

Portland Theaters

congratulated for securing for Portland amusement-lovers this wonderful drama which will be produced by the Neill Stock Company with all the attention to detail and excellence for which it has become noted.

"A GAMBLER'S DAUGHTER."

Successful Drama to Be Presented at Corday's This Week.
The new successful drama, "A Gambler's Daughter," will have its first presentation in this city at Corday's matinee today, by a cast of actors and actresses of exceptional merit and marked ability. The play will undoubtedly be well received here, and prove one of the choice events of the present theatrical season. The company presenting it is headed by Miss Lillian Hayward, who, although a young woman, has won most enviable laurels as an emotional actress in the last few years, and for whom critics are predicting a brilliant histrionic career. "A Gambler's Daughter" was written

the best use of her unusual attainments. Her gown, as well as those worn by the other female characters, are said to be wonders in the modiste's art, having been imported from abroad.
The cast includes, besides Miss Hayward, Camilla Crum, Marie Laurens, Elsie Prusse, James Norval, Walter Stanhope, J. J. Hyland, Allan Foster, C. W. Goodrich, Andrew Quirk, Louis Estabrook, L. P. North and many others. The usual ladies' and children's matinee will be given next Saturday.

"EVERLASTING DEVIL'S AUCTION."

Manager Yale This Year Announces Three Grand Ballets.
Next Friday and Saturday nights, January 23 and 24, with a popular matinee Saturday, the attraction at the Marquam Grand Theater will be Charles H. Yale's "Everlasting Devil's Auction." Manager Yale announces three new grand ballets for the 21st edition of his "Everlasting

Fried From India," also a great birth-provoker will be put on the same week.

Dramatic Notes.

Mrs. Phoebe Davis, of Portland, is playing "Elizabeth in Augustus Thomas' "In Mizizur at the Berkeley playhouse in Kansas City.
Miss Lillian Hayward arrived from New York last week to visit her mother, Mrs. Phoebe Davis, of this city. Miss Davis has been in the theatrical profession in New York for two years, and is gaining considerable recognition in George W. Lederer's company. She returns to New York shortly to join Mr. Lederer's new show, "Jews of Asia," which features Jimmy Powers at Daly's Theater in the near future.

Mrs. Fiske is now in the third month of her appearance in "Mary of Magdala" at the Manhattan, New York. The play and the vogue of that play is so great that from all present tokens it can run there indefinitely. With all the constantly introduced elements of dramatic interest that characterize the metropolitan "Mary of Magdala" sustains its supremacy as the most uniquely interesting and impressive drama within memory, and as a production of the highest order of art. Its pictorial features, exceptional for their appealing beauty and the dramatic quality, it stands unchallenged by the ever-varying and elaborate offerings of a very notable season.

CORBETT AS A MINSTREL

Former Champion to Be Interlocutor—Gossip of the Stage-World.

NEW YORK, Jan. 12.—(Special Correspondence.)—Perhaps the most interesting role which James J. Corbett has assumed since he left his desk in a California bank will be enacted next season, when the former champion will occupy the interlocutor position in a mammoth minstrel organization, and say: "Gentlemen, be seated." Corbett's tour at the head of a vaudeville company, entitled the Empire company, has netted him about \$1000 a week for 40 weeks during the past two seasons. In return he has delivered a 20-minute monologue which has been really meritorious. But his value as an attraction will have waned by the end of this season unless he is able to present some novelty. His managers, therefore, are planning to star him in a big minstrel company, and to appoint him to the position of interlocutor. Jim is said to be already studying the dictionary for words big enough to meet the requirements of the position, and has directed that by the time rehearsals begin he will be able to hurl polysyllabic adjectives at the end men until the gallery gods will enclose him again and again. One of the end men, by the way, will probably be George Wilson, the old-time favorite. The aggregation is to be called Cleveland's minstrels, taking its name from the old William S. Cleveland minstrel company.

Clyde Fitch is a Busy Man.

The ends to which a busy dramatist is permitted to go these days and the exact position a successful one enjoys in metropolitan theatrical life was well exemplified last week, when Clyde Fitch summoned 24 members of Amelia Bingham's company from Boston to hold the first reading of Miss Bingham's new piece, "The Frisky Mrs. Johnson." Fitch, of course, might far more easily and at exactly one-twenty-fourth the expense have had the play read at his own house, but he excused himself from this on the pretext of being an exceedingly busy man. He is usually referred to in the playwright who dashes off a drama before breakfast and writes a new scenario before the luncheon hour, but requiring 24 players to come to him instead of simply sending for the house for a few extras, it is amusing to say the least. Twice again the company must take similarly long jaunts for the same purpose before the piece is actually put into actual rehearsal. It is a thing to be proud of, and more exacting about the preliminaries than this same Fitch.

Eleonora Duse's Spaghetti Dinner.

Eleonora Duse varied the monotony of the usual dinners at which actresses preside, last week giving a spaghetti dinner to her friends at the Hotel Waldorf. Covers were laid for 20. Of course, all the members of her Italian company were present, including a recently married pair of the day players, and a number of other guests. Julia Marlowe had been invited, but sent a note of declination at the last moment, with the explanation that "spaghetti and chop suey were not of her regular bill of fare." A special Italian chef had been engaged for the occasion, and while the affair was supposed to be kept a secret, the menu was leaked to consist of a variety of spaghetti, served in various disguises; cheese, coffee and red wine. The great Italian actress sails for her native land on the steamer Philadelphia, January 21, and it is safe to assert that she will not return soon. While her engagement has not been in the least disastrous, it has not aroused undue enthusiasm.

Ed Harrigan Returns to Broadway.

It really seemed good to see Ed Harrigan, of the old firm of Harrigan and Hart, back on Broadway again Monday night, when "The Bird in the Cage" made its local bow at the Bijou Theater. The reception which Harrigan received when he stepped out as Michael O'Brien in his first scene must have done the veteran's heart good. It was equal to any demonstration of the season, and the best-known stars of the profession have already congratulated him on his reappearance in the past few months. The play itself is not unlike in treatment many others of Fitch's. It tells a love story, and it introduces some novel features. As usual, there are many witty lines, and Fitch has not forgotten to inject a few satirical remarks about contemporary high society, with which he seems to be so well acquainted. He doesn't hesitate to criticize boldly. Judging from the first night's audience, the play is destined to a successful career. Much interest was attached to the work of Ed Harrigan in the leading role. Miss Milliken's rise has been rapid, and within another season or so she will undoubtedly attain stellar honors under Charles Frohman's management.

Wagenhals and Kemper's Scoop.

In getting control of the version of "The Resurrection," held by Oscar Hammerstein for their star, Blanche Walsh, Wagenhals and Kemper executed one of the cleverest pieces of business on theatrical record. Although Hammerstein valued the play more than any piece of similar property which has come into his hands in years, he practically entirely disposed of it to the other managers on terms much more advantageous to them than to himself. The play is to be produced at his Victoria Theater and all he is to receive is his percentage as owner of the house.
Hammerstein agreed to these terms because it was only thus that he could have the satisfaction of seeing Blanche Walsh in the leading role, and he was so convinced it was better suited to her than to any one else he refused better offers rather than to party to a crime against art, as a further concession to get Miss Walsh at the Victoria, Hammerstein

HOW DAVID WARFIELD WON FAME

Surpasses All Other Actors in Delineation of Jewish Character.



AMERICA'S GREATEST ACTOR IN JEWISH CHARACTERS

"I'm not a Jew. I was born in San Francisco, and so were my people before me. In fact, I'm a good mixture—like Blank's pickles," laughed David Warfield, the star in the character comedy, "The Auctioneer," that played to crowded houses at the Marquam Theater last week. Warfield's famous portrayal of Simon Levi, the Jewish merchant, is a strikingly realistic bit of acting, and he has lifted comedy in which a Jew is the principal character to a plane not previously reached in this country.
"A young author recently sent me a play, on approval, and I have just finished writing to her stating that her venture won't do, in its present form," explained Warfield, lighting a Havana.
"Why?" asked the Oregonian reporter, wondering if he could get a "tip" that might prove useful.
"Too quiet action, and the story is too sad. There's not enough laughter in it, and the laughter there is generally comes up in the wrong place."
"You wish to create laughter, then?"
"Yes. People like to be amused. But understand me, it wouldn't do to arrange for too much of that sort of thing. It's the quiet, pathetic bits of home life, etc., that take, after all, and they are remembered the longest, like a flower with a fragrance. Take any farce, pure and simple, and it lives at the moment. People laugh and applaud it, but say in a year or so, where is it? Forgotten."

"Which parts in 'The Auctioneer' do you like best?"
"Those expressing relation to the family life, the home life—and its pathos. Parody me, but you have seen 'The Auctioneer'?"
"Oh, yes."
"Then I can illustrate. You remember the parts where Levi bids good-bye to the old store, where he and his faithful wife talk of their love for each other? I see you do. Also the place where Levi finds out that he is a ruined man financially, in his grand house on Lexington avenue, where in his sorrow he turns to comfort his weeping wife and daughter? Thirdly, the place in the last act, where the old butler walks up to poverty-stricken Levi and offers him money? These are the parts I like best, and I am sure they linger longest in the minds and hearts of my audiences."
"Were these parts in the play as you originally received it from Lee Arthur and Charles Klein?"
"They were placed there by David Belasco, whom I consider to be the greatest conductor of plays and the best dramatist in this country. He stands alone. I admire him immensely."
"How about the dialogue in your comedy?"
"Oh, I made up a lot of it. You see now that 'The Auctioneer,' as presently played, differs from the comedy when I first received it from the playwright."
"Will you kindly explain how you can imitate so perfectly?"
Warfield laughed, and then he began to

illustrate in Irish, Scotch, Italian and German dialect with wonderful correctness. His visitors held their breath, "Now," said the comedian, with a smile, "if you wish me to explain in any more dialects, why, I'll do so. I'm a natural-born mimic, and can imitate most people. That's one of the reasons why I succeeded as 'Simon Levi.' I'm on my second season in 'The Auctioneer,' and wherever we have gone we have played to appreciative audiences, large numbers of Jews being present, and I noticed that the Jews laughed as heartily as other people, and some of them more so. I don't think the Jewish people get 'sore' because I imitate one of their great race to whom the world owes so much. I imitate an Irishman, and the Irish people in my audience are amused. I had large Jewish audiences in New York, Philadelphia, Chicago, Baltimore, etc., and they treated me kindly."
"And Boston?" queried the reporter.
"You don't see so many Jews in Boston," hinted Warfield. "That is Yankee land." And comedian, reporter and artist laughed. Two in the little party had resided in Boston.
"When did you first start in 'The Auctioneer'?"
"In September, 1902, at the Bijou Theater, Broadway, New York. The comedy, as you may have heard, was a great success, and we played at the Bijou for four months. We then had to leave on tour, as the theater had been engaged ahead for other attractions. We then played in Philadelphia, Washington, Chicago and other Eastern cities, and then worked our way to San Francisco, where we opened December 22 for a two weeks' engagement at the Columbia Theater. We were kindly received, and I was much touched in receiving such a hearty welcome at my old home, the place I had left years previously, a poor boy. My mother, sister and brother witnessed our first performance, and they could not understand the first act, so they came a second evening, and then they understood it. Then we came to Portland, and from here we go to Seattle."
"Where did you first start in the business?"
"At the Wiswam, San Francisco, in specialties, but my first appearance was not successful. So I left home, went to New York about 1881, and appeared as 'Hannah O'Grady,' an Irishwoman, in 'O'Dowd's Neighbors.' Then I appeared as a dupe with Russell's comedians, as a country boy in 'The Nutmeg Match,' took a sumptuous part with Russell's people where I didn't speak a line, acted in 'The Review' at Russell's, which wasn't a success, and then I played at the Casino for three years, where I appeared in musical burlesques. Next I appeared with Weber & Fields' aggregation, and then began to star for myself in 'The Auctioneer.'"

"You have got a good wig and beard in 'The Auctioneer,'" ventured the reporter.
"Do you like them?" asked Warfield, smiling. "The wig is a good fit, isn't it? I use some of my own hair. Now for the beard. It is an odd one. I simply pick up prepared loose hair every night when I am making up, and place the hair on and around my chin, using a composition to make it stick. After each performance I pull off the beard, and it's something hard work. I wash my face and it's all over until the next night."
"Do you think 'The Auctioneer' will live?"
"I hope so. I hope it will live in the hearts of the people as do 'Rip Van Winkle' and 'The Old Homestead.' But it will likely be off the boards at the end of the present season. The public might tire of it if repeated in continuous doses."
Warfield paused, and then added, reflectively: "Then I expect to appear in a new attraction now being written for me by Mr. Belasco. I do not yet know what it is about. It is enough for me to know that it is being written by Mr. Belasco. You didn't make a speech here the other night when asked to do so at the Marquam Theater the other evening?"
"I don't like to make speeches," replied Warfield. "I'm not a public speaker. I'm an actor. To step out from the stage and from a character you are representing spoils the illusion. That's why."



Geo. Allison

Cathrine Countiss "For Fair Virginia" Baker Theater.

by the eminent playwright, Owen Davis, author also of the popular dramas, "Through the Breakers," "Lost in the Desert," etc., and it has been pronounced the best of the many clever and popular works from the pen of that skillful writer. It tells the story of a Chicago Board of Trade man who surreptitiously conducts a magnificent Michigan-avenue gambling-house, who, with his partner, plans a gigantic and fraudulent wheat deal on the Board of Trade, and whose nefarious schemes are circumvented by his beautiful daughter, Kate, whom he really loves and who, in turn, loves her father and faces every danger to save him from himself. A very pretty love story runs through the plot, and after many thrilling

Devil's Auction." For the first act a dance eccentric, which includes "Le Danse Sensationne," by Fraulein Jennie Prager and Aurelio Cocca. For the second act "The Feast of the Lanterns," the gorgeous Chinese divertissement, in which is introduced the new European novelty, "The Dance to the Moon." For the third act a radical departure is made from the stereotyped ballet, in "Echoes From the South," which, as the title indicates, savors of rag-time melody and dance. All these divertissements are produced under the able direction of Aurelio Cocca, the noted matinee de ballet and male dancer, while Emma and Fraulein Jennie Prager, two exceedingly beautiful and clever prem-

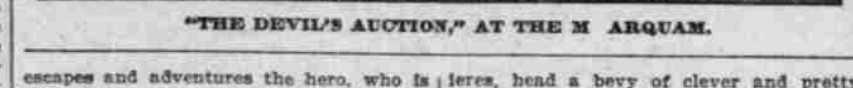
AT THE BAKER.

"For Fair Virginia" Will Be the Attraction All This Week.
A. I. Whyta's famous play, "For Fair Virginia," will be the offering of the Neill Stock Company, at the Baker Theater, all this week, starting with matinee this afternoon. "For Fair Virginia" is a play of rare merit, and has been successfully produced by the author himself. The action of the first act is slow and was widely realistic. The comedy was well taken care of by Ed Anderson, who was amusingly entertaining as a Hebrew sport.

ing adventures the hero, who is her father's clerk, finally wins Kate in spite of the conspiracy against them. A special cast is required to carry the elaborate scenery for the piece, and there are many beautiful stage pictures, one especially realistic scene being an exact reproduction in every detail of an exciting day on the Chicago Board of Trade.
Miss Lillian Hayward, the talented leading woman, who plays the title role in the play, is well known and extremely popular among theater-goers, and in the character of Kate in "A Gambler's Daughter" she has every opportunity for making

escapes and adventures the hero, who is her father's clerk, finally wins Kate in spite of the conspiracy against them. A special cast is required to carry the elaborate scenery for the piece, and there are many beautiful stage pictures, one especially realistic scene being an exact reproduction in every detail of an exciting day on the Chicago Board of Trade.
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Two Jolly Shows Next Week at Corday's.
Of the many farces playing Portland last season none was funnier than "Whose Baby Are You," which returns this season better than ever. Its rapid-fire action and witty dialogue is calculated to keep an audience in a steady gale of laughter. Another play, "My



"THE DEVIL'S AUCTION," AT THE MARQUAM.

THE SENSATIONAL MELODRAMA
A GAMBLER'S DAUGHTER
BY OWEN DAVIS
SWEET PATHETIC HEART TOUCHING
MANAGEMENT OF A. H. GARDNER AND R. L. GREGG.
Illustration of a scene from the play.

AT CORDAY'S THEATER