

Belasco



"THE GIRL OF THE GOLDEN WEST" BAKER & STOCK CO. AT THE BUNGALOW



CHORUS COMING THRO' THE RYE CO. AT THE HELIG



TOM WATERS IN "COMING THRO' THE RYE"

PROMISES MADE BY THE PRESS AGENTS

"Coming Thro' the Rye."

The genuine merit of the delightful musical comedy, "Coming Thro' the Rye," is so widely known to Portland theatre goers that the announcement of its presentation at the Helig theatre for four nights starting tonight will be received with more than ordinary pleasure. This sprightly and effervescent work was witnessed by a large audience when it was played here last season, and it was generally regarded as an entertainment of the most thoroughly enjoyable quality. Its comedy while wholesome and clean cut, is of the rapid fire kind which keeps an audience constantly convulsed with laughter and the musical number makes merry and merriment for the moment, to hearty applause. George V. Hobart, the librettist, has evolved a story sufficiently coherent to hold the attention, and the comedy incidents and situations which follow one another quickly during the progress of the performance, compel moderate laughter. Nothing more ludicrous nor funnier could be imagined than the scene in the first act where Tom Waters, as "Noit, the tailor," is forced to meet the society aspirant, "Kobb," in the drawing room of her Newport mansion. He has been arrayed in the habiliments of a Turkish Pasha, and the society Kobb as a nobleman of the orient. The scene which ensues creates such continuous laughter that little of the dialogue can be heard, and the comedy is carried on practically in pantomime for that reason. This is but one of the many extremely humorous incidents which the piece abounds. A Baldwin Slocane has contributed a charming musical score which is scintillant with spirited, catchy refrains. Since its introduction to this city, a great many new musical numbers have been introduced and several fresh comedy bits interpolated, all of which are calculated to make the performance appeal to the multitudes which are familiar with it as previously given here.

Some new members will appear in the cast, the most notable one is Tom Waters, who will be seen as "Noit, the tailor," for a number of years and is now making his first trip to the favored state of the union. He will be ably assisted by a sprightly company including Miss Leona Thurber, who for several years was a headliner in vaudeville. She is described as a comedienne of great personal charm and beauty. The rest of the cast includes Miss Evelyn Dunmore, Miss Isabel Lowe, Miss Alberta Davis, Messrs. W. H. Thompson, Carl Hoffman, Sydney Broughton, Alec Francis, and a large chorus. The much heralded "Salome" dance will be presented as a special feature of the foremost exponents of this difficult bit of art. A special price matinee will be given Wednesday. Seats are now selling at theatre for the engagement.

keeper of a saloon and gambling house

who in spite of her environments has always been true to herself and held the friendship and respect of every one in the camp. The story of her love for the outlaw, played by Sydney Ayres, who has won his way to high favor here, her desperate efforts to save him from the sheriff, and wild dramatic scenes described in this most romantic plot get a grip on the hearts and feelings of an audience as nothing else ever has. The cast is a large one, and the scenery magnificent. The following is the complete cast: The Girl, Miss Letta Jewel; Wookie, the fox, Billy's cousin, Miss Crolius Gleason; Dick Johnson, a stranger, (Ramerrez, the road agent), Sydney Ayres; Jack Rance, a gambler and sheriff, Donald Bowles; Sonora Slim, William Gleason; Trinidad Joe, Ronald Bradbury; Nick, bartender at the "Polka," Howard Russell; The Sidney Duck, faro dealer, Eric C. Hunt; Jim Larkins, S. M. Griffith; "Happy" Halliday, Herbert G. Wilson; "Handsome" Charlie, D. M. Henshaw; Billy Jackrabbit, an Indian, James Gleason; Ashby, Wells-Fargo agent, Alexander Dale; Jose Castro, ex-patron of the bullfights and a heart breaker, now with Ramerrez's band, William Wolbert; Rider of the Pony Express, Walter Renford; Jake Wallace, a travelling camp minstrel, John Milton; Bucking Billy, from Watson's, William Wolbert; The Look-out, Harvey Wistrand; The Ridge Boy, Walter J. D'Arcy; Joe, S. M. Griffith.

"The Cat and the Fiddle."

The latest and biggest musical extravaganza, "The Cat and the Fiddle," will be seen for the first time here at the Baker all week, opening this afternoon. All the little ones will also have ample opportunity to see it on one of the other three matinees which will be given on Tuesday, Thursday and Saturday.

"The Cat and the Fiddle" is a child's story, centuries old, set to music, song and dance, and when you see this play it will take you back to your childhood days. It is a story of the quaint old Mother Goose rhymes sung by the English mothers to their little low-headed children long ago before the Pilgrims landed at Plymouth Rock, or before a single white man had set foot on the island where now stands the English dream of settling in Jamestown. If the old Puritans or their English grandfathers could see the most stupendous offering ever staged in the city, "The Cat and the Fiddle" they would burn us all as witches.

A company of some 40 people is promised, many of whom are well known to local theatregoers, and include Charles Kobb, the famous Elmore sisters, Florence Willis, Theresa Miller, Schmitz Seymour and others, together with a beautiful chorus handsomely gowned in smart and latest designs.

The play is in three acts, and 21 beautiful scenes are in keeping with the rest of the high standard of excellence. The songs are—whistly, tuneful and melodious—are numerous. Here are some of them: "Rocky Dreams," "The Old Stuff Goes So Well," "What's the Use of Telling News," "Lola From South Dakota," "Modesty Restraints Me," "From Adding Any More," "The Date Tree" and some 15 others. The Elmore sisters in their famous skit, "Nearly Grand Opera," is one of the bits of the show.



CHAS. A. SELLON IN "THE CAT AND THE FIDDLE"

A startling exhibition of marksmanship at short range in their rather unusual offering. There is nothing about this sharp-shooting act that will frighten nor alarm the most timid.

The art of juggling presented in a novel way, with an original setting, is refreshing and entertaining, and this is true of the offering of "The Tennis Trick."

Messrs. Redford and Winchester, two very clever and very eccentric burlesque jugglers, return to America after a successful engagement at the Palace theatre in London.

Franklin Underwood, one of Portland's favorite actors, is the latest recruit to vaudeville from the dramatic field, and will be seen with Miss Frances Blossom and George Bloomquist in their new one-act farce, "Dobbs Dilemma." Mr. Underwood has made a record as an actor.

"The Girl of the Golden West."

The greatest of all western plays is David Belasco's "The Girl of the Golden West," which after three years' waiting Portland theatre goers will see for the first time at the Bungalow this afternoon and for the entire week. Manager Baker of the Baker Stock company paid the highest royalty ever sent from this city for a play, for the exclusive privilege of giving his patrons the first opportunity to see this widely talked and written-about play, and has had double crews of stage hands scenery and property builders and scenic artists for the past three weeks getting it ready. It will be the most elaborate stock production ever seen in this city. "The Girl of the Golden West" is the play in which Blanche Bates made her greatest hit and this charming star played the fascinating role of "The Girl" for over two years in New York city.

Miss Isabella Jewel, the most popular leading woman Portland has ever had, will of course play the role here, and she has longed to play it and has made a special study of Miss Bates' acting in it. Greater things than ever are expected from Miss Jewel in this fascinating part. It is a story of California in the early days, and "The Girl" is

Orpheum Has Extraordinary Bill.

Next week's bill at the Orpheum theatre is the banner booking since this popular playhouse has been open to the public over 40 artists participating in its production. Nothing like it was ever before seen in vaudeville in this city, and it will doubtless be many months before another bill with so many artists will be seen and heard at one performance. The bill commences with the most stupendous offering ever shown in vaudeville.

The head-liners start off with Genaro's Venetian Gondolier band. Signor Genaro, whom eastern musical critics have nicknamed "the Eccentric," and his Venetian Gondolier band of 15 musicians is the only organization of its kind that has ever been heard in America. As the curtain rises it discloses a Venetian scene such as some indeed as some celebrated painter has depicted on canvas under the title of "A Night in Venice."

Harry Klein and Pearl Clifton present a shop-window novelty entitled "The Dumpty's Holiday."

Bessie and Miller are clever dancers. Frank McCrea and company will give

"Uncle Josh Perkins."

One of the most novel and natural presentations on the stage, "Uncle Josh Perkins," will be seen at the Star theatre, commencing with a matinee today and balance of the week. The play of which "Uncle Josh Perkins" is the central figure possesses merit of the real sort, and at times is roundly melodramatic and strenuous, and teaches a good, wholesome lesson all the way through the four acts. The atmosphere of both farm and city life saturates the play, connected by a pretty tinge of romance.

The character of "Uncle Josh" is one that the auditor never grows weary of in its repetition; it is full of ruggedness, honesty and sincerity, and is at times quite picturesque, combined with that native Yankee shrewdness and simplicity so characteristic of the New England farmer. "Uncle Josh" will continue to live and amuse long after some of the latter-day stage characters have been forgotten. The play has been given a complete new scenic equipment in the way of stage mechanism and light effects are brought into requisition. High-class and high-priced specialties by artists engaged for their



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CATHERINE CAMERON IN "UNCLE JOSH PERKINS" AT THE STAR.

have been highly commended by the critics.

Mozart, the instrumental man, has not acted like the best from others in his line, and will add a spice of novelty to a bill of surprises. Fred and Hess Lucifer will appear in "A Rustic Romance," which is a scream of laughter. They do a little singing and a great deal of comedy, new illustrated features of the company will be at their best in the Grandioso complete the bill.

Today ends the current program, head by Rube Welch, the Kissed, the Kissed, and Kate Coyle, Mile, Theo, the dancer, is also on the list of features.

Sensational Dancing at Lyric.

What promises to be the most sensational theatrical event of the year will be the appearance here this afternoon of Miss Nedra Lanscombe, the famous dancer in "Oscar Wilde's" sensational semi-nude dance of "Salome." It is her company seen at the Star this afternoon on the occasion of its first production in New York, when it was stopped by the authorities on the grounds of being too frank an exposure of the female form.

The dance combines rare grace and poetic movement probably as no dance ever invented has ever done. Miss Lanscombe comes here direct from the east at a salary of \$600 a week to introduce the Salome dance on the Pacific coast, and the Lyric management was so fortunate as to secure her for the opening week.

The Blunkall stock company will be seen this afternoon and all week in the merry comedy success, "Niobe." This is the company which has been in the city since the company has ever appeared, and it is expected to be one of the greatest successes of the season. "Niobe" is a complete play which is especially adapted to her, and will be most charming in a light comedy part. The others of the company will all be at their best except Mr. Blunkall, who is out of the bill. Remember the opening of Nedra Lanscombe in the sensational Salome dance and "Niobe" at the Lyric this week.

"Brown of Harvard" Coming.

After the production of Belasco's "The Girl of the Golden West," the Baker Stock company will be seen in the well known college play, "Brown of Harvard," which has just been released for stock. This is one of the very best of all college plays, besides containing an interesting plot and the most fascinating of love romances. It is a production in which the schools and colleges will be interested, and should any clubs or fraternities desire sections reserved they should notify the box office in advance.

Vaudeville at Pantages.

Everything from grand opera to farce comedy, with a bicycling thriller thrown in for good measure, is promised in the new bill for the Pantages theatre which opens with the usual matinee Monday afternoon. Manager J. A. Johnson is good at making promises and he never fails to deliver the goods; and a successful bill next week is guaranteed.

Leading the bill will be the Human Trip of comedy bicyclists, whose act is said to be entertaining from beginning to end. Great enthusiasm is always aroused by the finale of their act where a one-mile race takes place between two beautiful young ladies on a tandem and



LOUGHLIN'S AERIAL DOGS AT THE GRAND.

a gentleman on a single wheel. To make the act more sensational and interesting indicators are shown above each wheel to tell the audience just how the trick is traveling. The comedy is furnished by the male member of the trio made up as a tramp, who does some remarkable comedy tricks riding.

An act which bids fair to equal the feature act is the special added attraction of the Grand Opera Trio; this trio which consists of people with a national reputation as singers presents the prison scene from Gounod's Faust; it is an ambitious attempt at the posing of the singers, but the manner in which they succeed in their effort is sensational. This difficult and popular work is splendidly rendered by the trio who essay the roles of Mephisto, Faust and Marguerite. Their voices are said to blend well and there are no unpleasant notes and trills in the work. The act is elaborately staged and costumed making an unusual vaudeville feature which is always appreciated by the audience.

John F. Clark comes highly recommended as a monologist and extemporaneous singer and comedian. He has the grace of being clean and wholesome.

Cushing Merrill & Davis are expected to furnish the strong comedy feature of the bill with their lively farce, "The Diamond Ring"; the act is said to abound in comical situations and sprightly acting, with a finale that is a scream.

Mack, Malone & Mack, "The Baseball Dancers"; these boys are among the speediest and best wooden show dancers in America and their burlesque on a baseball game is said to be (by one of the New York critics) one of the most entertaining features seen in vaudeville this year.

Mr. Elliott Deamer, the popular baritone soloist, will present a new illustrated song and the biograph will produce the latest animated pictures.

With the above schedule of acts there should not be a dull minute in the entire bill at the Pantages theatre next week.

MARGARET TAYLOR WILL GIVE SALOME DANCE IN PORTLAND.

During the past three months every magazine and periodical has been devoting much space in trying to describe what there is about the "Salome" dance that attracts.

Some writers claim it is the acme of art, others say it is true poetry of motion, others say that in many of the old continental cities they tell you that poetry of motion is the only true poetry. Whatever it is the "Salome" craze has come to be incorporated in the London and New York are both "Salome" mad, every theatre in the metropolis has its "Salome" representation, and the musical world has added this novelty as a special feature. When Miss Margaret Taylor arrived in this country she was immediately engaged by the management of "Coming Thro' the Rye" for a 40 weeks' tour, and the dance has been incorporated in the program of this popular musical play which is booked to appear at the Helig theatre for several years.

Much comment has been given to the different "Salome" dances. It is true that Maud Allen in London and Gertrude Hoffman and Lotta Faust in New York threw discretion and tightness to the winds, and appear, as they claim, in the same garb as the time which Salome appeared before King Herod. However, it is said that Margaret Taylor is to be somewhat modestly clothed.

Miss Allen is given the credit of being the first one to revive the dance, which she termed a "Salome of Salome." It is also reported that the theatre-goers and art lovers were waiting for something new to worship, and true enough, they got it in the "Salome" of Maud Allen. In the rage both in the old country and this, and when it will cease to be a drawing card there is no telling. All other dances are forgotten and all the English dancers arriving in this country that can execute the "Salome" will be seen in the dance here. She first won her spurs as a dancer in London several years ago and was first brought to this country by John C. Fisher for his Champagne dance introduced in "The Silver Slipper."

STAGE PRODIGY'S FATE.

Master Betty, Who It Appears Overstayed His Welcome.

From the Glasgow Mail.

It may interest readers of the Weekly Mail to know that rather over 100 years ago—in 1807 to be precise—the country was worshipping at the shrine of a 12-year-old prodigy, a boy named the juvenile Henry Irving of his time. While at the height of his fame and popularity this fantastic marvel visited among other places Glasgow and Edinburgh, and in both of these towns he is said to have created a hitherto undreamt of sensation.

His wonderful youngster's name was William Henry West Betty, and he was Irish to the backbone. His histrionic capabilities were so greatly admired that when at the age of 8 his father treated him to his first visit to the theatre, he was so enraptured that he had decided to be an actor himself.

How the footing on the stage is not known, but in the month of August, 1807, we find him playing the leading part in a popular drama at a Belfast theatre. He leaped at one bound to the foremost of popularity, and it is said that on one occasion, when he turned ill, the whole nation awaited with feverish anxiety the different bulletins which were regularly issued to tell of young Betty's condition.

The boy's first appearance in Glasgow took place in May, 1804, created unparalleled enthusiasm in the city during the several nights he performed in the now long defunct Donjon Street theatre. The enormous crowds that flocked to see the wonderful boy were unappreciated by the great success of Mungo, and hundreds, it is said, were nightly injured in the great crush and desperate struggles for admittance to the theatre. In Edinburgh, where the boy actor afterward appeared, the same enormous crowds rushed to see him. His subsequent appearance at the world-famous Prussia Lane theatre, where the prodigy's triumph, for it was not long before the metropolis also succumbed to young Betty's magnetic acting.

But Master Betty's stage success was comparatively short lived. In the course of a few years he—or his parents—accumulated an immense fortune, and with the wealth thus speedily accumulated the young actor was given the chance of a first-class education. When out of his teens the glamour of the footlights again appeared to have appealed to him, and he again made a bid to regain his position as a popular idol. By this time, however, the people had quite forgotten their former hero, and young Betty had to rest content with only a very ordinary degree of success. He had, so to speak, overstayed his welcome.

Among other curious old world names some of which may possibly still survive, were Gossin's row, Gutter lane, Parkin alley (three of them), Bressin neck alley, court and stairs, and Artichoke, a name which occurred 11 times in old London.

Passing of London Names.

From the Motor Traction.

Before the days of motor cars the horse-drawn vehicles in London numbered over 100,000, and their proprietors were named as follows: Gutter lane, Parkin alley, court and stairs, and Artichoke, a name which occurred 11 times in old London.

There were 17 Frying Pan Alleys and 11 Artichokes.

From the Westminster Gazette.

Houndsditch, the proposed rechristening of which is still being keenly debated, is a survival of a great number of old time London street names at least as objectionable.

It had formidable rivals in Crack-burton, a passage in Rosemary lane, Whitechapel; in Deadman's place, which was near Dirty lane, in Southwark; and in Cuthbert lane, which was near the Fleet Ditch; Rotherhithe had its Guckell's court. Of Frying Pan alleys there were at one time 17. Hangman's Gains was near the Tower; Smock alley rubbed shoulders with Heckerle in the Hole, and Hitting-lane was a majorous neighbor of Newgate Market.



Margaret Taylor in Salome dance in "Coming Thro' the Rye."