

THE STAGE



Scene From The Comedy "Her Own Way" At The Heilig

BY LEONE GARR BAER.

ONE week more of Summer stock and the season will have ended. The Heilig will open for the regular road shows, and again Portland theater-goers will be renewing or making anew the acquaintance across the footlights of new groups of players each week. Instead of Miss Countess and her players, who we have come to regard as home folks, we shall have visitors from afar, who, coming among us, make their little bow and bid for our favor, and leave for the next show town not to come again, at least not in the same sense.

But we are not to be left entirely without that "home folks" feeling. George L. Baker has seen to it that Portland will not miss the pleasures of intimacy which contribute to the pleasure one gets from stock performances. That astute manager has re-engaged Alice Fleming, a former Portland girl, by virtue of her residence here for two years, to head his Baker company, and according to rumor—unconfirmed because Mr. Baker is not of the city—the list of members of the new organization is to be stronger and better than in many years.

When the Countess engagement ends the Baker will begin, so we are to have an all-the-year-around season of stock in Portland.

Miss Countess has given us a brief season of real entertainment, and her leaving will be a matter of general regret, not only for the stock patrons who have enjoyed her portrayals, but as well for a general public, which has always taken a warm personal interest in this actress and followed her career with the greatest of interest. Miss Countess has given us a series of only a high and meritorious order. Opening in "The Thief," she has offered in turn other excellencies, "A Woman's Way," "Merry Mary," "The Girl with the Green Eyes," "Divorçons," and now comes her last play, "Her Own Way." This is a Clyde Fitch comedy, the first written by the Elliott brought it here about a half dozen years ago. Mayo Methot, the Portland child actress whose artistry has been attracting so much favorable attention is to appear in Miss Countess' support.

of the Haymarket Theater, London. In "An Object Lesson" Thompson will appear on the stage for the first time just as he is. In his 30 years on the stage he has appeared in more than 1200 roles, all of which required distinguished talents.

At the Empress "The Houseboat Party," an operetta with ten in the cast, including girl twins, will be the feature act.

MISS COUNTESS ENDS SEASON

"Her Own Way" Selected for Closing Week of Engagement.

Only one more week of Cathrine Countess, who has already extended her enjoyable Summer season at the Heilig beyond the originally allotted time. She has delighted old friends and made hosts of new ones, who will greet her with the same affectionate loyalty when the terms of the theatrical wheel next brings her to Portland. They will hope that her next absence may not be so prolonged as the last, and will make the most of her brief remaining stay.

"Her Own Way," the seventh and last of the plays offered by Miss Countess for the week commencing tonight, has only been written here by Maxine Elliott, who found it her chief success, and good for long runs in New York and London. It is in Clyde Fitch's best comedy vein, with plenty of his satirical whip-lashings of smart society's follies; running through it is a real love story with a big emotional episode.

Georgiana Carley is a fine-spun, wholesome, true-hearted bachelorette of the type that accords so well with the magnetic, womanly charm of Miss Countess, and it enables her to run the scale from light-hearted gaiety to the storm and stress of hysterical despair. Georgiana is as light-hearted as the children to whom she plays hostess at a birthday party. She is much in love with a fine, sincere young West Point graduate, who is young enough to be her cousin, the little brown bushwhacker of the Philippines, but a trifle faint-hearted in his love-making. He goes across the Pacific, thinking that he has a more successful rival in a somewhat vulgar mine owner, who takes advantage of his absence and Georgiana's loss of fortune through her brother's speculation in Wall street. Georgiana is true to her absent soldier, and prostrated with grief when the extra, shouted beneath their window, announces the total wiping out of his command. Then comes contradiction and an outburst of hysterical rejoicing, and next comes the wounded gallant, the clearing away of the cloud of error, and the sunshine of a happy issue to the little romance.

One of the novel situations of this breezy blend of humor and sentiment is the opening scene with the children, including the littlest leading lady, Mayo Methot, who was so spontaneous and delightful as the elfish boy in



W. H. Thompson At The Orpheum



Fieurrette in "Visions d'Art" At The Orpheum



Lee Tung Foo At The Empress



Shazo Twins With A Houseboat Party At The Empress



Francis H. Fox of the French Stars At The Orpheum



Miss Mildred Cecil With The Summertime Girls At Pantages



Miss Mildred Cecil With The Summertime Girls At Pantages

On Sunday, September 1, the theatrical clock will be moved back a quarter of a century, when the Gilbert and Sullivan festival company will present the all-time best of the musical one week, a revival of the most popular Gilbert and Sullivan operas, which include "The Mikado," "Pinafore," "Patience," and "The Pirates of Penzance," the same delightful operas that our fathers and mothers revel in, when they were keeping company a long time back, and before many of the younger generation of playgoers were born. Perhaps mother sang Josephine in the production of "Pinafore" when the church choir of the Ladies Sewing Circle that nurtured them into amateur operation (joke) for the benefit of the teething babies of Timbuctoo or to buy hammocks for the African heathens. Possibly father was Captain Coreoran or Dick Deadeye and more than probably both dad and mother have been telling their children remembrances of these Gilbert and Sullivan operas in that happy period of their younger lives.

Revolutions on the stage are as dangerous as revolutions in literature or conversation; there is a tremendous lot that is beautiful of the past, but the tendency of the world is to slide a little ahead of the present, even to steal into the future if there is a possibility of a mentally getting around that corner today.

It is to the credit of the Shuberts and William A. Brady that they have had the courage not only to revive these old operas, but have had also the wisdom to put away the ornaments of the dead past, the trappings, even in the pigeon-hole caskets where they have reposed these many years, and to vest them in all the gorgeous richness of modern stage settings and to cast them with artists that are big enough and resourceful enough to make the old new, and as well to impart all the delightful flavor of mingled sacred, fun, and alluring melodies that filled with joy the souls of dad and mother 25 years ago. It is pleasing to note that these revivals are being given a most ardent greeting everywhere they have been presented, since leaving the Casino in New York, in which city they proved a veritable sensation. It is safe to venture the opinion that this same success will be accorded them in Portland, for they are sure to recall joys of the past, even to the older playgoer, and to kindle a desire on the part of the younger people to hear for themselves those operas of which they know only by reputation.

DAUGHTER OF SINGER WHO MADE TA-RA-RA-BOOM-DE-AYE FAMOUS IS IN CITY.

Lucia Lottie Collins. Lucia Lottie Collins is one of the two daughters of Louise Lottie Collins who made Ta-ra-ra-boom-de-aye famous a score of years ago. Lottie Collins died two years ago last May in London after a retirement of several years from public life. Lucia Lottie Collins has sung in the West End music halls of London and has appeared in the larger theaters in Australia. Three weeks ago she arrived in San Francisco from Australia on her first visit to this country. She was a headliner at Pantages in San Francisco for two weeks, and was on her way to Seattle to fill a similar engagement there when Manager Johnson, of the local Pantages Theater, literally grabbed her off the train to fill the headline place left vacant by the Wolgast flight pictures being taken off the bill. Miss Collins sings topical songs and is a delightful entertainer.

COMIC OPERA TO PLAY HEILIG

Famous Gilbert and Sullivan Successes to be Revived.

A season of comic opera revivals and comedies of the finest kind will be revealed at the Heilig Theater next Sunday night, September 1, when the Gilbert and Sullivan Festival Company from the Casino Theater, New York, will be seen in a series of the most popular works of Gilbert and Sullivan, which include "The Mikado," "Pinafore," "Patience" and "The Pirates of Penzance." It is well to note that this company, which includes many well-known stars, numbers among its principal members De Wolf Hopper, Blanche Duffield, Eugene Cowles, George MacFarlane, Kate Condon, Arthur Aldridge, Viola Gillette, Arthur Cunningham, Alice Brady and Louise Barthelemy and the New York Casino chorus and orchestra.

The engagement of this brilliant organization, which is limited to one week only, with matinees on Wednesday and Saturday, will present them in their entire repertoire of operas with production of "The Mikado" on Sunday, Monday and Saturday evenings, and of "Pinafore" on Tuesday and Wednesday matinees. "The Pirates of Penzance" is announced for Tuesday and Friday evenings, with "Pinafore" on the Wednesday matinee, and on Wednesday evening. A single performance of "Patience" will be given on Thursday evening.

The restoration of these operas will have the effect of serving a double purpose, inasmuch as they will bring back to memory many delightful recollections of the days of youth to the older generation of playgoers, while it will also be the means of acquainting the younger set with a series of operas about which they had heard so much, but have never seen. Although the late W. S. Gilbert had not written any important librettos for a number of years, he having lived at ease and in retirement for some time prior

ORPHEUM HAS BIG STAR

William H. Thompson to Appear This Week in Virtue Playlet.

William H. Thompson, celebrated character actor who shone last season at the Haymarket Theater of London, at the Orpheum this week in the playlet, "An Object Lesson." The sketch will be presented just as it is seen in the Haymarket Theater. Thompson has a virtuous theme built around an old man who has a young wife, and in the hands of Thompson and his little company the playlet is said by newspaper critics to be remarkable for its realism and finesse. In "An Object Lesson" Thompson appears for the first time in his long stage career just as he is without a particle of facial makeup. This alone is picked as a novel feature, as Thompson has portrayed more than 1200 character roles during his 30 years on the stage.

Second place on the final August bill is filled by Billy Gould and Belle Ashlyn, who will appear in a specialty of jokes and songs written by Gould.

The third number is one calculated to appeal to children particularly. It is Howard's Novelty, or an exhibition of musical Sweden ponies and comedy dogs. This act has a spectacular stage setting, and has been extolled all along the Orpheum route as an animal act that stands out as being different from most vaudeville turns of the kind. The ponies and terriers go through their places with such little prompting a critic spoke out the question: "Are they not their mechanical horses and dogs?"

Minnie Allen, who is known as "the little volcano of mirth," is next. She is a cultured vocalist, who has a selection of songs, all of which have a comedy flavor. Miss Allen plays her own accompaniments and wears stunning costumes.

Fifth place on the Orpheum poster is held by Jesse L. Lasky's Fleurette, who appears in a posing act called "Visions d'Art." For her various poses she

SUMMERTIME GIRLS COMING

Pantages Has High-Class Offering With Good Specialties.

It is seldom that vaudeville can offer such productions as those prepared by Gus Solitko and other New York improvisors, but by special arrangement Alexander Pantages will present as the banner attraction on the programme at the home of unequaled vaudeville, Seventh and Alder streets, for the week commencing with the matinee tomorrow, the Summertime Girls, introducing Miss Mildred Cecil and Bobby Harrington, supported by a large chorus, in one of the largest and most enjoyable musical comedies ever brought westward in vaudeville.

Miss Cecil is a soubrette of rare charm and her songs and dances will give her ample opportunity to display her wonderful personality. Her gowns will appeal particularly to the feminine contingent, as they were designed in Paris for the act. Bobby Harrington is a comedian of rare ability and this will mark his first appearance in local vaudeville. He has topped the cast of characters in several leading road shows in past seasons and his advent here will be welcomed by patrons of the calcium gleam. The Summertime Girls are noted for their charm, their voices and their looks, while their songs are of a sort that will attract.

For those who care for male voices in solos and duets Irwin and Herzog will fill a long-felt want. These master singers have won much favorable criticism throughout the East and their local engagement will be one of interest to all who follow the world of music, for they have an international reputation. Their selections are of the sort that will prove to be popular with all, for they range from the classics to popular airs of Broadway.

Paris Green is a roystering comedian whose suit of green and striped and parodies humor will win him a warm welcome without a doubt. New stories and original parodies will be his principal offering and his green



DARING AVIATOR IN HIS HYDRO-AEROPLANE.

CHRISTOFFERSON TO FLY THREE TIMES AT OAKS

Many Other Attractions Gathered by Manager Cordray, Including Mrs. Pelz and Hawaiian Band.

When Silas G. Christofferson rises from the water in front of the Oaks Amusement Park this afternoon some of the most daring exploits in the history of aviation may be expected. To cap all previous exploits in the history of flying men, the young Portland man will soar aloft at 5 P. M. with a full-grown adult as passenger, in place of the dummies and children used by the average aviator. Will hurtle his flimsy craft through the air at 75 miles an hour, he says. He will perform every possible aerial evolution all over the water in front of the Oaks boardwalks. He will send his craft spinning between the giant oak trees in the park and, all in all, give a most finished and most interesting performance.

Christofferson will go aloft at 3, 5 and 7 o'clock. There will probably be other flights in between, but these hours will be definitely adhered to.

This is the first time any amusement park in the Northwest has offered an aviator as a free attraction and Manager Cordray believes he has paid a higher price for Christofferson's services than any aviator in the Northwest has received previously.

But Aviator Christofferson is far from being the sole attraction. Mrs. Philip Pelz, whose romantic marriage with Director Pelz, of the Oaks Park Band, is of such recent date, will be heard in a song programme. Mrs. Pelz will sing in five different languages.

Then there are the Hawaiians and the Kanakas, now numbering over 20. There is Ali Zada, the Oriental magician and wonder-worker, while, in addition, the remarkable status of a comes to life promises to be one of the most unique attractions that ever appeared in the park.

to his death, the passing away of this genius was of sad importance, as it indicated how surely the Gilbert & Sullivan golden age of English light opera magnificence is being lost, and the saddest of all to tell, with no geniuses of equal brilliancy to take their places.

Sir Arthur Sullivan, Gilbert's great co-worker, had passed on before him. Perhaps it is too much to hope for such a combination of rare talent, except at long and uncertain intervals, for with all the individuality of his power, Gilbert was never able to find any composer with whom he could work in such intimate and successful harmony as Sir Arthur Sullivan, who knew just the tricks of the music emphasizing the points of those inimitable lyrics, and the work of an author who was so amazingly inventive in twisting motives so as to provoke unexpected situations.

to his death, the passing away of this genius was of sad importance, as it indicated how surely the Gilbert & Sullivan golden age of English light opera magnificence is being lost, and the saddest of all to tell, with no geniuses of equal brilliancy to take their places.

Sir Arthur Sullivan, Gilbert's great co-worker, had passed on before him. Perhaps it is too much to hope for such a combination of rare talent, except at long and uncertain intervals, for with all the individuality of his power, Gilbert was never able to find any composer with whom he could work in such intimate and successful harmony as Sir Arthur Sullivan, who knew just the tricks of the music emphasizing the points of those inimitable lyrics, and the work of an author who was so amazingly inventive in twisting motives so as to provoke unexpected situations.

stands on a revolving pedestal and multicolored electric lights are thrown to produce beautiful effects.

Georges Simondet, noted French Lyric tenor, will be heard in classic and popular selections, and La Vierge, an artist, is billed to exhibit daring feats in mid-air.

Grace Cameron, comedienne, will close her engagement at the Orpheum tonight.