

# THE DRAMA

**THE JILT**  
AT THE  
**COLUMBIA THEATER**

MISS EDITH ANGLUS  
AS  
"THE JILT"

GEORGE BLOOMQUEST  
COLUMBIA

DONALD BOWLES  
SIR BUDLEIGH WOODSTOCK  
COLUMBIA



**THE KINS-NEERS OF**  
**"THE KINS-NEERS"**  
AT THE  
**STAR**

**BESSIE STUART BACON**  
WITH THE  
**HILLS OF CALIFORNIA**  
AT  
**CORDRAYS**

**OSCAR I. FIGMAN'S** delicious Dutch humor is potent and laughter-making as ever in "The Burgomaster." Since the company's last visit here the wardrobe and scenery have been renewed and the presentation of this favorite musical comedy is now a thing of greater beauty. But the story itself is getting into the serene and yellow leaf, The Indians' song haunts one pleasantly afterward. Olga Van Hatfield, the new prima donna, is a pretty girl and a graceful dancer, but her lyric soprano voice has not sufficient carrying power.

Most leading women attached to stock companies are ambitious to play Cigarette in Ouida's "Under Two Flags," and Cathrine Countess as Cigarette is a shining success. She gave a vivid portrayal of the Hippant, carefree, masculine but warm-hearted and intensely human French vivandiere. Edgar Baume was manly and heroic as the long-suffering Bertie, and Louise Brandt did admirable work and made an exceedingly pretty stage picture. Scott Seaton made a sufficiently sardonic Colonel Chateauroux, William Dills' comedy was most welcome. The play was exquisitely staged.

Ethel Fuller had the chance of her life to play the part of the Princess Florina, at very short notice, at the Baker Theater, and came out of the ordeal with flying colors. The part is undoubtedly one of the most physically exhausting in modern drama, and Miss Fuller is therefore entitled to considerable credit. Melbourne MacDowell, in conventional evening dress and minus helmet and matted whirt, looked out of the ordinary, but gave a grand, finished reading of the bloodthirsty Louis Ipanoch. Louise Powers and John Worth showed promise.

Gorton's Minstrels presented an entertaining programme at a one-night show at the Marquam, and the vaudeville and comedy sections are excellent. They require one good leading singer.

Demonstrative audiences have welcomed "Sideracked" at Cordray's, and the mimic villainy of Roy D. Ray, a railroad superintendent, willing to commit all the crimes in the calendar to smite the heroic leading man, was a feature. The chief honors were carried away by Horatio Xerxes Booth, as the irrepressible tramp. The specialties and songs were worth hearing.

**FREDERICK ESSELTON**  
STAGE  
DIRECTOR  
IN  
**EMPEROR JUSTINIAN**  
AT THE  
**BAKERS**

**MISS GERTRUDE BONDHILL**  
IN "SWEET CLOVER"  
AT THE  
**MARQUAM GRAND**

**"THEODORA" AT THE BAKER.**  
Spectacular Sardou Drama Will Close MacDowell Engagement.

As a final offering to the theatergoing population of Portland, Melbourne MacDowell and company, will give a grand and finished production of Sardou's "Empress Theodora" this week, commencing with the matinee today.

"Theodora" will mark the close of the Sardou season at the Baker. The best of the plays of this immortal French dramatist were selected for the special season and four have already been offered with unquestioned success. The one remaining is considered Sardou's most picturesque drama. Those who have witnessed the other Sardou plays cannot afford to miss this one. It is a spectacle and the most pretentious of them all. The production which Melbourne MacDowell has given of this great play have won for him the highest praise. Indeed, many of the famous actor's admirers prefer his portrayal of the heroic lover, Andreas, to any other of his great parts—also does his leading lady, Ethel Fuller, shine in the character of the Empress of Andros, by Theodora, who thinks she is giving him a love philter, and Theodora's final death at the hands of Justinian, and is thrilling and absorbing to a degree.

The double character of Theodora is very interesting and furnishes much of the material of the drama. The production calls for an immense company and the costumes and effects excel anything heretofore seen in this theater.

This will be the last time, probably, that a Sardou drama will be seen in Portland at Baker prices. After the

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**AT CORDRAY'S TODAY.**  
"The Hills of California," With Today's Matinee, Begins Week's Stay.

Frank Bacon, supported by an unusually fine company, will begin a week's engagement at the matinee today in the native American drama, "The Hills of California." In this elevating yet thrilling work, Mr. Brusie, the author, has proved that we have in this country men fully capable of creating dramas that deserve to live and that we have at our very thresholds material, out of which as noble a National drama can be wrought as can be found anywhere on earth. Mr. Bacon has a large personal following in this city and his friends rejoice to know that at last he has found a fitting vehicle for his fine talents as a dramatic artist.

The story begins in Mariposa County, California, goes to San Francisco, then back to Mariposa. Its prettiest acts are in the open-air scenes of the uncrowded country, everything there breathes an air of happiness and contentment, with one exception—that exception is Ariel Hill, the man who brings pain and sorrow to the otherwise happy Hills. To none of them does this sorrow come with more weight than to Amos Hill; honest, brave, patient; a trio of virtues that makes a man. Then there is his daughter, the girl on whom he has bestowed all the affection of which his old heart is capable. The girl he loved so much that even when she was branded with a scarlet letter, he loved her just the same. Poppy Hill, a little flower of country life; Everett

**"SAN TOY"**

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having charmed large audiences in every city in which it has been presented. "Sweet Clover" is said to be a delightful four-act comedy drama, beautifully staged and splendidly acted by the original company, headed by Otis B. Thayer and Miss Gertrude Bondhill.

This charming idyl of the Connecticut farmlands was written by Paulina Phelps and Marion Short, two young women, who, it is said, never essayed dramatic work of any kind before, and this, their initial attempt at play-making, came as a surprise in its great strength and quiet but appealing beauty. The management, seeing in its sympathetic story and dramatically made scenes, merit of a high order, accepted it at once and gave it a perfect mounting and excellent company—the same equipment, identically, it is said, that made the play so successful in the East last season.

Interest in the story is aroused in the first act, and from there, goes on with accumulative force until almost the concluding scene. Otis B. Thayer as Jerome Holcombe, the old New England farmer, heart-broken by the loss of his wife, and further distressed by the unfortunate love of his daughter for the adopted son of his mother's betrayer, gives a strong exhibition of character acting, while Miss Gertrude Bondhill as Lola, the daughter, is both charming and convincing, displaying remarkable ability in the line of emotional acting.

The advance sale of seats will open tomorrow (Monday) morning at 10 o'clock.

**"SAN TOY" AT THE MARQUAM**  
Big Musical Comedy With a Cast of Well-Known Artists This Week.

"San Toy," with its exquisite music, clever comedy, picturesque characters and magnificent equipment will be presented at the Marquam Grand Theater next Thursday, Friday and Saturday nights, September 29, 30 and October 1, with a special matinee Saturday at 2:15 o'clock. Local players will see it under more favorable conditions than it has ever been done in America. James T. Powers is at the head of the cast, and this means that the creator of the role of Li, a sort of up-to-date Chianman, and one of the best fun-makers in his profession, will play the same part that he did during the long run at Daly's Theater, New York, when "San Toy" had its first run in this country. George K. Fortescue, another very prominent member of the original cast, is also in the company, as is Natalie Barry, Margaret McKinley, John Peachey, Mina Rudolph, Charles Arling, Josephine Newman, Fred W.

result nothing of a handsomer or more strikingly novel design has been produced. Mr. Fisher has given the production his close personal attention, which he is also devoting to the direction of the company.

The advance sale of seats will open next Tuesday morning at 10 o'clock, when not more than six seats will be sold to one person for any single performance.

**Miss Brune in Australia.**  
Miss Minnie Tittell Brune, who made her dramatic debut at Cordray's Theater, has been making more triumphs for herself in Australia, and the Critic, published at Adelaide, has the following to say of her acting in the title role of "new play, 'Sunday':

"Miss Tittell Brune is in the way of being a little genius. In the notable and much-demanding part of 'Sunday' this young American artist wrought a golden impression on most minds. She has the sweetest and prettiest and freshest voice heard in drama for a long, long time. Also a petite, young figure that how she fits the early picture of that miner's cottage scene so well. She wears such an artless child-of-Nature air. Now, an actress must be physically young and fresh to play and frisk with such an unschooled girl-wamp abandon. Even when she is 'out' conventionally in a magnificent ancestral hall, her youthfulness is preserved. The long frocks, the black tangled curls tucked up into a Psyche cluster to crown her witching head, scarcely change the fresh, buoyant individuality of 'Sunday' the hour of her sorrow only does the full-grown woman's soul of her speak out, and so forcibly, with such a ring of truth and pain that the whole audience is caught up and swept on in a huge wave of sympathy.

"I think the charm of Miss Brune's acting is in her exquisitely seductive voice. It is pregnant of expression. It sobe and smiles and coaxes and delects and fondles, is wistful and lots of other delightful things. The key is always changing. So in the expression, the result is that it words take on a color and life that is as fascinating as the play of vivacity in some faces.

"There is no dressing of any account in the Yankee drama. Miss Brune is a stickler to the canons of her art. In the Brintheorpe Abbey scene many a Sunday would take the opportunity to gorgeously dress the parts. But this star preserves the notion of Sunday's slow social evolution. She therefore wears a white frock of the simplest description, and seems the sweeter, truer and the more convincing on that account. Returning to 'the boys' in the California hut, Sunday goes right

Huntly, Katherine Howland and other artists, whose names are well toward the top of the column in the list of stage favorites.

Besides securing a company of the best talent which his experience with players and willingness to pay any reasonable price for their services suggested, Mr. Fisher has also fitted "San Toy" with the finest costumes and most expensive canvases that have been used to illustrate the environment peculiar to the Flowery Kingdom. The picturesque wardrobe was all imported direct from China through the New York firm of Sun Kim Lung & Co. of New York City, as was the armor and a very large quantity of incidental accessories, which are designated as "props." Two of New York's leading artists collaborated on the scenery, and as a

**Empire to Reopen.**  
Commencing today, the Empire Theater will be dark for a week, but Manager Weldemann announces that it will reopen on next Sunday, when a new policy will be adopted. The price of admission will be reduced to 10 cents for any seat in the house, and the entertainment offered will be light comedy, varied by an occasional melodrama, with a number of vaudeville acts interspersed. Manager Weldemann is now in Seattle arranging for the new order of things, and will return to Portland tomorrow or Tuesday to complete his plans. The Wednesday afternoon session, it is announced, has been a success, and the company has made many friends here by its excellent and consistent work, but the management has decided to place the organization on tour throughout the West, and for that reason the permanent stock play has been varied somewhat. Some of the old members, however, will not go out with the road company, and will appear in the new production.

**Bright Lights at Cordray's.**  
Hundreds of people who passed in front of Cordray's Theater last night, stopped in wonder at a new and attractive light which has just been installed. It is composed of a cluster of changing lights, set upon iron posts, which are placed on the sidewalk immediately in front of the theater. The lights are attached to two golden balls and are contained within opaque globes, which every 15 seconds change into red, white and blue lights. The quick changes are made by means of an electric motor and create a very beautiful and unique effect. This is the only light of the kind in this country, and is the original design of John F. Cordray. The actual manufacture of the apparatus was entrusted to Thomas Hoffaker, the house electrician and his able assistants, and every part of the work was done right in the theater.

**COMING ATTRACTIONS.**  
**Ralph Stuart.**  
Ralph Stuart, long the idol of the Murray Hill and American Theaters, New York stock companies and recently a full-fledged star by virtue of his successful production of "By Right of Sword," both on the Pacific Coast and at the American Theater, New York, comes to the Baker Theater in the near future.

Mr. Stuart is both a handsome, manly young fellow, exactly the type that is impersonates, but in addition, a sterling actor, who knows how to handle heroic situations with the lightest comedy touch. Consequently, "By Right of Sword," while at the Baker, a Russian melodrama of the most strenuous type, is lighty punctuated with laughs by this light-hearted young American hero, who declines to take anything too seriously. Thus he goes through duels, nihilistic conspiracies and the official red tape of Russian bureaucracy like the fearless young republican that he is, and not only "By Right of Sword," but by strength of his good right arm he confounds the conspirators, saves the life of the Czar, wins a medal, to which he refers contemptuously as "a bunch of junk," and what is his doing, captures the heart and hand of a beautiful Russian girl. This love, laughter and thrills make "By Right of Sword" the most charming and exciting comedy drama of the great writer's career, and he hailed by the entire press of New York during its run at the American. Mr. Stuart carries the complete new scenic production, the most elaborate ever seen at that theater, and the entire original company on this tour.

**"The Sign of the Four."**  
An event of much importance and interest to the theater-going public of Portland will be the early appearance at the Baker theater here, of Sir Conan Doyle's greatest play, "The Sign of the Four," which comes West with the heartiest endorsement of the Eastern press and public. The company, which is now en route to the Coast, is, according to the critics, where the play has been presented, the best and most capable that has interpreted the great writer's characters and crowded houses have greeted the production since its opening in the East several weeks ago. Sherlock Holmes is of course the central figure in "The Sign of the Four," and in this work of Doyle's he is seen in an entirely new light, the author having woven a pretty and delightful love romance about him, which makes the great detective doubly interesting.

**Kyrie Bellew Coming.**  
"Raffles" is the antithesis of Sherlock Holmes, and greater than Sherlock Holmes. Such is the opinion expressed in New York and elsewhere by Kyrie Bellew's famous drama, "Raffles, the Amateur Crackman," in which he and a splendid company, including E. M. Holland, will appear at the Marquam Grand Theater. The drama was written by E. W. Hornung, who is now in the sketches published in two volumes by Mr. Hornung under the titles of "The Amateur Crackman" and "Raffles," respectively.

**Warde and Kidder Coming.**  
Frederick Warde and Katherine Kidder, supported by an excellent company, will present the big spectacular dramatic production of "Salambo" at the Marquam Grand Theater in the very near future.

**THE STAR.**  
The Kins-Ners, a Great Vaudeville Sensation, Tomorrow.

For the week beginning Monday afternoon, the Star Theater management has engaged another great vaudeville sensation.

The Kins-Ners, the marvelous European equilibrist, whose amazing feats of heavy-weight balancing have started two continents wild, will be the headliners, worthy to stand on a platform full of other feature acts. Pianos, cart-wheels and trunks are dangled from the chins of these performers with ease, and their other feats are equally startling.

The Star show is a great eight-act bill. Mr. and Mrs. Hunn will appear in a genuine black-face sketch. The Great Burdock has an illusion act that is more than mystifying. Edward De Mott, phenomenal baritone, will make his first appearance in the West in vaudeville.

Another novelty act that is worthy to be billed as a headliner on any show is that of De Shields, a wonderful juggler, juggler and aerial cyclist, who rides an ordinary bicycle on a swinging stand of wheels. He is a jocular jester. Will C. Hoyt sings a new illustrated song, and Edison's projectoscope will flash a new series of moving pictures.

The show today is continuous from 2 to 11 P. M., the Great Loretta Twins and the Girdlers making their last appearance in their famous acts.

**THE ARCADE.**  
New Programs With Famous Novelty Acts Begin Tomorrow.

The vaudeville horizon has been scanned for acts to delight the patrons of the Arcade Theater. On the list are the witliest comedians and the sweetest voiced singers have been chosen for the new bill that begins tomorrow at 2:30 P. M.

Rizal and Fatima are two star performers, and the team is composed of a famous juggler and a contortionist who ties