

The STAGE



STETSON'S UNCLE TOM'S CABIN MARQUAM GRAND

IT IS astonishing that the members of the Nellie Stock Company, now playing at Baker's Theater, have been able to present such a succession of really meritorious plays, one after another, when one considers the limited time for rehearsals, and the fact that a new play must be presented each week. This means hard work, with little or no time for recreation for the actors. "For Fair Virginia" was the attraction at Baker's last week, and it was a success and played to crowded houses. Catherine Counties never had a part, since Portland people have known her, that has suited her so well as that of Mrs. Virginia Emmons, the Virginia wife and mother. She shines in domesticity. The strongest creation on the stage, however, was that of William Bernard, as General Laughlin. The reckless Southern soldier, in love with another man's wife, while the husband was away fighting for the North, and almost brutal in making the will of those around him bend to his commands, was splendidly portrayed. Elsie Edmond and George Allison made a pleasing pair of lovers. Howard Russell, as the scout, acted a realistic part.

The sole attraction at the Marquam Theater this past week was Charles H. Yale's "Everlasting Devil's Auction," presented Friday night, with matinee yesterday afternoon, and final performance last night. The house was crowded on each occasion, and the production has certainly lost none of its old popularity. There were several new scenes this time, and the transformation scene was on a dazzling scale. The life of the play is Lily Sutherland, the pretty milkmaid and ballet-dancer. She is a good singer, but was troubled a little by hoarseness. The ballet and specialties were well worth seeing, one of the best being Irene La-tour and her balancing dog Zaza. One wonders how long Yale's "Everlasting Devil's Auction" will run as a paying show. It has been a valuable investment.

"A Gambler's Daughter" was the attraction at Corday's Theater all the week, and it is a fairly meritorious production of the sensational order of things. It drew good houses, and the applause was hearty. The strongest action occurs in a scene representing a gambling-house, where a daughter, whose identity is known to her father, plays a game of faro with him, for revenge, because he has ruined her lover, and walks away with \$5,000 as her winnings. The humor of Bobby, the errand boy, pleased the gallery. Marie Lawrence sang several songs and pleased the audiences.

court habberly, a wealthy and wasteful collegian, has been asked to luncheon as a makeshift to entertain the aunt while the lovers do their loving. Habberly is on the eve of going to amateur theatricals, where he is to impersonate a maiden lady of advanced years. In the inventiveness of desperation it is decided that Habberly must impersonate the aunt who has arrived, but of which fact the young man is unaware. On this impersonation hinges the whole fun of the play.

Throughout the entire play there is that state of merriment abroad in which, while everybody is grinning, one man begins to laugh, and then another, then the whole house roars; then it seems literally to tear down; a man who has been



HOWARD RUSSELL as CHARLIE'S AUNT AT BAKERS' THEATRE

"CHARLIE'S AUNT" AT THE BAKER
Beginning With Today's Matinee Comedy Will Be Produced.
Beginning with a matinee this afternoon and continuing all week, the wonderfully successful comedy, "Charlie's Aunt," by Brandon Thomas, will be the offering at the Baker Theater.

"Charlie's Aunt" first came into prominence under the management of Charles Frohman, and has the distinction of being performed 300 nights in New York, 150 nights in Boston, 100 nights in Philadelphia and 150 nights in Chicago.

It is a farce comedy that does not rely upon singing and dancing and Irish comedians with red, white and blue whiskers for its success. It is a clean, neat comedy, bubbling over with fun, sparkling in dialogue, and with action that is a thing of delight and joy forever.

In the college depicted one is reminded of Thackeray as he describes Penderick's career at college, the same (Oxford), by the way, as that wherein the scene of the present play is laid. The principal character, Lord Babberly, is a specimen of the type of merry fun-making college man of which Foker is so famous an exponent. The atmosphere of "Charlie's Aunt" is of the highest and best form of English life—the atmosphere, one might say, of horses, and roses, and pleasant people.

The story of the play hinges upon the adventures of two Oxford men, who fall in love. The object of the affections of these two English gentlemen are on the eve of leaving for Scotland. They must declare themselves on the moment or never. In the nick of time a wealthy aunt who does not in a notice soon comes that her arrival has been unavoidably delayed. Meanwhile Lord Fan-



ACHILLE ALBERTI BARITONE



WALTER WHEATLEY TENOR



HELENE NOLDI SOPRANO



ROSE CECILIA SHAY CARMEN

among the slaves is given. It shows the black man in his joys and his sorrows so realistically that it is hard to imagine the spectator is not actually on the plantation. The evolution of the negro since the late unpleasantness is forcibly demonstrated in the great cakewalk contest, wherein 20 dusky belles and beaux vie with each other to win the cake. The cast of white artists with the company is said to be the strongest artistically ever seen in this production, while the parade and its many novel features are, we are assured, a revelation in outside display for a company playing in opera houses. The advance sale of seats will begin Monday (tomorrow) morning at 10 o'clock.

TO PRESENT GRAND OPERA.

Gordon-Shay Company Opens at the Marquam This Week.
The only company that is presenting grand opera upon the road this season is the magnificent organization booked at the Marquam Grand next Friday and Saturday nights. The Gordon-Shay Grand Opera Company is the strongest organization of its kind in the United States. In fact, it is the only one. This year Washburn of the Stetson Company in "Uncle Tom's Cabin," which is booked to appear at Marquam Grand Theater next Wednesday and Thursday, January 23 and 24, with a popular matinee Thursday.

All the old melodies are sung in that rich, plaintive voice so peculiar to the Southern darkey. Songs that our daddies sang when they went to the war, and songs that our mothers hummed as they rocked the babies to sleep. "The Old Folks at Home," "Susanne River," "Picking Cotton" and Stephen Foster's never-fading melodies will all be rendered by a large contingent of genuine plantation darkeys, male and female. A Mississippi landing with the arrival of a cotton boat and the manner of its unloading, also genuine buck and wing dancing will be shown.

In the Stetson company, a wonderful exposition of life in the Sunny South

City to New York has social aspirations, which appear hopeless. The son of the family coming home in the early hours of the morning brings with him a companion of whom he has no recollection later in the day. To escape the merited wrath of his tempestuous father he introduces the stranger as "My Friend From India," a theosophist of note, and father and daughters take up the stranger as a drawing card.

The entanglements that follow are exceedingly ludicrous and the characters and incidents are farcical. Many of the situations are excruciatingly funny and certainly deserve credit for their skillful invention. Most of the dialogue is bright and clever and as an inducement to laughter the play is a success. On Thursday, Friday and Saturday, January 23, 24 and 25, "My Friend From India" will entertain lovers of wholesome and delightful fun at Corday's Theater, and there will be a special ladies' and children's matinee on Saturday.

Bernard Takes a Week Off.
William Bernard, of the Baker Theater, will take a one-week rest to prepare himself for the part of Israel Cohen, president of the Jefferson National Bank, in "Men and Women," which will be presented the week following "Charlie's Aunt." The character requires a great deal of study and as Mr. Bernard has played the part only two weeks, he is taking his brain to the utmost stretch with long and strenuous parts. It was thought advisable by the management to give him a much-needed rest. He will re-appear, through the day, rest at night and will appear fresh as a daisy at the performance of "Men and Women" next Sunday afternoon.

COMING ATTRACTIONS.

Frank Daniels.
Kirke La Shelle is said to have gone to the greatest lengths to get rich and elaborate stage effects for "Miss Sim-

ply," the new operatic comedy in which Frank Daniels is to appear at the Marquam Grand Theater in a short time. The scenery was painted by Joseph Physico from models by E. Castel Bert, the chief of the scenic staff of Maurice Grau's Grand Opera Company. The properties are by E. Stolle, also of Maurice Grau's staff at the Metropolitan Opera House, New York.

"Weary Willie Walker."
There will be a terrific farce-comedy disturbance at Corday's Theater Wednesday, Thursday, Friday and Saturday nights, February 4, 5, 6, and 7, occasioned by the appearance of what is called the most irresistibly funny comedy of the season, "Weary Willie Walker." "Yet," says a correspondent, "everything is done decently and in humorous order and nothing transpires to offend the most fastidious."

"It is one thing to laugh from first to last." For those who want to enjoy an evening of merriment, hear catchy music and songs and see graceful dancing it will just fill the bill. There will be the usual Saturday matinee.

Murray and Mack.
Those brilliant comedians, Murray and Mack, who distinguished themselves last season by the capable manner in which they handled the principal comedy roles in their unique farce-comedy, will offer a new musical comedy, "A Night on Broadway," at the Marquam Grand Theater in the very near future, assisted by a company of its people, this season, as will also dainty Kittle Beck, a clever little artist who has been engaged in the principal soprano role with the organization during the past five seasons.

"The Burglar and the Wait."
"The Burglar and the Wait," an excellent play, will be seen at Corday's next Sunday matinee and evening, and Monday and Tuesday nights, February 1, 2 and 3.

COMEDIAN TO PLAY SHYLOCK

NEW YORK, Jan. 13.—(Special Correspondence.) The funny man who compares with Iago in his personality, this is almost an axiom in the theatrical profession. The latest to demonstrate it is Louis Mann, who announces he is to play Shylock next autumn to the Portia of his wife, Clara Lipman. For prototype, they have Nat C. Goodwin and his wife, Maxine Elliott, who were seen in an all-star production of "The Merchant of Venice" two years ago. Their experience was not the most gratifying, but that does not dismay Mr. Mann. He has unbounded confidence in himself as a serious actor, and the only reason he has not put himself to the test before is because he could not find the manager who shared his confidence. He seems to have discovered the man in Walter D. Yager, who is directing his tour in "The Consul"—formerly "Hoch der Consul"—in which he began a metropolitan engagement at the Princess last Monday. Manager and actor say they will have a production which in magnificence will outdo that originally made by Augustin Daly and used by Goodwin. Mann grows very indignant when asked if his Shylock is to be a baroque. He takes what he is to do as seriously as if he were Henry Irving. He says if the public regards him at half his own valuation as the Jew of Venice, "The Consul" will be the last comedy in which he will appear.

New Plays of a Week.
Besides "The Consul," the new plays of the week in the metropolis were "Mr. Bluebeard," the latest Drury Lane extravaganza imported at the Knickerbocker; "Mice and Men," the Madeline Lucette Eriyay, in which Porthia Robertson and his American wife, Gertrude Elliott, made successful in London, presented here by Annie Russell and John Mason at the Garrick; and "The Pickwick," the comic operation of "Pickwick Papers," brought to the Herald Square by De Wolf Hopper. At first glance it would seem that all are destined to meet with extended patronage, each having many of the elements of success, with some quite apparent weaknesses. "Mr. Bluebeard," in many ways, is the most pretentious spectacular musical play ever produced here. How it compares with its superior predecessor, "The Sleeping Beauty and the Beast," will be discussed later. "Mr. Pickwick" is provocative of a good deal of fun, but ardent lovers of Dickens will say it is but a poor reduction of his novel character studies. Digby Bell as Sam Weller places De Wolf Hopper at a disadvantage. Bell looks to have made the hit of his career in this play. Hopper hasn't.

After the Elopement.

Trust some New York manager to make a bid for any European celebrity who comes unduly forward in the public eye because of scandal or otherwise. We should say that it was only a matter of days until Prince Louise of Saxony, who gave up prospects of a throne—a small one, to be sure, but still a throne—for freedom, retirement and life with the man she loved, the French tutor of her children, Oscar Hammerstein has offered her and Mr. Giron a supposedly fabulous sum if they will do a specialty next summer in the Paradise Gardens, as his friend, Mr. Giron, the French tutor of her children. The manager says he is credibly informed the Princess has considerable dramatic ability, and he believes she would be a success through her histrionic ability, as much as because of the talk she has occasioned. Mr. Hammerstein has not had a reply from the Princess. It is almost needless to add the chances of his doing so are very remote.

Another Little Lord Fauntleroy.

"The Little Princess," the children's play by Mrs. Frances Hodgson Burnett, in which Charles B. Dillingham is featuring Millie James at the Criterion, is proving a second "Little Lord Fauntleroy," which made the actor's name famous. It is one of the most artistic and

ATHLETIC EVENT OF THE SEASON

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VS.

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Mr. John F. Ward, in "My Friend From India," at Corday's.