



IN matters theatrical the week has been memorable by four good plays—"Gismonda," "Lord and Lady Alcy," "On the Bridge at Midnight" and "A Texas Steer"—which were all well attended. Even the vaudeville theaters had the same experience of prosperity.

An Marcello Almerio, Melbourne MacDowell was seen in his best mood, and the clanking of chain harness and the smiting of mailed fist put him at his ease. Miss Deane made an effective Gismonda, while Lawrence Griffith made an impressive Accioldi.

The Columbia Company of players gave a most delightful presentation of Pinero's comedy, "Lord and Lady Alcy," and the radiance of Miss Countess as Lady Alcy Chastland was bewitching. Edgar Baume, as Lord Alcy, was almost flawless. Although Rose Eyring has had a dozen speeches to say, she did a beautiful bit of artistic acting.

Miss Angus was taken suddenly ill during the week, and has been ordered by her physician to remain in a hospital several weeks. Miss Barby took her part at one day's notice, and her presentation of the fascinating Mrs. Tudway was a very creditable bit of acting.

A good scenic display and a competent supporting company made "On the Bridge at Midnight" really worth seeing. The play, which is of the sensational order of things, caught the fancy of its audience from the start. The great bridge scene is effective.

At a time when Russian and Jap are showing their teeth to each other in Manchuria, "Michael Strogoff" was fortunate in hitting the popular taste, and the Weidemann Company gave a vigorous presentation.

"A Texas Steer" is one of those lucky plays that makes money with little in the way of scenery to add to the expense of production. The supporting company was fair, but the play is worn a bit.

"UNDER TWO FLAGS" TODAY.

Brilliant Production to Be Presented by the Columbia Theater Company.

"Under Two Flags" opens at the Columbia Theater with today's matinee, and continues for the week.

The production of this thrilling romantic drama will be one of the most sensational events in Portland's theatrical annals. The sumptuous scenery, the glittering stage pictures, the realistic stage effects and the brilliant acting of the Columbia players will make "Under Two Flags" the great play that it is. Ouida has written a strong and touching story of love and war, of deception and sacrifice of heroic devotion and self-sacrifice. The greatest honors will naturally fall

to Miss Countess. Today this clever actress will play a part that it has long been her dearest ambition to fill. She will appear as Cigarette, a lovable, capricious character that Ouida has made almost to live. Cigarette loves, she loves and she dies. In the most thrilling scene ever presented on a Portland stage, Miss Countess will mount a spirited horse, dash across the desert in the midst of a burning sandstorm, and ride to the rescue of her lover. She arrives in time to save his life, but gives up her own in his stead.

To Mr. Baume falls a part that will display his real dramatic genius. As Bertie Royelle, he depicts the growth of a great character. From a pleasure-loving young man, devoted to society, he develops into a hero, saving his brother at the cost of the loss of his own reputation and at the same time shielding the good name of a woman. Mr. Baume has a rich, mellow voice; he rises to the thrilling scenes with ease, and displays in every scene the delightful ease of the finished actor.

The dramatization of Ouida's famous novel which the Columbia Theater Company will present is by Edward Elmer, by far the best and most brilliant novel. It is the one in which Blanche Bates achieved her greatest success, and the Columbia Company in its full strength will present the play without abridgment, a feat that few stock companies are able to undertake.

The story of the play, which follows Ouida's plot minutely, deals with the careers of two brothers, Bertie and Berkeley Royelle, instead of the Colonel in the novel. The hero of the play finds himself between two fires. In order to prove his innocence he would not only have to announce his brother's guilt, but he would also, in order to prove an alibi, compromise the reputation of Lady Beatrice Guinevere, in whose society he had been, unknown to her husband, at the time the crime was committed.

Bertie does the honorable thing. He goes to Algeria, enlists in the army, and there meets Cigarette, the child of the people, the daughter of the regiment, "a soldier of France." This fascinating creature he learns to love, and is loved in return. But ill luck still pursues him. He strikes the enemy of the Colonel in command of the French forces in Algeria, and incurs the enmity of the Colonel, who strikes his superior officer, and is condemned to death. Then occurs the famous scene in the play. In the midst of a fierce sandstorm, Cigarette learns of her lover's peril, mounts a horse and rides to his rescue. She arrives in time to save his life but gives up her own as a sacrifice.

This is merely a glimpse of the main

plot of the play. There are other stories, charmingly interwoven in the play, which give to the members of the company an excellent opportunity to display their versatility. There is a military and society atmosphere to the play, an air of intrigue, of deception and noble sacrifice. In fact, the romantic air that Ouida weaves into her novels with such a charming appearance of reality. The play is full of brilliant stage pictures, and the scenic effects produced by the magic brush of Frank King cannot but make a never-to-be-forgotten production. From London to Algiers, from modern society surroundings to Oriental luxury, from barracks to the desert, the audience is transported as the plot is unwoven. Soldiers and sheiks intermingling, society women dazze, Turks and chasseurs lend a bizarre effect to the stage ensemble.

The complete cast follows:

Bertie Cecil Royelle, afterwards known as "Louie Victor" and "Bel-a-Fair-Pear"..... Edgar Baume
Berkeley Cecil Royelle, brother to Bertie..... Hon. Lord Royelle, father of Bertie and Lord Royelle..... George B. Berrell
Jean Bergeron, Chasseur d'Afrique..... William Bernard
Colonel Chateauroux, the "Black Hawk"..... Scott Seaton
Major Dupont, commanding the French forces in Algeria..... G. W. Barton
Jesse Bergeron, Chasseur d'Afrique..... W. H. Harkins
Felix Martin, Chasseur d'Afrique..... Robert Harrison
Arab Chief..... C. T. Wilson
Sardou's daughter..... Robert Graham
Ordelly..... W. Kenney
Princess Venetia Corona, "The Silver Phoenix"..... Louise Brills
Lavinia, her maid..... Roy Bernard
Lady Beatrice Guinevere..... Marlon Berlyte
Sardou's soldier of the regiment, "a soldier of France"..... Catherine Countess

SYNOPSIS OF SCENERY.

Act I—Bertie Cecil's lodgings London. Twelve years are supposed to elapse.

Act II—Algiers, the barracks of the Chasseurs d'Afrique.

Act III—The tent of "The Silver Phoenix."

Act IV—Ouida's room in a fortress, "The Desert of Algiers."

Act V—The desert of Algiers.

Act VI—Court-yard of the barracks. Sunrise.

"FEDORA" AT THE BAKER.

Splendid Bill for Fourth Week of the MacDowell Engagement.

Brilliant and fantastic historical costuming will give place to the conventional principal-dress gown and claw-hammer coat today at the Baker for the coming week, when Melbourne MacDowell and the splendid Baker Company will present this afternoon's matinee.

"Fedora" is one of the truly great plays of the Sardou repertoire, and in its two principal parts, those of Fedora and Ipanoff, it gives opportunities for work that is really great. It tells the story of the conflict of love with hatred in the breast of a woman, who starts on a mistaken mission of vengeance, and who works the undoing of both the object of

that vengeance and of herself. Fedora is a Russian Princess. She believes her fiancé has been foully murdered, and she goes forth on the trail of the murderer. Upon discovering him, she falls in love with him. Her love, while strong, is not so strong as her thirst for vengeance, and she gives up to certain death, when opportunity offers, the man whom she has loved by remorse at having ruined the man she loves. Madly she rushes forth to try to undo her work and save his life. She fails. He dies, and she, in despair, kills herself.

No pains or expense have been spared in putting on the play. Stage Director Emelton has given his best thought and effort, which fact has come to be a sufficient guarantee of results.

In the part of Ipanoff, Melbourne MacDowell does some of his greatest work. The role is a most exacting one, but the results, when it is played properly, are correspondingly pleasing. Needless to say, Mr. MacDowell plays it properly, and a little more. Charlotte Deane, too, will have a chance as the lovely but hapless Fedora, to demonstrate again her fitness to be called great in emotional work. Other members of the company are likewise happily cast.

"Fedora" will be one of the distinct successes of the theatrical season, if indications count for anything.

A PERENNIAL SUCCESS.

Cordray's Presents Jule Walters in His New "Sidelacked" at Matinee.

The Cordray management offers for one week, with today's matinee, Jule Walters in his new and latest version of "Sidelacked," which will be continued for one week here, together with the usual repertoire.

"Sidelacked" comes to Cordray's Theater this season with everything new except the title, and Mr. Walters will not change the title of his piece, because it has brought him fame and fortune, and he believes in sticking to the bridge that has carried him over. It is now more than 15 years since Jule Walters, poor and unknown, cast his theatrical bark upon the sea of theatrical venture. In his play he gives a delightfully original impersonation of a tramp, a knight of the road. From the very first night the play was presented in New York it was a hit, and there is not a single city of any size in the United States where that success has not been duplicated year after year. Today Jule Walters is a rich man, and his name has become almost a household word to the theatergoers of America.

This year he brings to Portland an entirely new production, new scenery, new faces and particularly new and original

"UNCLE TOM'S CABIN."

Weidemann Will Present Most Elaborate Production Ever Seen Here.

At the Empire Theater, commencing with a matinee at 2 P. M. today, the finest production of "Uncle Tom's Cabin" ever attempted on the Pacific Coast will be offered the Portland public.

Manager Weidemann has secured the William A. Brady version, which was

used at the New York revival of the piece recently, and a corps of scenepainters and stagecarpenters have been employed for a week in preparing for the great event.

The members of the company have rehearsed steadily each day, and each will shine particularly in the part selected for him. A large number of supernumeraries will be used, including a quartet of negro jubilee singers. A pack of fierce man-hunting bloodhounds, ponies, donkeys, and a complete scenic investiture will mark the production as lavish to the extreme.

Many theatergoers have not had an opportunity to witness a first-class production of Mrs. Stowe's great popular drama for the reason that so many times it is presented by inferior companies. Frequently people are heard to say that they would like to see a good performance of "Uncle Tom's Cabin," but it was for the purpose of satisfying this demand that the management determined to produce the famous classic on such an elaborate scale. It will go down in history as a memorable event in the history of the city, and none should miss seeing it. The sale of seats has been very large and the widest interest is manifested.

"THE BURGOMASTER" COMING.

Pixley and Luders' Tunesful Musical Comedy the Marquam Offering.

The most successful of the modern musical comedies will be seen at the Marquam Grand Theater next Thursday, Friday and Saturday nights, September 22, 23 and 24, with a special matinee Saturday, when Pixley and Luders' "The Burgomaster," will be the attraction. This merry masterpiece has had longer runs in the larger cities than any other musical comedy in the country. The reason for the success of the piece is not far to seek. In the first place, the music is extremely useful, and there are half a dozen acts that the auditor can carry away with him and whistle with satisfaction to himself. The book is really witty.

The cast this year is a notable one. It is headed by Oscar L. Figman, the Burgomaster; Olga von Hatzfeldt is the Willie, and has made a great success in the character. Figman has been featured as the Burgomaster for two seasons, and is said to be the best Burgomaster that has yet appeared in the part. Others in the large cast are: Charles Sharp, Oscar B. Ragland, Fred Bulley, R. J. Moyer, George McKissock, Louise Brackett, Harriett Sheldon, Dorothy Rae, Mae Franklin and the Sisters Lockhart. The chorus is an unusually large one, and has been selected for its vocal ability as well as for its good looks. "The production is the most elaborate." "The Burgomaster" has never had, and the costumes are all new. The sale of seats for this important engagement will open next Tuesday morning at 10 o'clock.

THE STAR.

The Loretta Twins, the Sensation of the Vaudeville World.

The greatest vaudeville programme, bar none, that has ever been presented at the Star Theater, will be shown at that leading house for the week beginning on Monday afternoon. The bright, particular stars of the new bill will be the Loretta Twins, whose marvelous feats on the triple bar have become the sensation of the vaudeville world. This is one of the highest salaried acts ever brought to the Pacific Coast and it was originally played to immense audiences at the Crystal Palace, in London, England. On account of its high cost, this act has not been generally played throughout America

and the management of the Star is to be congratulated for securing it for its patrons.

The majority of lady comedians do not possess a lip which is sufficiently strong to sustain the notes. With Irene Franklin, however, America's foremost soloist, no such fault can be found. Another high-class act on the Star's new programme is O'Neil, Russell and O'Neil. The turn is usually billed as a top-liner and would be entitled to the place of honor at the Star next week were it not for the extraordinary engagement of the famous Loretta Twins.

Leo and Sulky are a team of applaud-getting singers and dancers and as a fan-producer their act is of the first rank. A novelty in the dancing line will be presented by Gorton and Harvey, who do all their steps attired in top boots.

Will C. Hoyt, the popular baritone, has chosen for his turn a new and beautiful illustrated song and the pictures on the projectoscope will interest everyone.

THE ARCADE.

The Girdellers, Famous Head-Balancers and Acrobats, This Week.

There are but few rivals in America to the sensational act which will be presented at the Arcade Theater beginning next Monday afternoon at 2:15 by the Girdellers, two twins who are counted among the most expert and amazing head-balancers and acrobats in all the world of vaudeville. It is not difficult to find medium performers in this line of work, but teams like the Girdellers are few and far between. Nevertheless the Arcade gets them.

A pair of brilliant sketch artists who have the originality to bill the team as Mr. and Mrs. Hunn will present a sketch which is all the money as a mirth-maker. Adding them in their nefarious designs of amusing the public will be Billy Miller, a comedian who is really funny.

Two merry jesters who lie awake at night, thinking of novel and attractive features for their act are McCoy and Knight, who will introduce some wonderful solos on that old and melodious instrument of the south, the "bones."

Kate Coyle, that great favorite of Arcade audiences, will sing some illustrated ballads, while the great American bioscope has secured some new and entrancing views.

THE LYRIC.

Well-Balanced, Attractive New Bill Begins Tomorrow Afternoon.

Having once gained for their house the name of "the ideal vaudeville theater," the management of the Lyric has determined that the bill of each week must keep to this high standard and even raise it a trifle. For this week, beginning with the matinee tomorrow afternoon, a most attractive offering has been prepared. J. H. Jackson, known as "the maddest performer in contortion marvellous," has the bill. His stunts are entirely different from those of the ordinary contortionist, so much so that the word given a wrong impression of his strange performance.

Julia Romaine and Tom Fletcher are a sketch team that any theater may be proud of. Belyea and Roberts have brought their few straight from Puny-land. Thomas W. Ray, the Lyric's famous illustrated song artist, is always in demand. Sivor and Westbrook, singing and dancing comedians, have a few surprises. Steele is a charming sourette that every one likes from the moment she trips out upon the stage. The vitascope has all the entertaining pictures. Every afternoon will find the performers to be continuous today from 2 to 10:30 P. M.

"COURTSHIP IN JAPAN" HEADS A BRILLIANT NEW BILL THIS WEEK.

Japan is on every one's lips just now, so "Courtship in Japan," the musical burlesque at the Bijou this week, should be doubly interesting to every one. The new bill begins with the maddest comedy ever seen in all the newest and prettiest things that vaudeville can include. New and expensive costumes have been made.

The only pony ballet, the six dainty damzels who have danced and sang their way straight into the heart of Portland's best people, have been retained for another week, so great has been the demand at every performance. Berrian and Mackin, a famous sketch team elsewhere, have a new skit. "The Major and the General."

For new music, all the latest New York musical hits have been brought out for the pony ballet. As usual this week the Bijou bill will be replete with light, attractive music. Every afternoon and evening. Continuous today.

COMING ATTRACTIONS.

"San Toy."

Of the many characters which he has created during a very interesting stage career, James T. Powers has never had a part which he liked as well as Li in the "Chinese musical comedy," "San Toy." Mr. Powers will have his favorite role in the forthcoming presentation of this successful play by John C. Fisher. "San Toy" will be seen at the Marquam Grand Theater in the very near future.

"THE HILLS OF CALIFORNIA."

"The Hills of California," which has made so pronounced a hit throughout the country, will soon be seen at Cordray's Theater. Frank Bacon's impersonation of

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