

The Stage



Gus Hornbrook's "Wyoming Romance" at the Empress.



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BY LEONE CARL BAER.
WHILE Portlanders are debating whether they prefer Catharine Countiss better in comedy or in drama, that young woman's business manager, Ed. D. Price, goes calmly along selecting her plays. Last week Miss Countiss was delightful as a comedienne, and everybody agreed on it. As Marion in "A Woman's Way," she scored. This week she makes a radical departure from the two earlier portrayals, and will give us Merely Mary Ann, the tired little slavey of the English lodging-house. Israel Zangwill wrote this whimsical romantic comedy, and while its production is not new to Portland, it will receive a presentation by the Catharine Countiss players that will be well worth anybody's while. Sidney Ayres will appear as the composer.

Catharine Countiss in the Comedy "Merely Mary Ann" at the Helix.

scenes glimpses are given of middle-class life in London, but in the last act the atmosphere of fashion is introduced, when at a stately manor house Mary Ann, now an heiress and a brilliant, accomplished woman of the world, meets her composer, who has risen from obscurity to fame, and their broken romance is taken up.

Poor Mary Ann has a heart of gold and a soul as white as an Easter lily. All the moral grime of sordid London life cannot soil it. In this neglected maiden, standing in ignorance upon the threshold of brilliant womanhood, are personified duty, loyalty, unselfishness. There is no more lovable little figure, half humorous, half pathetic, in modern drama; and there is no part that Miss Countiss plays with more sympathy or more enjoyment than this forlorn wail, with her coarse garb, heavy shoes, ill-fitting gloves and her dearly cherished camera. Many times has Miss Countiss assumed this role and much praise has she won. "As an actress of rare ability," wrote a well-known Eastern critic, "Miss Countiss loses herself completely as the little drudge, while retaining her charming personality and giving proof of real dramatic versatility; again she proved her great power of emotion."

Sydney Ayres, a leading actor of authority and distinction, has, in Lancelotti, one of his most successful roles. He has often acted the erratic, temperamental composer. There is abundant class to a cast which introduces Henry Hall as the practical tea merchant, who writes popular songs; J. Frank Burke, as the grasping music publisher; Roy Clements, as the hypocritical country clergyman; John C. Livingston, as the silly nobleman; Robert Lawler, as the convivial journalist; Laura Adams, as the cockney landlady; Myrtle Langford and Marie Edmond, as the merry, ball singers; and Claire Sinclair as the giggling hostess.

"Louisiana Lou," with Sophie Tucker—member Sophie and how she ran amuck of the authorities here when she insisted on doing the angle worm wiggle—is coming to the Helix on August 5, 9 and 10. Sophie has a great big role now—and Barney Bernard is in the cast with her. "Louisiana Lou" is a capital story, told with a musical setting. During its stay at the Helix, Miss Countiss' company will go on tour in neighboring cities.

Headlining the Orpheum's new bill is William H. St. James in "A Chip of the Old Block." St. James appeared in "Cameo Kirby" with Dustin Farnum and was the Squire in "Way Down East." The Empress "A Wyoming Romance" will be the top liner, with 10 cowboys, 10 cowgirls and as many real bronchos.

"MERELY MARY ANN" IS NEXT

Catharine Countiss Begins Third Week With Popular Comedy.

Catharine Countiss, securely re-established in the affections of her old admirers and an enormous new clientele, opens the third week of her summer season at the Helix with tonight's revival of "Merely Mary Ann." There is always a demand for this charming sentimental comedy, telling of the snuggly, sweet-voiced little English slavey, who becomes a cultivated and beautiful lady.

RIDICULE OF PARENT HAS MADE A FORTUNE FOR VAUDEVILLE ARTIST.



Charles Case, Monologue Artist.
Charles Case makes a living by making fun of his father. Case has been in vaudeville for several years, and his sole topic of conversation in his monologues regarding his ancestor, whose oddities, idiosyncrasies and mishaps are related by the son to set his audience laughing. Case does his vaudeville turn in blackface. His stories about his father have been referred to as comedy classics by New York reviewers, and the comedian has been praised by critics for keeping his yarns clean, bright and down to date. Case boasts that he has made a fortune by ridiculing his father, and declares that his parent doesn't care because he, too, has been enriched by his son's novel method of pleasing vaudeville audiences. Case will appear at the Orpheum tomorrow afternoon and will talk about his father here 14 times this week.

COMEDY RULES AT ORPHEUM

W. H. St. James Is Headliner and Partner of London Will Lecture.

Comedy will prevail at the Orpheum this week, a noted actor presiding as headliner in a playlet overflowing with fun and four other acts being devoted to the creation of laughter. First on the bill to open with the matinee tomorrow is W. H. St. James, who, with his players, will present "A Chip of the Old Block," a comedy written by Byron Orslet, author of "Breweater's Millions." The playlet is built around a comedian who is an inmate of an actors' home and whose sole ambition was to become illustrious as a tragedian. St. James is celebrated for his great success with Dustin Farnum in "Cameo Kirby" and "The Squire in 'Way Down East.'" He is supported in "A Chip of the Old Block" by John Moore, Walter Jenkins, J. S. Davis and Miss Laura Deane.

The big novelty on the new Orpheum bill is Martin Johnson's travelogue revealing the amazing oddities of the South Sea Islands and their people. Johnson accompanied Jack London on his famous trip on his 45-foot boat, Snark, and his vaudeville lecture is the result of his research in that memorable voyage. Johnson penetrated tropical places never visited by white men before. He has remarkable photographs to accompany every phase of his story.

Charley Case celebrated blackface, who talks about his father, occupies third place on the poster. Case's stories about his heroic ancestor are regarded as vaudeville comedy classics. They are so ludicrous laughter is continuous while Case holds the stage.

Three cartoon youngsters will appear in "Hotel Turnover," the act of the Robert de Mont trio. Buster Brown, a bellboy and Mary Jane will be seen in surprising antics in this number, vivacious snap filling every second of the athletic comedy.

WILLIAM BURR AND DUPINE HOPE ARE LEADING MUSIC HALL STARS ON THEIR FIRST TOUR OF THE UNITED STATES.

William Burr and Dupine Hope are leading music hall stars on their first tour of the United States. They will be seen and heard in "A Lady and a Lamp," in which they discuss the heroine's passion in dialogue and song. This act is staged elaborately. Miss Hope is a beautiful woman who wears stunning costumes and the songs sung by the duo are new to America. Tommy Kelly and Mamie Lafferty, dancers, are next on the final July bill. They will present "The Chambermaid and the Bellhop," in which shadow of the performers are featured. The great Libby, boomerang comedy cyclist, closes the bill. Madame Bernbach will appear for the last time in "A Light From St. Agnes" at the Orpheum tonight.

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Direct from the royal amusement gardens of Japan come the Tokio Miyakko Troupe of sensational imperial acrobats. These remarkable performers have been the particular delight of the Emperor, who is said to be dying, and it was only when his health failed that he allowed the troupe to leave the land of the cherry blossom. The feats performed by the members of this sensational aggregation have never before been attempted, and their routine is one that will astonish at all times. They work with lightning rapidity and the feats accomplished are truly worthy of comment.

So diversified is the programme that the laughing dramatic hit, "The Lady Downstairs," as presented by Mr. and Mrs. William Morris, will fit admirably into the well-balanced programme. The plot of the one-act comedy hinges on mixed identity, and the comedy is replete with laughter. Mr. Morris is a delightful entertainer, while Mrs. Morris proves herself an able assistant. The playlet is prettily mounted and will be the laughing number on the programme.

Music of the sort that pleases everyone will be offered by the members of the Clipper Quartet, marked for their excellent voices, their harmony singing being one of the features of the act.

Last but not least by any means are the Three Madcaps, pretty and winsome girls, whose dancing has been appreciated by international audiences. Their work is original and at all times entertaining for their terpsichorean novelties are new and entrancing. The Pantagoscope will offer new daylight animated events.

"The Hold-Up," the world's scenic masterpiece, with Percival Lennon in the leading role, will conclude its local engagement with the performances this afternoon and evening.

REAL BRONCHOS ON STAGE

Ten Cowboys and Cowgirls at Empress in "A Wyoming Romance."
An atmosphere of life in the sagebrush country will prevail at the Empress Theater this week. 10 cowgirls and cowboys with real bronchos appearing in the sketch "A Wyoming Romance," which has headline place. The playlet is billed as "the newest realistic idyl of the plains," and New York newspaper reviewers have said that it lives up to its reputation. The sketch is presented along the Sullivan Bonch, each of whom has a creditable record on the legitimate stage. "Happy Jack" Gardner has appeared in Portland with Lew Docketter, Primrose and other minstrel impressions, and he was featured in a production staged here one year ago. Two young men fresh from great success in a big New York cabaret also appear on the new bill. They are D'Arcy and Williams, who are programmed as "the peerless piano pat-

TERERS

Their repertoire includes their own songs principally. The Les Leonardis will supply the thrills of the bill with their exhibition of contortion work in midair. Les Leonardis are booked from the London office of the Sullivan & Considine circuit.

Frankie Drew, formerly of "The Flower of the Ranch," also will grace the Empress programme. She is appearing in her first vaudeville tour in a series of catchy songs and character impersonations. Miss Drew is a singing comedienne long identified with big musical comedies. She has stunning gowns for every change in her vaudeville act.

To extend the variety of the final July bill, the whistling ventriloquist, Valentine Vex, Jr., will create comedy with a wooden figure that has a funny reply for every question put by the vaudevillian.

Clarence Wilbur and his famous seven funny folk will appear for the last time at the Empress tonight in "The New Scholar."

MERCHANT OF VENICE SHOWN

Baby Show Starts at Star Theater Today—Patrons Have Votes.

The People's Star and Arcade theaters today offer widespread admiration. The People's Theater for its feature will present "The Merchant of Venice" in two reels. Neither Booth nor Irving have ever given a better, all-round presentation of Shakespeare's immortal work. The film portrayal and interpretation has been given a wider scope and Portia's winsomeness, Shylock's tragic fate, and Bassanio's despair are all vividly portrayed bereft of bad elocution. The picture is remarkable from any and every point of view. "The Soldier's Baby" is a tale of grim warfare softened by the humanity of a noble general, and "The New Policeman" is a splendid reel of comedy. "The Trio" will sing a new song, ably assisted by the four talented pianists.

At the Star Theater "The Mystery of the Bridge," another three-reel special, by the makers of Tom Butler and Zingomar, and equally as big, will be the feature today. This is a decidedly thrilling tale closely interwoven. Today will be the first day of the exhibition of pictures of the Baby Price Contest. There will be over 100 babies in the reel and it will be a particularly pleasing exhibition. Patrons are allowed 25 votes each for their favorite. Tomorrow the management will present two new singers, Miss Lois Byrd and Miss Stanhope, this being their first appearance in this city.

Four thousand feet of exceptionally high-grade films will be exhibited in the Arcade Theater programme, the feature being "Stones That Rebound," showing how a fortune in crime falls on his own child. "The Tom Boy Ranch Girl" presents a vivid picture of romantic Western life. "The Requisite" made by the same firm which turned out "Fra Diavolo," is another picture which would be a feature in any theater, and "Don't Go on a Spree" is a full reel comedy. Mr. Elwell will sing.

OUTDOOR PICTURES NOVELTY

Council Crest Amusement Park Successfully Tries New Idea.

Moving pictures out of doors are a novelty being shown at the Council Crest scenic amusement park, having been inaugurated last week and having met with a cordial reception by upwards of 30,000 people who visited "Portland's Roof Garden" during the week. The film attraction makes the fifth feature which the management has added to the park's already long list since this week. About every available foot of space on top of the big hill west of the city is now occupied by some concession, but it is probable that the open-air "movies" will take the lead in popularity. Manager Duchamp has installed the apparatus in the old apple orchard which has been the scene of so many jolly picnics and excursions, but the presence of the outfit there will in no way detract from the attractiveness of the orchard as an outing ground. Some of the seats which formerly were located in front of the observation tower have been taken to the orchard and these, with a number of new ones, comprise the conveniences for the audiences. The "movies" show current events, comedies and occasionally a little melodrama by way of variety, the machine being of a type that makes the reproductions as clear in the open air as though they were being shown in one of the downtown picture houses. Later it is the intention to show Portland scenes.

"LOUISIANA LOU" IS COMING

Catharine Countiss Plays "The Awakening of Helena Richie."
Catharine Countiss will give four evening performances and a Wednesday matinee of "The Awakening of Helena Richie," commencing Sunday, August 4. She gives up the last half of her fourth week to "Louisiana Lou," which would otherwise be shut out of Portland, as a courtesy to Klaw &

Erlanger, under whose management she formerly appeared.

Miss Countiss succeeded Margaret Anglin as the star of "The Awakening of Helena Richie," and a new ending for the play was written for her by Charlotte Thompson, who dramatized the delightful romance by Margaret Leland, which sold into the hundreds of thousands. It has been well termed "the psychology of a woman's soul." Human love is the basis—the love of man, woman and little child. The period is in the early 40s—the days of crinolines and hoopskirts and waterfall collars, and a quaint old-fashioned atmosphere pervades.

After the three nights' absence Miss Countiss resumes at the Helix August 11, with Clyde Fitch's vivacious comedy "The Girl With the Green Eyes," and will not be disturbed again during the remainder of the summer.

"LOUISIANA LOU" MUSIC HIT

Tremendous Sales of Songs Reported in Semi-Annual Statement.

No other musical comedy produced in recent years has contained so many proven musical hits as "Louisiana Lou," which will be given at the Helix Theater for three nights, beginning Thursday.

CONVENTIONS DISCARDED IN MATRIMONIAL MART

Catharine Countiss Says Woman Disregards the Rules and Drives Conceited Swain to the Trough to Drink.

WHEN a young woman decides to qualify for a homemaker she should be permitted to exercise the same freedom in negotiating a matrimonial contract as a man. She should not be compelled to sit around and wait for some suitable fellow to propose marriage.

This is the view expressed by a reverend gentleman in a recent talk. George Willis Cook, a social science expert, agrees and adds that modesty, which, like other so-called virtues, is now fast disappearing, is not purely of convention, is no more characteristic of women than of men, and he says that often men now do the courting.

But at this point a woman butts in, and declares that woman always pulled the wool over the eyes of dangle man, ran the game to suit herself, snared him at her pleasure, and left him a mere accessory in the game of matrimony. Likewise, this woman says she sets her knowledge not from experience but from discussions with women of all walks of life, including suffragists.

"It is very true," says Catharine Countiss, now playing so successfully the Helix, "that man in the majority of instances 'pops the question,' as it were, to the fair enchantress, but not now. It has been led up to the critical point in a circumlocutory manner by a supposed member of the weaker sex, who regales him with oil of Sycyra and honey of Hyrcanus. He is led into believing that he has made all the advances.

"A young girl is reared and taught to believe that her hand will be taken after by the man, and that she will be pursued to the end of the world, from alpha to omega, from preamble to conclusion, by the ardent lover. The fairy tales of her nursery days, the books of fiction and novels of her youth, and the drama and stage impersonations of her matured womanhood, all go to

"LOUISIANA LOU" LEAVES NOTHING TO BE DESIRED

Critics Say of Coming Show That It Is a Great Play as Well as a Great Musical Comedy—Acts Run in Sequence.

THERE are two ways of writing and producing musical comedy. One way is to place under contract two or more persons who possess special talents in the way of singing, dancing, muggery or physical grace, and write a play about those talents, filling the interstices with specialties from the vaudeville stage.

The other way is the way of "Louisiana Lou," the Chicago La Salle's great hit which will be seen at the Helix, where it will be played by the original company organized by Harry Asklin and Barney Bernard, which has just terminated its triumphant season's run of 354 performances at the La Salle Opera House. The "Louisiana Lou" way was to write a story that would still have been a play without music. Then to re-write it in such a way as to make the songs part of the story, by the simple process of making the music, as well as a part of the story, although nearly every song in "Louisiana Lou" may be "lifted out" and used separately for its own beauty.



Catharine Countiss, Who Thinks Woman, Not Man, Is Best Match-Maker.

illustrate to her that it is the duty of the man to ask her hand in marriage.

"But I say without hesitation," asserts Miss Countiss, who is a woman who thinks, "that she disregards all these laws and rules of etiquette and takes the reins into her own hands, and drives the conceited swain to the trough to drink if he is not thirsty, she is not discouraged, but tries again. She acts upon her natural intuition, that he must drink in time is a foregone conclusion."



Barney Bernard, Who Will Appear in "Louisiana Lou" in Portland.

characters to be at the plantation in Act II. The action is transferred there because the logic of the story makes it inevitable. And that is what is meant when the critics say that "Louisiana Lou" is a good play as well as a great musical comedy.