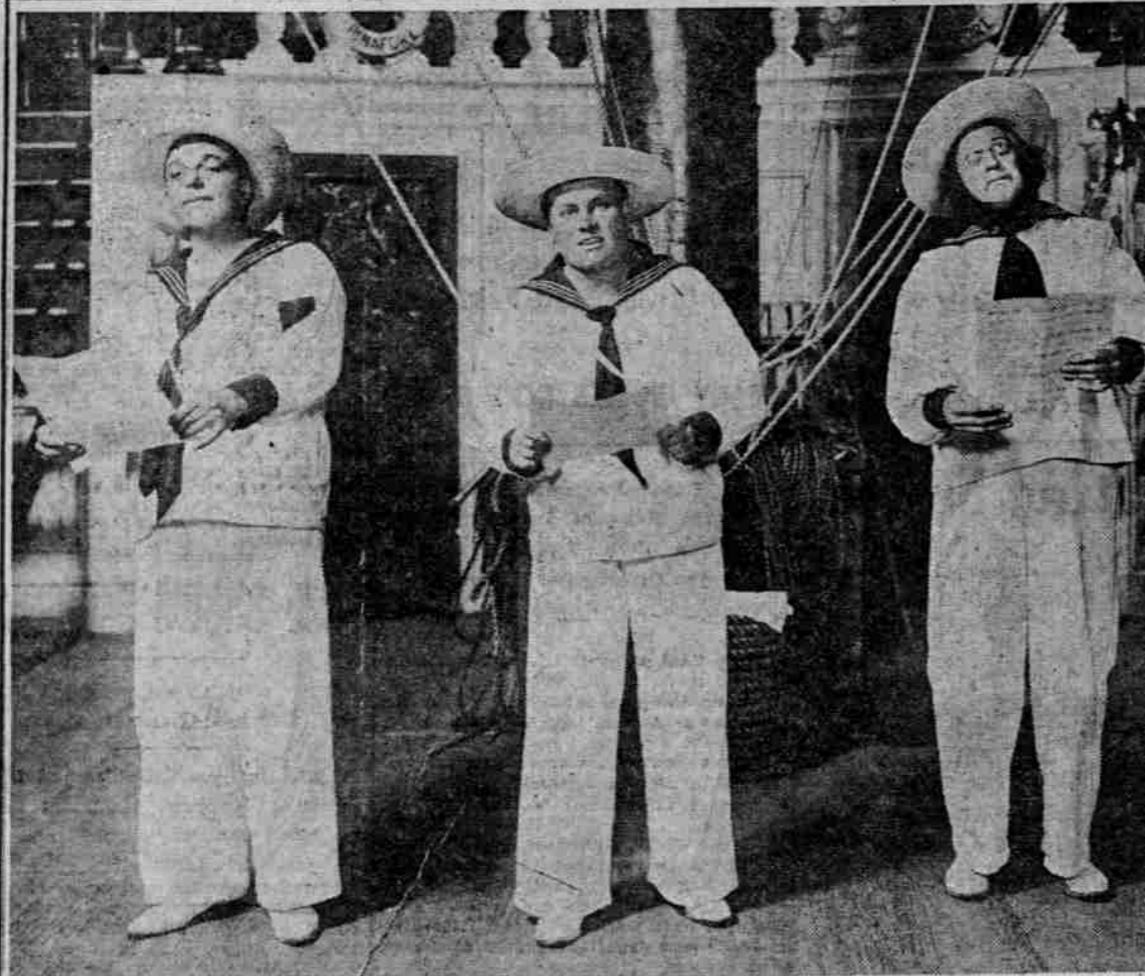


THE PLAY



Girls in "Fujiyama" at the Empress

Eugene Cowles, Arthur Aldridge, De Wolf Hooper, As Bire Bobstas, Ralph Rackstraw and Dick Deaders in "Pinafore" at the Hellig



Maude O'Delle, At the Orpheum

BY LEONE CASH BAER

AND now for a season of real comic opera in the revivals of "The Mikado," "Pinafore," "Patience" and "The Pirates of Penzance," with De Wolf Hooper, Eugene Cowles, Arthur Aldridge, Kate Condon, Arthur Cunningham, Viola Gillette, Alice Brady and Louise Barthel singing the principal roles at the Hellig for one week. All this begins tonight.

Any Gilbert and Sullivan revival, much less four of them, is bound to bring forth an avalanche of reminiscences, for they represent a series of operas which enjoyed a popularity far greater than the work of any other writers. They were the means—when "Pinafore," the first of their great successes and the second of their joint work, was written—with which the world was made cognizant of the fact that there had arisen in the field of operetta a partnership as closely bound in artistic affinity and unity as the one celebrated in literature, that of the Alsatian writers, Eckman and Chatrain.

To fully acquaint oneself with the early history of these delightful operas, and of the men who made themselves famous by writing them, it is necessary for one to journey backwards to a little street in Soho, London, where stood in Dean street a little theater called "Miss Kelly's." A quaint conceit was this little bandbox of a playhouse, snugged away in a garden, which belonged to a dwelling in the days of King George IV.

Once upon a time this little playhouse did not seem to prosper with the kind of entertainment they were offering to the public, and it was determined to try an experiment. The experiment was described as a "new and original" cantata entitled "Trial by Jury." The text thereof was written by W. S. Gilbert who was known already as the author of some entertaining plays and excellent verse, and the music by a young composer just risen to notice of the name of Arthur Sullivan.

The cantata was produced on March 25, 1876, and that was the beginning of the history of the great Gilbert and Sullivan operas. In the course of a third of a century have made people happy, and it is not too much to say, even better. In all these operettas there is not a suggestive line nor a taint of unwholesomeness. The manager of the enterprise in which the "cantata" figured was a young man named D'Oyly Carte, son of Richard Carte, manufacturer of flutes, and himself a trained musician. The immediate success of "Trial by Jury" induced him to set about arranging for the production of larger works by Gilbert and Sullivan. An organization called the English Comic Company was formed in 1878, and its first offering to the public was "The Sorcerer," produced at the Opera Comique, as the theater was called, on November 17, 1877. George Grossmith, the famous English comedian, was the representative of John Wellington Wells, the "dealer in magic and spells," and others, long associated with Gilbert and Sullivan productions, made their appearance in this opera. Meanwhile the author and composer were busy with a new creation. This saw the footlights on the evening of May 28, 1878, and was called "H. M. S. Pinafore," or "The Lass That Loved a Sailor." Now at that period in the history of the American stage operetta was not entirely unknown but it was not a familiar form of entertainment. Some of the Suppe works had been performed in England, and had enjoyed some moderate measure of popularity.

American managers, having heard of the success of "Pinafore" in London, thought that it would be a good idea to produce it in America, in spite of the intensely English spirit of the libretto.

The advent of "Pinafore" in America was the beginning of later productions of all their works in this country. The American production of "Pinafore" was made on November 25, 1878, at the Museum Theater, in Boston, exactly 100 months after its London production.

"The Pirates of Penzance" was the only one of the many Gilbert and Sul-

livan comic operas which had its first performance in America. D'Oyly Carte had brought his London company to New York for authoritative production of "Pinafore" when it occurred to him that he could protect "The Pirates of Penzance" in America from the pirating that "Pinafore" had received by producing it here, so on December 21, 1878, "The Pirates of Penzance" was given for the first time on any stage, and was not revealed before English audiences until April 3 of the following year.

"The Mikado," which was also copyrighted, received its first presentation in America on August 14, 1885, while "Patience" had been given some years earlier, on September 3, 1881, at the Standard Theater, New York.

Last night witnessed the closing of what has proved to be a most happy season of Summer stock with Catharine Countess heading her own company at the Hellig. The immediate opening of the Baker Theater will leave us for only one week unsupplied with a stock organization. The latter company opens rehearsals tomorrow under the stage management of William Bernard.

At the Orpheum "The Antique Girl," a musical comedy with 16 dancing girls and boys in the cast, will be the headliner. Three stars are featured in the act. These are Fletcher Norton, who was leading man for McIntyre and Heath here in "In Hayti," Maud Earl, who appeared at the Orpheum with Julius Steger, and Doris Wilson.

"Fujiyama," an operetta presented by one dozen singers and dancers, 11 of whom are girls, will be the headline attraction at the Empress. Mademoiselle La Deodima in statue poses is the added attraction.

Sir William S. Gilbert wrote the book and the lyrics of 13 operas, of which Sir Arthur Sullivan wrote the music, which were produced by D'Oyly Carte

big plays of last season. Alice Fleming is to have the role Helen Ware created. Robert Conness is to be leading man.

Headlining Pantages bill is "The Lion's Bride," a spectacular playlet.

"THE MIKADO" OPENS TONIGHT

Gilbert & Sullivan Offer Rare Festival This Week.

No event of the theater, in late years, even at the height of the season, has awakened a more genuine public interest than the season of Gilbert & Sullivan comic opera revivals which are to be given tonight at the Hellig Theater by the Gilbert & Sullivan Festival Company for an engagement limited to one week only, with matinees on Wednesday and Saturday. In this brilliant organization, perhaps the finest singing company engaged in any theatrical light opera, will be found many familiar names in DeWolf Hooper, George Duffield, Eugene Cowles, Blanche MacFarlane, Kate Condon, Arthur Aldridge, Viola Gillette, Arthur Cunningham, Alice Brady, Louise Barthel and the New York Casino Theater chorus.

An interesting and varied repertoire will be given during the term of tenancy of this company at the Hellig Theater, as it will bring forward productions of "The Mikado" tonight, tomorrow night and Saturday night and at the Saturday matinee; "The Pirates of Penzance," on Tuesday and Friday nights. Good old "Pinafore" had been enjoyed for a long time at the Casino Theater, which playhouse was the birthplace of all these revivals, but in every other city where it is enjoyed, it is only given from time to time. The good things of the theater never die, and certainly by every standard the works of Gilbert & Sullivan must be considered as the greatest of the popular organization of the comic operas—"The Mikado," "Pinafore," "Patience" and "The Pirates of Penzance"—have always ranked first in popularity for the time of their making, and that one of them was "God Save the Queen" and that the other wasn't.

It is a singular thing that all the Gilbert and Sullivan operas, as produced by the authors themselves, were great financial as well as artistic successes.

After the regretful dissolution of partnership between Gilbert and Sullivan, which occurred during the prosperous run of "The Gondoliers," and which is said to have been over the color of three yards of carpet, the records of the Savoy Theater productions took on a new and less flourishing appearance. Each of the partnerships had a hand in subsequent operas, but the result only shows that the work of one was practically indispensable to the other.

Tonight the opening bill is the most popular of the four operettas, "The Mikado."

All the trappings of vacation are to be removed from the Baker Theater and on the 8th of September the season will swing into operation.

The opening bill, "The Deserters," is one of the most delightful and vital

BAKER OPENS NEXT SUNDAY

New Company Will Be Seen in Many Plays Not Here Before.

Theatergoers are looking to the opening of the Baker Players, which takes place next Sunday matinee at the Baker, and as nearly every member is entirely new to Portland as well as most of the plays announced, it is but to be expected that the interest felt in the popular organization which comes out now under a new title is also mixed with a great deal of curiosity to see and become acquainted with the personality and work of players who have reached the high water mark of popularity in the large Eastern cities. The personnel of the organization has already been announced but to the names of some of the principal members will not be out of place.

Alice Fleming will be the leading woman and her remarkable performances last season have placed her in the undisputed position of the best leading woman who has ever appeared in the city. Direct from New York comes Robert Conness, the new leading man, as well as Helen Strickland, William Lloyd, Baker Moore and Robert Wayne, while William Bernard, stage director, and Alice Patok, ingenue, come from the famous company at Elitch Garden, Denver. John R. Summer and Elizabeth Ross have just closed a long and successful engagement with the Orpheum Players at Salt Lake City. Charles Yule and Claude Archer have been connected with the popular organization in the United States. Mary Edgett is a Portland girl whose rise in the profession has been most remarkable and to her will be entrusted the important minor roles. These are the most important members of the new company who will make their bow to Baker patrons next Sunday in "The Deserters," a powerful detective play which was produced in New York by the late Henry B. Harris with great success and which has never been seen here before.

The great capacity of the Baker makes it possible to offer these high-class players and the big royalty plays

at the most popular prices Portland has ever known. The immensely popular Monday bargain nights will be continued, as well as matinee Sunday, Wednesday and Saturday, every one of which will be a bargain performance. There is no reason why every play lover should not attend the Baker each week the coming season, for with the offerings that have been announced, presented by a company of this merit and at the prices arranged, together with the number of performances every week, it would appear that every possible demand had been reached by Manager Baker.

The seat sale opens next Wednesday and season locations should be secured immediately upon the opening of this sale.

ORPHEUM HAS OPERETTA

"The Antique Girl," 16 in Cast, Is New Headliner.

Sixteen dancing and singing girls and boys, assembled in a company in which three stars are featured, will lead this week's bill at the Orpheum in "The Antique Girl," a new musical comedy sent along the vaudeville circuit by Jesse L. Lasky. The featured stars are Fletcher Norton, who was leading man here for McIntyre and Heath in "In Hayti," Maud Earl, who appeared at the Portland Orpheum with Julius Steger, and Doris Wilson, whom reviewers pronounce to be a Junoesque beauty. Vivacious dances and lilting songs permeate "The Antique Girl." Among the songs to be sung are "That's the Kind of Fellow I Could Love," "The Merry Minuet" and "Alm 'n' Dark." "The Dance of the Persian Princess" will be presented by Fletcher Norton and Maud Earl.

A playlet by Walter Montague is next. It is "The Hypocrite" and will be portrayed by Maude O'Delle and Miss O'Delle taking the role of a heroine of the underworld. "The Hypocrite" deals with the political grafter and is said to be a most clever sociological playlet.

Third on the Orpheum poster are Herbert Ashley and Al Lee, who will present "A Night in Chinatown," a local farce for which is taken from New York's Asiatic quarter. The sketch is described as a "musical duologue" and contains half a dozen stories, several of which are original songs and clever bits of characterization.

Mildred Grover, a comedienne of note in the vaudeville world, will entertain with her original sayings and songs, her husband, Dick Grover, accompanying her on the piano. The comedienne makes up as an octonion in full view of the audience, playing several imitations of the popular organization of the vaudeville act, which she is portraying the troubles of a baseball umpire.

Berlish, billed as "the ideal athlete," is next. Berlish is called "The Modern Hercules" and his feats are said to be beyond belief until actually seen. Berlish is a foreigner, but has been ap-

pearing on the stage in the United States for two years. Williams and Warner, Frenchmen, will entertain with capers with new-fangled musical instruments, one of which is known as the clacophone. The Rexos, skaters, who have amazed Portland audiences before, complete the new bill.

William H. Thompson in "An Object Lesson" will appear for the last time at the Orpheum tonight.

GIRLS SHINE AT EMPRESS

Eleven Dancing Maidens in Leading Operetta, "Fujiyama."

Headlining this week's bill at the Empress Theater is "Fujiyama," a musical comedy, presented by one dozen dancing and singing artists, 11 of whom are girls. It is strictly a girl show in two scenes with Ada Mitchell and John B. Wilson leading the merry maidens. "Fujiyama" is much like the celebrated "Madame Butterfly," but with a different denouement. The production is punctuated with vivacious dancing and lilting music.

"The Vision of Loveliness" is next. She is Mademoiselle La Deodima, who will appear in a series of statue poses. This artist is a Parisienne whose figure reviewers have referred to as being as divine as Mademoiselle La Deodima stands on a pedestal throughout her act and countless multithread electric lights cast their rays upon her as she takes artistic position.

Harry Holden and Lucy Harrow will entertain with their skit, "The Messenger Boy and the Lady." This act is listed as one of the most laughable and denouement. The production is punctuated with vivacious dancing and lilting music.

Then comes Lina Fantzer, an old favorite, who is proclaimed to be one of the most daring women wire-walkers in vaudeville. She will appear in "The Green Mouse," which she hears his thrilling exploits on a high wire.

Fantzer's newspaper notices refer to her as a most attractive woman whose personal beauty adds greatly to her dexterous and perilous act.

The Green Mouse will be the offering of Robert Rogers and Louise Mackintosh, each of whom has a notable stage record. Louise Mackintosh was with the celebrated Sol Smith Russell company for five years and she and her partner were picked by David Belasco to play the leading roles in his production of "Is Matrimony a Failure?" in real life Louise Mackintosh's husband has been on stage together for 14 years.

Bert Daniles and Lester Conrad, young rag-time experts, complete the bill.

The Houseboat Party will be presented for the last time at the Empress tonight and at the same time, the piano illumination, will close his engagement and Lee Tung Foo, Chinese monologist and singer, will make his final appearance here.

DELIGHTFUL FAIRY TALE WILL HEAD BILL

at Pantages.

No greater spectacular production has ever been seen in vaudeville than "The Lion's Bride," an act that has attracted widespread attention on two continents and which will head the Pantages' bill for week commencing with the matinee tomorrow at 2:30.

Not only will the act appeal to the older patrons of vaudeville, but the young folk who are familiar with the beloved fairy tale bearing the same name and those who are not will take keen delight in the performance.

The plot of the dramatic pantomime is based on the fairy story which tells of a beautiful maid held in durance vile by a Persian tyrant for food for his imperial harem. The Prince Charum is the guise of the son of a ruler of a neighboring province comes to the girl's rescue, but despite his appeal, the Prince cannot win the heart of the lion changes into the Prince. All are happy as a result, except the tyrant, and his fate is justly merited. The costumes used of the most lavish and gorgeous, while the scenic and electrical effects have never been equaled.

Miss Maybelle Fisher, the celebrated Ames prima donna, will make her debut in local vaudeville and her success is promised, for wherever Miss Fisher has been in this city, her first tour, she has been instantly. She has used extraordinary care in selecting her songs and each will be found to appeal particularly to the public ear. From grand opera to popular airs, her songs range, and with each she wins encore after encore.

With Miss Fisher is Miss Oline Wallis, whose concert work has demanded nation-wide attention. Miss Wallis will accompany Miss Fisher in her selections, making the act particularly pleasing to the musically inclined.

The Mysterious Carter will present a series of noted illusions, which he originated and which has won for him fame and fortune. Carter is widely known as the greatest exponent of legerdemain in the world and that his pretenses are not ill-timed are evinced by his feats. His work is new, baffling and original and he scores an instantaneous success.

Fred Zobedie, known the world over as the greatest physical wonder of modern times, and Europe's representative of refined athletics, will be another on the programme to attract more than usual attention. Mr. Zobedie will be

VAUDEVILLE ACTRESS IS NOT AFRAID TO HIDE BEAUTY IN STAGE MAKE-UP

Mildred Grover.

Mildred Grover, who will appear at the Orpheum this week in an act composed mainly of her own original sayings and songs, is listed by newspaper reviewers as one of the few handsome women on the stage who is not afraid to hide her beauty behind make-up. A feature of her vaudeville act is her making up as a frumpy octonion in full view of the audience. Her take-off of a baseball umpire also is praised by critics as a realistic portrayal. Miss Grover won stage prominence by her managements, which impressed vaudeville managers in New York as being extremely funny. While her vaudeville act is a vigorous one, the comedienne goes through it as if she enjoyed every moment. Dick Richards accompanies her on the piano.

Concerning Miss Grover's act the Winnipeg Telegram said: "The familiar 'tough talk' impersonation won great response in the act of Mildred Grover, who is really well assisted by a pianist."

seen in a series of poses and demonstrations of strength that will attract all classes.

Cook and Stevens will be seen in "The Chinese and The Coon," an act full of melody and sayings, and as they are clever entertainers, their success is assured. The Pantheoscope will show new animated events.

The Summertime Girls, with Miss Mildred Cecil and Bobby Harrington, in Gus Schlike's enjoyable tabloid musical comedy, will be seen for the concluding performances this afternoon and evening.

FILM FEATURES ARE MANY

Costly, Novel, Exciting and Educational Are Offerings Today.

With a positive feature in every house, the film offerings today are attractive. At the People's Theater "Lucille," by Owen Meredith, in three masterful reels, will show a headlining place. All book lovers are familiar with this popular story, which tells of a misunderstanding between two lovers which brings on a life of sorrow to Lucille. She, however, becomes a Sister of Charity and does much good in the world. The final ending shows how near the former misunderstanding comes to causing the same unhappiness to Lucille's former lover's only child. However all ends right. This picture is produced by Thanhouser, in their usual splendid style. "Flying Tramps" is a Solax comedy full of much humor, and as a musical feature the "Coco D'No" will return for an indefinite engagement. This is the act which made such a tremendous hit at this theater a short time ago.

At the Star Theater "Thelma," taken from Marie Corelli's great novel, a picture produced in three splendid reels, tells the entire story of this great writer's most famous book. This picture is produced by Reliance, and is without doubt the best work ever put out by them. The comedy will be "Marriage on the Run," by Gaumont, showing a runaway marriage portrayed in comic fashion. The three French Stars will present an entirely new list of songs.

The Arcade Theater will feature "The White Lies," produced by the great Bron 101 Company, in two magnificent reels. This picture tells the story of a poor unfortunate school mistress whose father runs the village saloon. Because of his position, the school board decides to dismiss her. Her father broods over the dishonor brought upon his child, and plans revenge. He proves his manhood at last, however, when at the risk and loss of his own life he saves the villagers from the terrible vengeance of drunkard's Indians. The picture is produced in a very vivid and realistic manner. "The Modern Child," a comedy, and "The Chaperon," a comedy drama, complete the film program.

"Leopold, Roman" features a violinist, has been engaged as a special feature and will remain at the Arcade Theater for a week's engagement, and "Arthur Elwell," favorite baritone, will sing.

At the new Sunnyside Theater "The Power of Destruction" in three reels, will be the feature picture, telling the story of a terrible explosive invention about to be put upon the market by a famous inventor, when his conscience warns him of the disaster it will undoubtedly cause. He then concludes to suppress its use, even at the cost of fame and fortune. The story then centers about a vagabond and worthless relative who determines to become wealthy at his uncle's expense. However, all ends well when fate takes a hand.

The Peoples Amusement Company is securing pictures from the entire world's market.

On Wednesday, September 11, there will be presented at the People's Theater a four-reel production of Blanch Walsh in "Resurrection." Miss Walsh is recognized as a distinctive American actress of today, and will take the part of Katusha Maslov, in this masterpiece produced from Tolstoy's book of that name.

Nazimova to Open Season

It has been decided that Madame Alla Nazimova will begin her present season at Toronto, September 8, commencing with the comedy, "The Mari-onettes." While performing this piece on a tour which will extend as far west as St. Louis, Madame Nazimova will, at the same time, rehearse an entirely separate organization for her New York appearance in "Bella Donna," dramatised by Bernard Fagan from Robert Hitchcock's novel of the same name. "Bella Donna" will follow the engagement of John Drew at the Empire Theater, New York. "Bella Donna" is still running at the St. James Theater, in London, after nine months of prosperity.

LEGERDEMAIN EASIEST ART IN WORLD TO MASTER, SAYS STAGE MAGAZINE

That it is easier to decapitate a man and replace his head with a cabbage and then change about again, than it is to catch flies around a molasses barrel, is the contention of the Mysterious Carter, who comes as one of the featured attractions at Pantages for the week commencing with the matinee tomorrow.

Legerdemain is the easiest art in the world to master, according to the audience who pay close attention to an artist at work, the seemingly impossible would never happen as it so often does on the stage.

THE LION'S BRIDE THIS WEEK



Delightful Fairy Tale Will Head Bill at Pantages.