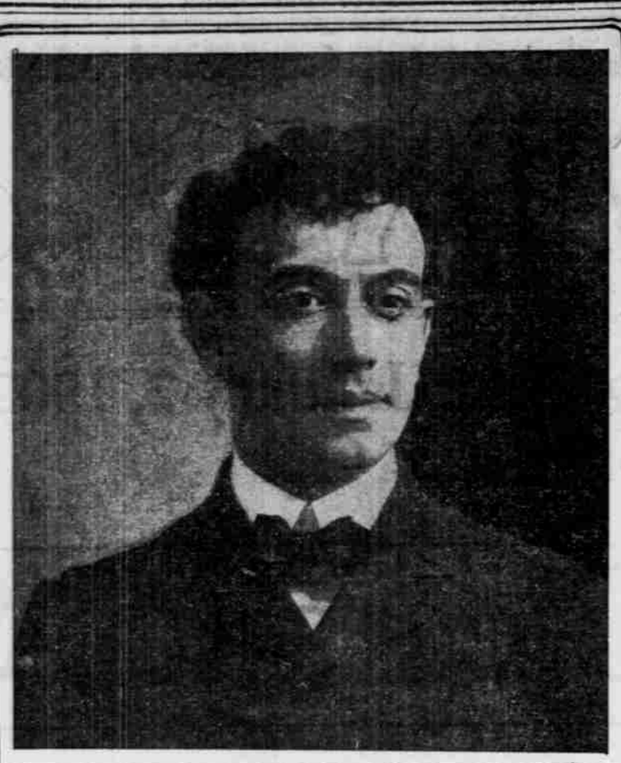
THE STAGE

JEFFERSON DE ANGELIS IN "A ROYAL ROGUE," MARQUAM.



HARRY BERESFORD IN "THE WRONG MR. WRIGHT," CORDRAY'S.

MAZIE TRUMBULL WITH "THE IRISH DAWNBROKERS" AT THE BAKER.

The week before Christmas cut severely into the attendance of the local theaters, but although this is the time when most of the companies "lay off," there was no dearth of attractions, and some of them did a very fair business. Primrose & Dockstader's Minstrels came to the Marquam after many predecessors in their line, but nevertheless were well patronized, as they deserved to be, for they had a first-class show. "Fogg's Ferry," the latter part of the week, was only a fair attraction at Marquam prices, and its business was in proportion.

Arthur C. Alston, who is one of the few road managers who feels the necessity of getting good actors to play melodrama, brought an unusually good company to Cordray's last week in "At the Old Cross-Roads," and the entertainment it provided was well worth while. The play is better than Hal Reid's average, and proved eminently satisfactory all around. It is not an easy matter to keep a lurid melodrama from becoming a comedy, and the fact that the audiences only laughed when they were supposed to may be considered as a compliment to both playwright and company.

"Ole Olson" was a successful holiday attraction at the Baker, and went far to prove that Manager Baker is on the lookout for the best that is coming along for his patrons. Hendricks is a really fine actor, and his support, while not great by any means, was very fair, and numbered three or four good specialty people, not including the famous Swedish Ladies' Quartet. Laughter was the rule all the week, and it is doubtful if anything that has been seen at the Baker this year has been better received.

ATTRACTIONS THIS WEEK.

De Angelis in "A Royal Rogue" at the Marquam.

Jefferson de Angelis will make his first appearance in Portland at the Marquam Grand Theater next Monday, Tuesday, Wednesday matine and night, presenting his new operatic comedy, "A Royal Rogue." Mr. de Angelis starred in this piece all last season, and his success with it was so conspicuous that he has continued it for a second year. "A Royal Rogue" was written to fit De Angelis by Charles Klein, who has already written such excellent pieces as "El Capitan" and "The Charlatan," and such a superior play as "Heartease." It has been "set to music" by William T. Francis, who is said in "A Royal Rogue" to have surpassed any of his previous efforts. The piece is replete with pretty songs, duets and quartets, the lyrics of which have been furnished by Grant Stewart, an adept at stage versifying. New and appropriate scenery has been devised and painted by Frank Dodge, the New York Casino's celebrated artist, and rich and historical costumes, designed by Mrs. Caroline Seidle, and made by Dazien, will be seen.

In other words, "A Royal Rogue" will have an artistic and sumptuous stage setting. The story of the comedy is laid in Paris during the establishment of the first Naponeonis Empire. Stephanie, the daughter of Baptiste Ballou, a boulevard cafe proprietor, falls in with Georges Girodet, the son of a very wealthy widow. This widow is not only rich, but has social aspirations. In order to continue her flirtation with Georges, Stephanie, in a spirit of fun, tells him she is the daughter of the Duc de Chartres, and that her father is hiding in Paris, posing as a restaurant-keeper, under the name of Ballou. This joke is noised about Paris, and the secret society of socialistic students, of which Ballou is a member, holds a meeting at the cafe, and Ballou is chosen to kill the real Duc de Chartres, who is an oppressor of the poor classes. It thus happens that Ballou is deputized to assassinate him. Innocent of the story his daughter has circulated, Ballou enters into the conspiracy to kill the Duc, only to discover, when too late, that he has the title thrust upon him. In the meantime the widow Girodet, with the Royalist party, throws her millions at Ballou's feet, and he gives his cafe up to the mob of students and grisettes, who take possession of it. Ballou is taken to the widow's house, and the efforts of the socialists to discover his whereabouts form the main basis of the complications which ensue. Of course in the end it is discovered that Ballou has been the victim of a practical joke on the part of his daughter, and the play ends happily, with the marriage of Stephanie and Georges.

Harry Beresford in "The Wrong Mr. Wright" at Cordray's.

Harry Beresford, a young comedian who of late years has won a considerable reputation for himself, will appear at Cordray's Theater this evening and all this week in George H. Broadhurst's well-known comedy, "The Wrong Mr. Wright," which has not been seen for a number of years, because up to the time Mr. Beresford took it no actor could be found who could play Mr. Reed's part. A comedy by the author of such plays as "What Happened to Jones" and "Why Smith Left Home" would need no further introduction, but "The Wrong Mr. Wright" preceded these plays, and helped largely to introduce them.

As Seymour Sites, the gentleman whose fortunes are chiefly involved in the story of the play, Mr. Beresford has won hearty praise from critics in many cities, and the fact that his present tour has been a decided success seems to indicate that he has been equally successful in pleasing the play-going public.

He is supported by J. J. Coleman's company of players, including many well-known people, and the production is said to be adequate in every respect.

"The Irish Pawnbrokers" at the Baker.

"The Irish Pawnbrokers," Manager Joe W. Spears' latest production in the farce comedy line, will begin an engagement at Baker's Theater with a matinee tomorrow and continuing throughout the week with matinees New Year's day and Saturday. Mr. Spears says that this farce is the most pretentious he has ever offered, and that no pains or expense have been spared to make the entertainment thoroughly enjoyable. A very large and capable company is employed in the presentation of the skit, which illustrates the troubles of two Irishmen in their efforts to conduct a pawnbroking business on original lines. The principal contributors to the mirth which results from this resolve is dainty Mazie Trumbull, who has been seen here in the Hoyt plays. The pawnbrokers are played by that inimitable duo, the original two American Macs, who are well known in vaudeville as the originators of the tall and short Irishmen. Their famous knock-about specialty has made them favorites throughout the country. Delmore & Wilson, the comedy duo; Ferguson & Passmore, singers and dancers; Hawthorne Sisters, duetists; Charles A. Morgan, eccentric comedian and dancer; Harry L. Talley, the sweet-voiced tenor; Lillie Taylor, singer; Will M. Elliot, and a chorus of pretty girls in elaborate costumes who assist in the various singing and dance numbers, which are introduced throughout the farce.

"The Girl From Maxim's."

"The Girl From Maxim's," said to be a very funny comedy, will be presented at the Marquam Grand Theater next Thursday, Friday, Saturday matinee and night, with Miss Lena Merville in the title role and a company consisting of such farceurs as W. H. Turner, Joseph Allen and 20 other people in the cast. This play has had a three years' run at the Nouvantes Theater, Paris, and it kept New Yorkers for over 150 nights. Boston and Philadelphia liked it so well that the farce played return engagements in each place to increased business.

The fact that "The Girl From Maxim's" has a high Parisian certificate of character and that it has been declared by Gallic theater-goers as a worthy successor to and a delightful improvement upon such excellent farces as "On and Off" and "The Gay Parisians" will be sufficient to recommend it to people who are fond of a hearty laugh and a rollicking evening at a theater.

"The Girl From Maxim's," it is said, fills everybody about her with her own overflowing gayety. The farce, we are told, has lost nothing of its original wit or piquancy in the translation. If anything, it is said the English version of the play is funnier than the French. The piece is crowded with incidents.

COMING ATTRACTIONS.

"What Happened to Jones."

The attraction at Cordray's following "The Wrong Mr. Wright," commencing Sunday, will be George H. Broadhurst's "What Happened to Jones." Millions of people have laughed at that delightful comedy, "What Happened to Jones," not because they felt it might please the actors if a little cognizance of their work was taken, but the spontaneous humor of every line made it obligatory upon them to give vent to their feelings and night after night, in theaters in every part of the civilized globe, where the play was being presented in many tongues, a smile has crept over the faces of the audiences as the curtain rose on the first act, and before it had been "rung down" the smile had developed into a full-grown laugh, which gained strength with every line until the vast audiences which turned out to witness the performances were convulsed. George H. Broadhurst's best work is seen in "Jones," and this season the play is being presented on lines which are as broad as the humor of the play itself. Thomas W. Broadhurst is making a personal presentation of it and this fact insures a very clever production.

THE CHRISTMAS MIRROR.

Beautiful Holiday Number of Dramatic Weekly Paper.

The Christmas number of the New York Dramatic Mirror is one of the handsomest periodicals sent out of New York during the holiday season, and will be found of interest to every one who cares for matters theatrical, whether on or off the stage. The illustrations include many handsome black and white drawings, page after page of splendid half-tones of well-known players, and a handsome cover in colors with a drawing by Sewell Collins. A number of clever stories, poems and sketches have been written especially for this number by occasional contributors to the Mirror, and the correspondence and other regular contents is particularly full and interesting. Taking it for all and all, the number is the handsomest the Mirror has yet issued, which is high praise, as its holiday numbers are famous for their beauty and general excellence.

MISS NINA MERVILLE, IN "THE GIRL FROM MAXIM'S," AT MARQUAM.

Notes of the Stage.

Alfred Klein, the little comedian, is so ill that he may never return to the stage again.

Eugene Cowles bids good-by to vaudeville next week and will sail immediately for Europe.

Gertrude Elliott-Robertson has scored a big hit in the London production of "Mice and Men."

Kathryn Osterman has closed her vaudeville season and will not appear again for several months.

It is estimated that more than a hundred theatrical companies rested the week preceding Christmas.

George Broadhurst has signed an agreement with Jacob Litt to write a new play for Willie Collier.

Scribner's Big Show has closed its season. Nat Wills and Ezra Kendall were the headliners of the organization.

Gilbert Parker has disposed of the stage license to play his "The Right of Way." He will make his own dramatization.

Leo Ditrichstein at the close of this season's tour of "Are You a Mason" will star in a new play by himself, entitled "A Dangerous Mission."

Lou Middleton, one of the "giggling girls" in the "Liberty Belles," was scolded for laughing at Stage Manager Gresham, and left the company.

Fay Templeton is playing her last season with Weber & Fields, but her plans for next season have not as yet assumed definite form.

Henry Dixey will make his appearance in vaudeville in London before he returns home, appearing on the stage of the big Empire Music Hall.

Charles Pidgin's "Quincy Adams Sawyer" has been dramatized by Justin Adams, of Boston, and a strong company is being organized to produce it.

Mason Mitchell has given up the idea of going into the Government service, and has rejoined Blanch Walsh in Texas and will remain with her for the balance of the season.

The latest musical comedy, "The Explorers," will shortly be presented in Boston with Richard Carle and Ruth White in the principal roles. It is said that it required $25,000 to mount the piece.

Wagenhals & Kemper will put on an elaborate production of "The Comedy of Errors" next season, Louis James playing one of the dromios; but his companion's name has not yet been made public.

Sadie Martinot is to have a new costume play by an American author, and it will be produced in New York about the middle of February. Miss Martinot will play "The Marriage Game" on the road.

Before leaving London for this country Sousa gave his promise that he would compose his next opera in collaboration with a well-known English librettist, the name of whom has not yet been made public.

John Mason, who is playing leads with Elsie de Wolf in "The Way of the World," has made a hit in Boston. Mr. Mason was leading man at the Boston Museum for years, and is a great favorite in that city.

Arrangements have been completed whereby William Gillette will play in London until the last of May, when a trip to Germany follows, and the popular actor will not return to this country until next November.

Daniel Frohman has loaned to Sir Henry Irving the services of Bertha Galland's leading man, Harry B. Stanford, to play Faust in London next Spring. Miss Loftus is to be the Marguerite and Sir Henry the Mephisto.

Margaret Schaeffer and Annie Kennedy, of the Viola Allen company, had a narrow escape from death recently in a hotel fire at Toledo, O. Both ladies were rescued in their night robes, their entire wardrobes being destroyed.

Encouraged by the success of "Lovers' Lane," Clyde Fitch is to write another rural play. He will be paid over $40,000 this year in royalties for "Lover's Lane," by William A. Brady, who has three companies presenting the play.

Klaw & Erlanger decided to make the children employed in "The Sleeping Beauty and the Beast" happy on Christmas eve. After the performance the crystal palace was turned into a great Christmas tree, and many toys were distributed.

Klaw & Erlanger's stupendous production of General Lew Wallace's religious romance, "Ben-Hur," is making a wonderful record of receipts at the Alvin Theater, Pittsburg. The success in New York, Boston and Philadelphia is being repeated.

Nella Bergen (Mrs. De Wolf Hopper) will shortly make her appearance in vaudeville, opening at one of the Proctor houses in New York. Miss Bergen has not been seen on the stage for the past two seasons, but her voice is now said to be at its best.

Mary Johnson's latest work, "Audrey," which has not yet appeared in print, has already been captured for stage purposes by the Liebler Company. If present arrangements are carried out Viola Allen will appear in "Audrey" before the present season closes.

The cold contracted by Mrs. Langtry during the recent fogs in London resulted in her total loss of voice, and she had to cancel the balance of her tour with "A Royal Necklace." She will not appear again until next month at her own theater in London.

"The King Can Do No Wrong" is the title of a new comedy written by Albert Chevalier and Tom Gallon, which will be shortly presented in London. It is of contemporaneous interest, and is in three acts, occurring on Christmas day, New Year's day and May day.

Frank Daniels and "Miss Simplicity" ran into the snow storm last Sunday night in the Allegheny Mountains, going from Buffalo to Philadelphia, and as a result the Quaker City was not reached until Tuesday morning, the profitable Monday night's opening being missed.

May Irwin was paid $300 weekly bonus to stay out of the New York Bijou so that Dave Warfield could continue his successful run in "The Auctioneer." This continued for several weeks, when Miss Irwin demanded $500. This was too much, and Mr. Warfield had to get out.

The coming struggle in the dramatic world will be between two versions of Scribe's "Les Doights de Fees," Sydney Grundy's "Frocks and Frills," and Edward E. Rose's "Lady Margaret," respectively, under the management of Charles Frohman and Amelia Bingham.

Julia Marlowe is to open her season next September with "Electra." It has produced something of a sensation in Spain and South America on account of its anti-clerical theme, but when presented by Miss Marlowe almost all the entire objectionable parts will have been eliminated.

"The Still Alarm" continues to draw big houses on the Proctor circuit, and the fact is recalled that Julia Arthur, Virginia Harned and Henrietta Croasman at different times played the leading role of Elinore. So many ladies have proved successes since leading "The Still Alarm" that it is considered a lucky piece.

Edwin Foy has been acting the part of funny man in Philadelphia under trying circumstances during the past week. His little boy is critically ill with typhoid fever in New York, and the father has been making daily trips to the bedside of his favorite, returning each evening in time to assume his role in "The Strollers."

Liebler & Co. have been offered and accepted a guarantee of $3000 for one matinee given by Mrs. Patrick Campbell in Milwaukee, which will be given during the lady's Chicago engagement. A special train of guaranteed speed will carry the company between the two cities and not interfere with the night's performance.

"The Messenger Boy," with James T. Powers in the title role, has been a big New York success, but early bookings will compel the piece to go outside the big city for at least three weeks, visiting Brooklyn and Newark. It is expected that the piece will return to New York about the first of February and finish the season there.

It is expected that a burlesque company patterned after Weber & Field's will be a permanent Boston attraction, commencing next season. Rights to use the "W. & F." burlesques have been secured, and Peter Dailey, Pauline Hall and Robert Hilliard have been mentioned for prominent roles. Louis De Lange will have charge of the stage.

Senator Reynolds, of Brooklyn, is reported to be negotiating for the lease of the Garrick Theater, New York, and if successful it is expected that he will turn it into a home for comic opera productions. Mr. Reynolds is said to have approached Lillian Russell with a view to securing her as a permanent attraction at the house, but nothing definite was arrived at.

If more actor-managers pursued Tim Murphy's prompt tactics, play piracy would vanish. The amiable comedian discovered a repertoire manager had stolen his new success, "A Capitol Comedy," and was advertising it under that title. He first secured an injunction against the use of the play or title, "A Capitol Comedy," and then secured $400 in a suit for damages, which he sent to a charity.

The New York Clipper is authority for the statement that more than 100 companies, great and small, mostly the latter, have returned to New York during the past three months. That means a thousand or more theatrical people out of work. Most of these unfortunates, good, bad and indifferent, have had to resort to all manner of expedients to get back to Broadway and the Bowery, while many are stranded in towns where they closed.

Music

PORTLANDER WINS HONOR

Miss Morse Declines Chair of Music In University of Iowa for the Concert Stage.

Another young Portland woman has been added to the list of those who have achieved honor outside the home field. Miss Mary Alverta Morse, well known to Portlanders for her genial personality as well as her musical gifts, has been offered the chair of music in the University of Iowa, and has declined it, because of larger opportunities elsewhere. Miss Morse, it will be remembered, left Portland several years ago to be with her sister, Mrs. Melvin, in California, and there won distinction as a church singer, holding holding important positions in leading California churches. About a year and a half ago she returned to this city; upon the death of her father, who was an old resident of Portland, the family broke up housekeeping, and Miss Morse left for Chicago. Her success there is told in the following clipping from the San Francisco Bulletin. This has been confirmed by private letters to her friends in this city, who vouch for the accuracy of it in all but one particular. Her concert engagement is not for the entire year, but only for the season, or part of it. She had been engaged as leading soprano at the First Congregational Church, in Chicago, and had expected to begin her work there the 1st of January; the place will be held for her till her concert tour is completed. With this exception the report in the Bulletin may be relied upon as correct. It runs as follows:

Mrs. Harry A. Melvin, of 1467 Tenth street, has received news of the great success of her sister. Miss Mary Alverta Morse, who left Oakland about a year ago to finish her musical education in Chicago. She has been studying under the famous Stewart Hinshaw in his school of opera, and he has pronounced her voice a rich dramatic soprano.

Miss Morse, the news states, has been tendered the chair of music in the Iowa University, which she declined.

In its stead she has signed a 12 months' contract with Mr. Morgan, the well-known concert manager. She has secured most favorable terms, and will tour the Eastern States under Mr. Morgan's direction. Musical critics in Chicago have showered praise on the California singer, and the ultimate linking of her name with the great stars of grand opera is now deemed a certainty by those who have heard her voice.

Miss Morse has a host of friends here who will be interested in her success. Prior to her departure from Oakland last year she was at different times leading soprano in the choir of St. Paul's Church, the Church of the Advent, the Pilgrim Congregational Church, and of Howard-Street Presbyterian Church in San Francisco.

Miss Morse received her first musical education in the New England Conservatory of Music, Boston, from which school she graduated with high honors. She is also a pianist of marked ability, and was leading accompanist while in Hinshaw's School of Opera.

Studying in New York.

Among the Portland singers who have been receiving special musical training in the East is Miss Virginia Spencer. For the past two years she has been pursuing her musical studies in New York City, under Theodor Bjorksten, who was a Swedish protege and pupil of Christine Nilsson. At the same time she was receiving special training for opera under the French teacher, A. A. Patton. She has been devoting herself to the mezzo parts in "Faust," "Martha," "Il Trovatore," etc. At present she is at home in Portland, but intends, after some months, to return to New York to continue her music.

The London Tailor.

Independent.

Do you want some clothes made in London? You go to a first-rate tailor and are elaborately measured and cross-measured. The cloth is excellent, the price moderate, as compared with New York. You are requested to call and try them on in three days. You come to be tried on and find that the clothes are basted together and that the fit is merely a preliminary one; the basting is all ripped open, and you are pinned up again. The tailor expresses no surprise that his work is badly done; he does not know that it is a wretched job. You call, after a long interval, and try them on again. The sleeves are an inch too long, the collar fits as though it were made for a horse, the jacket is tight across the chest, and obviously intended for a fat man around the belt. You ask if he did really take measurements in the first instance. The tailor complacently rips up all his seams again and once more proceeds to make chalk marks all over you and insert a number of pins. You are inclined to use profane language, but curiosity masters your other feelings and you wonder how any establishment can succeed when so much time can be wasted over one suit of clothes.

RUSSIANS AT HOME.

Unflattering Account of Peculiarities of Manners, Food and Dress.

The Russian, as you find him in Siberia, has many good qualities, writes a correspondent of the London News. Above all, he is hospitable. This prompts him when giving you a glass of wine to spill it on the tablecloth. That indicates his liberality. To be careful and watch the pouring so that it comes with an eighth of an inch from the rim of the glass would mean stinginess, and such a thought is abhorrent.

But a commission needs to be sent the length and breath of the Russian Empire to teach the people, officials as well as ordinary folks, what are the table manners of Western nations. Said a man to me in a restaurant the other day: "I know at a glance you could not be a Russian, because you were using your knife and fork in a civilized way."

You know how the player of a kettle drum holds the sticks—that in the right hand is a sort of grip, and that in the left with the palm turned up and held by the two first fingers. A Russian holds his knife and fork in the same way. He gets a piece of meat on the end of the fork, and with it sticking up in the air bites while poking vegetables into his mouth with his knife. There are no mustard spoons, so he dives his knife into the mustard pot. Personally, I am regarded as an extraordinary being because I won't use a serviette that evidently six other people have used.

It takes time for a Britisher to conform to the meal hours of the Russian. There are no bacon and eggs for breakfast. Indeed, there is no breakfast at all. You have a glass of tea or two glasses of tea with slices of lemon in it, and that serves till 2, 3 or 5 o'clock, when you have dinner. Before dinner it is usual to have a sekuski. In case you should have no appetite, there is a side table laden with 20 dainties. You have a glass of vodki, and toss it down your throat at one swallow. If you are an old hand you will have two, four, or six vodkies, which put you into the best of good humor, but unfit you for anything but gossip the rest of the afternoon. Then you pick up a fork lying about—never washed or wiped from one day's end to the other—stick it into a sardine, or a slice of onion, or a little bit of cheese, or some caviare, and you eat. You have just enough of these to provoke an appetite, and when it is provoked you sit down to dinner. In the afternoon or evening you will drink many glasses of tea, which is, I admit, an enjoyable occupation. Between 10 o'clock and midnight you have supper, really another dinner, and about 3 o'clock in the morning you think of going to bed.

To do things in the proper way and be correct and Western is, of course, the ambition of Irkutsk. So there is quite a social code. The old millionaires who for 40 years formed Irkutsk society—such as it was before the coming of the railway—quite satisfied with an old shirt and pair of greased top boots are now "out of it." A millionaire only becomes a gentleman when he tucks in his shirt and wears his trousers outside and not inside his boots. It is etiquette to put on a black coat between the hours of 10 in the morning and noon. No matter how sultry the evening is, if you go for the usual promenade and do not wear a black overcoat you proclaim you are unacquainted with the ways of good society.

As to wealth, there is but one standard in Irkutsk. A man is known by his furs, and his wife by her furs and pearls. A thousand pounds is quite a common price to pay for a good fur coat. Macaulay writes somewhere about Russian grandees coming to Court dropping pearls and vermin. I would be sorry to say things are exactly like that. But certainly the Russian is as sparing with water as though it were holy oil from Jerusalim. When railway traveling a Siberian lady decks herself in all her finery, light-colored gowns, and feathered hats, and loads of jewelry. The English woman who travels in a plain tailor-made garment and a straw hat is thought something of a barbarian.

Easy Lesson in English.

Baltimore American.

The novelist was very busy;
He said, "It would make a man dizzy
To untangle this plot,
Since the hero has got
Off the track, and won't make love to Lizzy."

An actress applied for divorce;
She said 'twas her only resorce.
Her gems were in pawn
And her pet dog was gawn,
And she needed a notice, of corse.

Before their short courtship was through,
They vowed they would not bill nor cough,
And Cupid, dismayed,
Said: "Behold, I'm afrayed
That this is a queer how-dy-dough!"

K. N. & F.

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