

ENTERTAINMENTS for CHRISTMAS WEEK AT THE PLAY-HOUSES.



CHRISTMAS AT THE BAKER.

The Neill Stock Company Will Present "The Charity Ball."

Starting with the matinee performance this afternoon and running the balance of the week, "The Charity Ball" will be the offering at the Baker Theater, by the Neill Stock company. In addition to the regular performances there will be a special holiday matinee on Christmas afternoon, on which occasion the management of the Baker will again prove that the prices at this popular theater never change, owing to the fact that, unlike many houses throughout the country, the prices for the holiday matinee will be the same as those of the regular Saturday and Sunday matinees.

In selecting "The Charity Ball" for the Christmas week attraction, the management has made a wise choice, and if the play doesn't prove a record-breaker for the Baker it will be a great surprise. The play is an exceptionally strong one, and every part in it is a gem.

The story of the play is one of more than usual interest. The scene opens Christmas day, in New York City, at the home of John Van Buren, a brother of the actor, who has been in Europe for his health, returns home unexpectedly, meeting Phyllis Lee, a young lady whom he had betrayed in former years under promise of marriage. John becomes aware of this fact, and in a very dramatic scene compels his brother to marry the girl he had wronged, performing the marriage ceremony himself. Ann Cruger goes to Europe, returning one year later, when John confesses that what he thought was friendship for her was in reality love, and eventually the two are married.

"PICKINGS FROM PUCK."

Musical Novelty to Fill Christmas Week Engagement at Cordray's.

Commencing this afternoon, a new musical novelty, "Pickings From Puck," a really funny play, will attract and hold the attention of the theatergoing public at Cordray's Theater for one week, beginning Sunday matinee today, December 21. The play is up to date, bright, snappy, and the least of its good features is its originality; a review of the current events humorously and artistically treated, introducing special novelties, catchy songs, graceful dancing and beautiful scenery. Willard Simms, who essays the star role, and who has just returned from his sojourn "across the pond," was the principal comedian with the Edna May Company, playing the leading role in "The American Beauty." Miss Catharine Lillard, noted for the beauty of her voice and her resemblance to Lillian Russell, assists in the support of the production to a great degree and gives a performance that is also commended and pleasing. The chorus is one of the special features, rounding out the play with melody and graceful dancing, and it may be said that the Ping Pong dance is a distinct novelty and one in which the chorus shows to exceptional advantage. The musical numbers are breezy and cheery; in fact, all that could be desired of a musical comedy.

The plot of the play is above the average for this sort of a production. Sam Flinders, while at college at Harvard, falls in love with an actress, and decides to go to New York and go on the stage. His parents being opposed to it, disinherited him, but, being a reckless sort of a chap, with a "I-don't-care-what-be-comes-of-me" way about him, decided to shift for himself, and while in New York he met the actress he had fallen in love with while at college, who turned out to be no other than the woman his parents had selected to become his wife, not knowing that she had also adopted the stage.

TO OPEN IN "THE GLADIATOR."

Mr. Downing to be Seen at the Marquam Tomorrow Night.

In the history of the American stage there cannot be found another instance where an actor has so suddenly become prominent as Mr. Downing. Perseverance has done much for him, but all the perseverance in the world would have amounted to nothing had he not had the true histrionic genius to support it. In intellectual power Mr. Downing is truly great, for the fine intelligence that marks his work is marked, tempered and qualified by the modesty of a sound judgment. Manly in whatever he does, earnest, sincere, conscientious, always seeming to think the character greater than himself, Downing has done excellent work, and his success as "The Gladiator" is too well known to go into detail here. He will play at the Marquam Grand Theater tomorrow (Monday) and Tuesday nights, and the Portland public will have an opportunity to judge for themselves. While he will only produce "The Gladiator" here, Mr. Downing has over 25 classical and standard plays in his repertoire; in the 17 years of his starring tours he has always produced from one to two plays every year. Seats are now selling.

AT THE MARQUAM.

Andrew Robson Will Star in "Richard Carvel."

A romantic drama of unusual interest, adapted from a novel so extensively read that the characters seem like familiar acquaintances to a majority of theatergoers, while to the others the play, so complete in itself as a drama, appeals with the force of novelty added to its dramatic charm; staged with complete special scenery throughout, and supplied with all of the accessories of correct costumes, furnishings and minor details that aid so largely in presenting appropriate pictures of the environment; interpreted by an actor in the stellar role who has won by his earnest, conscientious work and the development of his natural gifts a place among the foremost in his profession, and by a supporting cast vouched for as being peculiarly adapted for portraying the parts assigned—these are the claims made by Andrew Robson's management for his production of "Richard Carvel," which will be seen at the Marquam Grand Theater for five performances, beginning with a matinee Christmas day.

Although this is Mr. Robson's first visit to the Pacific Coast as a star, the reputation of his success in the East and South has thus far served to attract large audiences wherever he has appeared; and the performances given in Butte, Spokane, Seattle and Tacoma have been described by the critics of those cities as equal in point of excellence to the best witnessed there this season; and star, play, company and production have shared in more praise than has been accorded any other recent attraction. The advance sale of seats will begin at the box-office of the theater next Tuesday morning, at 10 o'clock.

STANFORD CLUBS COMING.

Friday Will be Stanford Night at the Baker.

One of the pleasant society and musical events of the holiday week will be the coming of the Stanford University Glee and Mandolin Clubs. Through the courtesy of Manager George L. Baker, Friday, December 26, has been made "Stanford night" at the Baker Theater, and the college musicians will be welcomed by a large audience of theatergoers who take delight in the songs, pranks and tinkling music of a merry company of troubadours.

The Stanford clubs can show this year the results of hard and careful drill in ensemble work, and their songs are so varied and so well balanced as to grave and gay selections as to offer an entertainment which ought to please almost any one.

Baker and Bush, the funny fellows who made good on the last tour, have become polished to an almost professional finish in the past year, and you don't need to be a college man to laugh at their stunts. Among other things they do a burlesque on a scene from grand opera which is side-splitting in its realism.

C. L. Firebaugh is the bass soloist, and

COMING ATTRACTIONS.

The Bostonians.

The Bostonians this season are stronger than ever. They easily lead all other comic opera organizations in the country. The great company that has recently presented "Robin Hood" and "Maid Marian" in New York with such signal success will appear in its entirety here. H. C. Barnabee, W. H. MacDonald, George B. Frothingham and Josephine Bartlett continue in their original parts. Miss Grace Van Studdiford is the prima donna. The musical critics of the country say she is undoubtedly the finest soprano ever engaged by the Bostonians. Night after night at the Academy of Music, New

York, the vast audience cheered her to the echo. Her work is equal to the finest of grand opera, is the general verdict. The Bostonians will be seen at the Marquam Grand Theater in the very near future.

New Year's Week at Cordray's.

Commencing matinee Sunday, December 28, Joe W. Spears' Comedians, headed by the original comedians, Sullivan and Mack, and the dainty little comedienne, Mazie Trumbull, will present the latest musical extravaganza entitled "The Irish Pawnbrokers," at Cordray's Theater. The

NEW YORK DRAMATIC LETTER

NEW YORK, Dec. 17.—The sensation of the week on the Rialto was the suit brought against Klaw & Erlanger, head of the so-called "theatrical syndicate," by "Yours Merly," John R. Rogers who wants \$200,000 for being falsely confined in Bellevue Hospital on a charge of insanity preferred by A. E. Erlanger on behalf of the firm. Rogers, who was once husband and manager of Minnie Palmer and had much to do with the success of Mary Anderson, has not been highly successful of late years and he says the supposed freeze-out policy of the syndicate is responsible.

The War Against the Syndicate.

The war against the syndicate and its young rival, the Independent Booking Agency, headed by Harrison Gray Fiske, Maurice Campbell and James K. Hackett is growing warmer as the new organization gains in strength. The latest point has been won by Klaw & Erlanger. This was when they secured a few days ago the friendship of Weber & Fields. This unique and popular firm of comedian-managers had been at outs with the "trust" for several years because of personal differences between Erlanger and Joseph Weber and on account of the rivalry between the Rogers Brothers, who are under syndicate management.

Retains Henrietta Crossman's Statements.

Flushed with this victory, no doubt, Erlanger showed his contempt for the opposition this week by returning unopened to Maurice Campbell two letters bearing the latter's office address on the envelope. They were marked "refused." The epistles were statements of Henrietta Crossman's extraordinary box office receipts during her run in "The Sword of the King" at the Academy of Music in Philadelphia. The present situation was brought about by what Miss Crossman and Mr. Campbell considered malicious persecution on the part of the syndicate when she was having her unusual success in "Miss Nell" at the Savoy. She terminated her engagement there by coming before the curtain and dismissing her audience by a speech in which she spoke of harsh treatment. At that time Ada Rehan, under management of Klaw & Erlanger, was scoring a failure at the Knickerbocker Theater in a play, like Miss Crossman's, based on the life of Nell Gwynne. The birth of the Independent Booking Agency was almost a direct result of the abandonment of that engagement.

Mrs. Langtry as Playwright.

Mrs. Langtry now is on her way to this country again and will make her first appearance New Year's week in the Garrick Theater. Peculiar interest attaches to this visit of the famous beauty because she returns by a speech in which she spoke of Manchester, up to which time the Jersey Lily had kept it secret that she had had anything to do with the writing of it, and once it London. This last was on the night before she took ship for America, and, from the English standpoint, the event was made doubly notable by the presence of the King and Queen. Mrs. Langtry is to present one other play on this tour—"Mile Mars," a drama dealing with a noted French arena of the Napoleonic period. Her American engagement, which is under the direction of Charles

Dramatic Notes.

Much comment has been made regarding the billing of the "Pickings From Puck" Company at Cordray's this week. All the beautiful lithos and pictorial paper has been posted upside down. The billposter must not be censured. He was simply following an edict that came from Manager Cordray, who ordered the change. It certainly is a novelty, and has attracted

Virginia Earl Refuses.

Virginia Earle was on the verge of a lively row with her manager, George W. Lederer, a couple of days ago because without consulting her he endeavored to transfer her to Fred C. Whitney, who wanted her to take Lulu Glaser's place at the head of the "Dolly Varden" company, while Miss Glaser is ill. Miss Earle declared herself in no amicable terms to the effect that she would not be held and traded as a chattel. Her chief anger was because Lederer went about arranging the deal without asking her permission, but she was no less angry at the thought of anyone suggesting that she go out on the one night-stand circuits. She makes much of the fact that she has not had but three weeks of such experience in seven years.

Louis James' Daughter to Star.

Dillingham has added to his collection of stars Millie James, the young daughter of the tragedian, Louis James. This girl was struggling along in small parts until two and a half years ago, when Clyde

Bush and Baker, Comedians with Stanford Musical Clubs.

Fitch and William A. Brady cast her for the role of the wife, Simplicity Johnson, in "Lover's Lane." Her success in playing the hoydenish, impertinent, irresponsible girl of 11 was such that she was the actress of the hour. She became the most talked-of young woman in New York over-night, and she was featured by the daily and Sunday press not only to the extent of columns, but of pages.

The manager is having Paul Kester write a play for Miss James. He is the young Southern author who dramatized "When Knighthood Was in Flower" and "The Cavalier" for Julia Marlowe. In drawing a character for the young star, Kester is to keep in mind the style of talent she displayed in "Lover's Lane." The play will be a sprightly comedy, possibly of the rural type.

Damage Suit vs Lively War on the Theatrical Syndicate.

It is rumored in theatrical circles that Nance O'Neil, who has just returned from a tour around the world, looking more beautiful and fascinating than ever, contemplates a tour of the United States with an elaborate production of "Cleopatra." Manager John F. Cordray, of this city, will probably be interested with McKee Ranker in the direction of the tour, and contemplates an early visit to New York to perfect plans.

Original vs. Adaptation.

Last week New York witnessed for the first time in the history of its theatricals, or perhaps any theatricals, the spectacle of an original foreign version of a play in rivalry with its English adaptation. At the Princeton Theater on Wednesday night Aubrey Boucicault made his bow at the head of a company in his own adaptation of "Ait Heideberg," while the original was revived in German at the Irving Place Theater at the same time. Mr. Boucicault, who thus sets out to follow in the footsteps of his noted father, Dion Boucicault, has improved materially upon the original play, at least from an American standpoint. He has added to the love interest, which the original lacked, and he has retained the German student element, the most attractive feature of the piece. The cast was advertised as an "all-star" one, and comes nearer to being that than many which have so billed recently. Minnie Dupree is the leading woman, and in the support are Robert Lorraine, Theodore Roberts, Max Freeman and Augustus Cook. Mr. Boucicault's version is entitled "Heideberg," or, "When All the World Was Young," and seems likely to score one of the real successes of the season.

Mabelle Gilman and the Crown Prince.

Pretty Mabelle Gilman has already regretted the actor of her press agent in giving to the public the contents of a package of love letters purporting to have been written to her by the Crown Prince of Siam. Of course the publication of the letters and the poetry with which they abounded brought a great deal of advertising to Miss Gilman, but her managers now question if the advertising is of the beneficial kind. Many have openly denounced the action of the press agent in using confidential communications in such manner, and others along the Rialto express the opinion that the letters are fake, pure and simple, which makes the offense even worse. The Siamese Consul-General in New York has started an investigation of the affair and so has the Department of State at Washington. Assistant Secretary

Original vs. Adaptation.

Miss Earle, with fine sense of professional courtesy and the general fitness of things, refused to have anything to do with a play which in any way would infringe upon the moral or legal rights of Miss Cahill. In this extremity, Lederer turned to Whitney, but here again the temper of his star had to be contended with. It looks as if she wins.

MARQUAM GRAND THEATER

ANDREW ROBSON AS Richard Carvel