spite of the newspapers, the police courts and the city authorities, hundreds of crimes are committed that are never heard of, hundreds of dramas in real life are enacted proving that truth is sometimes stranger than fiction.

Here and there in the newspapers you may see a paragraph that puzzles. You could you solve the mystery you might tell a story of human passion and interest, of love and hate as strange as any evolved by a dramatist. Such a story is "Hooligan in New York," and the author has not gone far afield in plot and situation to tell his tale. The locale is laid among the tenderloin places of Gotham and some of the equally notorious landmarks of the seamy lower east side, which includes the once dreaded Five Points, a Chinese opium den, Cherry street at night showing a view of the Brooklyn bridge illuminated, and a thieves' den, exterior of the Tombs prison and the historic Bridge of Sighs.

Of course Hooligan is the central figure of it all and thwarting of the villains in their efforts to injure and obtain the fortune of Nellie, a blind girl, is laughable at times and at others equally sensational and exciting. A stirring climax is the rescue of Hooligan, who has been tied to a rail on the New York Central railroad track, in the nick of time by his dog Flip just as a train is approaching.

The character of Hooligan is a creation of the newspaper supplements and his transition to the stage has scored a big hit everywhere. The supporting company is a large and capable one and numerous specialties are introduced throughout the various acts. The prices will be popular.

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### Richard J. Jose Coming.

The noted singer, Richard Jose, supported by a strong company, will appear at the Baker for the week starting next Sunday, September 6. The sale of seats for this attraction will open at the box office Thursday morning.

To ears attuned to sweet harmony in music and to vocal vibrations of pure tone and quality, the coming of California's sweet singer and contra-tenor, Richard Jose, will be more than welcome and hailed with delight by all lovers of the classic scores, the sentimental songs and the simple ballads of our own and of our father's times.

## DRAMATIC CALENDAR FOR THE WEEK

BAKER—Grace Cameron in "Dainty Dollie Dimple," musical comedy.
OAKS—Allen Curtis company in "A Lost Baby."
LYRIC—Blunkall stock company in "A Celebrated Case."
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
GRAND—Vaudeville.

## SOME PERTINENT OBSERVATIONS ON LIFE, SOCIETY AND THE STAGE

Joseph Medill Patterson's new novel, "A Little Brother of the Rich" (which, by the way, is a borrowed expression, if not title), contains some slaps on the wrist for wealthy women and wealthy men. Here are a few selections from the novel:

The woman's game:

It was a woman's game entirely—and the older, wiser women, the mothers with daughters to marry or sons to keep single, directed the game of spend and catch, which is society.

The man's game:

The fever of the game of the street prevailed over the other fever which had burned through him. His being became centered as before in the shouts of the croupiers, the pleadings of the cappers, the simplicity of the players and the whirrings of the wheel of Monte Carlo's elder brother.

Marriage a la mode:

Life was so easy for them that they drifted apart. A world existed to serve each of them, and so there was little reason for them to serve each other. They had no common worries, no common sorrows, no common troubles.

Boston versus New York:

Brahmin Boston's instinct warned that once these new people were welcomed as equals, quickly they must be owned as superiors—they were so very, very rich. It was the dreadful younger generation knocking, knocking, patiently and so persistently at the door. It was the dreadful younger generation which soon would enter and dispossess. Therefore let the opening be postponed until the last minute allowed. When that minute expired, what could half a score of colonial ancestors who had been buried in the seventeen hundreds avail against 40,000,000 of fertile dollars alive in bonds and tenements? So keep the door closed, tight closed, until the knocking threatens to become a battering, until at least tomorrow.

The power of $4:

The raise of your wages from six to ten a week is the biggest kind of a raise. You can live three times as well on ten as on six.

The trend of playwriting:

I believe, judging from the present trend of playwriting, that the great tragedies and dramas of the future will deal with destructions and injuries which fall upon the mind, rather than upon the body.

The smoke nuisance and morals:

The soot is something frightful, inconceivable, when the wind is from the factories to the east and southeast of us. It's simply impossible to keep clean, and when you acquiesce in that fact, when you lose the ideal that at all events, at all costs, you must be clean, you lose also a good deal more—you lose you grip on the whole set of ideals that were near relatives to that one. It is hideous to feel your standard lowering, hideous, hideous. But beggars can't choose their standards. My standard is lowering, because I am losing my passion for cleanliness. And that is happening, because poverty is compelling me to accept uncleanness as part of the day's work.

Only a few:

Only a few men are rude, and that is usually here in New York.

The crutch of a gilded youth:

He bore two gin and vermouth cocktails upon a silver tray. Laurie took one and gulped it down as eagerly as if his two and twenty years of splendid youth required an alcoholic crutch.

A lady's dressing table:

There were brushes, combs, handglasses, jars for rouge, cold cream, pomade, bottles of hair brilliance, hair restorer, hair vivifier, hair tonic, nail scissors, nail files, nail cleaners, nail polishers, powder puffs, face pincers, electric needles and many boxes for false hair. All were backed, finished or topped in carven yellow gold, for the pride of Mrs. Evers.

Necessity:

"Oh, really," said Muriel "a well-equipped garage is necessary. It would be almost wiser to affect eccentricity and have no motor at all than only one."

The social treadmill:

"And yet," said Katherine, "there must be some strong, resistless fascination under all this superficial, frothy glitter that draws us on. For even we, who in our hearts realize the inanity of the whole thing, yet patiently grind on until our last hours upon this weary, golden treadmill. Can you explain that, Miss Castleman?"

Sylvia dropped her chin into her hand and thought. "I do not believe," she said finally, "that its lure is so compelling because it is strong as because you are weak. But that is not your fault. Life is so ordered for you that you have no chance to be anything but weak."

The new domesticity:

"Men are natural polygamists, anyhow, I guess; and it isn't virtue so much as want of the price which keeps most of the straight ones straight."

The future of the drama:

"Humanity, realism, is the future of the drama. Ibsen was the forerunner. Hauptmann, Gorky, Shaw, Sudermann follow him, mighty presagers of a truer day. Romanticism, like other lies, must go."

Amateurs of life:

"It is this amateurishness in everything, this complete inefficiency that is the dominant note of the lives and characters of our people of fashion. They can't sing, they can't dance, they can't act, they can't paint, they can't sew, they can't cook, they can't educate. They are inert, unthorough, inconsequential rudderless, compassless, drifting. They don't know life, because they have never lived life. They are like perpetual typhoid fever patients, supported always on rubber water mattresses. Helpless, hapless, hopeless, nervous, disappointed, cloyed and cowardly, they exist a few years here, seeking to have all their living done for them by paid dependents. They delegate all their functions in life save one—and even that they don't do well or often."

New York:

* * * A mighty blot upon the sky. "Look," said he, pointing to the mark, "there's New York—New York, strong enough to enslave a continent, filthy enough to poison heaven above."

Never to forsake:

If I had not known New York she could not have robbed me of my faith in men. But now that I know her, I can never forsake her.

The railway of life:

The body after all is but the hired carriage in which the spirit is transferred across the City of Today from the station Past, to the station Future.

The millionaire's home at Newport:

"Home," he suddenly burst out, "home, do you call this home? Do you call it home to live in a marble palace with a woman who would only bear you one child—and that one's dead—for fear of missing a season and spoiling her figure; who tells you to your face in her tantrums that she only married you for money; who considers you nothing but a combined pearl fishery and diamond mine, who spends her time with—Oh, I'm not such a fool as she and everybody else think me. What I know about her would surprise her. No, I have been long suffering and silent, but I have a home, as different from this as heaven from hell, where there is a woman that understands me and loves me. And I have friends, a few of them, real friends, for they don't know that my father has money and they're unlike these friends and toadies and servants and sycophants about here, who pretend to like me for myself, but who wouldn't give two hurrahs for me if I were John Smith. I know, Paul Potter, I know. Don't interrupt me, because I know. I tell you," his voice had reached a scream.

The society man:

My whole life since I came to New York, since we knew each other in Indiana, has been a lie. My smiles have been lies, my handshakes have been lies, my kisses have been lies, and here I am now a success, God save the word, a success in the eyes of our home people; and the most ghastly failure that ever dragged one weary day after another, mean, petty, trivial, money-worshipping.

### Wounding Deftly.

From Life.

Bobbie—That Mrs. Castleton said something nice about you.

Mrs. Von Blumer (purring)—What was it, Bobbie?

"She said you didn't show your age."

## SEASON SEAT SALE AT BAKER THEATRE

The annual event of the Baker Stock company known as the season seat sale, as announced last Sunday, will take place at the Bungalow, the company's new home, (formerly the Empire), next Wednesday morning at 10 o'clock, and all the well-known rules governing the securing of permanent locations for the coming year will be in force. Everything that can be done to protect those in line from discomfort and unfair play will be done by the management, and no more than five seats for any single weekly performance may be reserved by any one person. Seats will be provided and all attended to as quickly as possible. There will be three assistants in the office and others outside to insure speed and fair play all round.

The opening play will be "Dorothy Vernon of Haddon Hall," instead of "A Gilded Fool," as was first intended. The latter play will be presented the second week. The old favorites will all be in the cast and the new leading man, Sydney Ayres, will make his first appearance. Special new scenery and costumes will be a feature and the first performance of the season will be given next Sunday matinee, September 6.

### Before and After.

"The campaign in the Empire state,"
Says Murphy in a manner shy,
"Will be conducted free from rows
By Mr. Mack and I."

But when the battle has begun,
The boss will take another tack:
Then when he's asked who's running things,
He'll answer, "Me and Mack."

—T. A. C.