

have known her, that has suited her so well as that of Mrs. Virginia Esmond, the Virginia wife and mother. She shines in nesticity. 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 Esmond and George Alison made a pleasing pair of lovers. Howard Russell, as the scout, acted a

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 daxzling scale. The life of the play is Lilly Sutherland, the pretty milkmaid and hallet-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 Latour and her balancing dog Zaza. One wenders 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 Cordray'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 unknown to her father, plays a game of faro with him, for revenge, because he has ruined her lover, and walks away with \$70,000 as her winnings. The humo of Bobby, the errand boy, pleased the gallery. Murie Lawrence sang several songs and pleased the audiences.

"CHARLEY'S AUNT" AT THE BAKER Beginning With Today's Matince

Comedy Will Be Produced. Beginning with a matinee this afternoon and continuing all week, the wonderfully successful comedy, "Charley's Aunt," by Brandon Thomas, will be the offering at the Baker Theater.

"Charley'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 Pendennis' 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 as ex-ponent. The atmosphere of "Charley'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 and widowed aunt of one of them andon from her vast estates in Brazil. She will be there that day. Here's an opportunity for asking the two girls to luncheon in the rooms of Jack Chesney, one of the awains. The nunt will arrive in tunity for asking the two girls to luncheon in the rooms of Jack Chesney, one of the swains. The nunt will arrive in time to chaperone the affair. The girls accept the invitation and shortly appear, but the aunt does not. A notice soon that her arrival has been unstandardly delayed. Meanwhile Lord Fan-

begins to laugh, and then another; then the whole house roars; then it seems literally to tire down; a man who has been



HOWARD RUSSELL as CHARLIES AUNT AT BAKERS THEATRE

breaks out with a fresh hilarity that starts everybody laughing again. The performance is one which should be seen by every one who enjoys laughing. There is no doubt but what "Charley's Aunt" will do a record-breaking business at the Baker.

"WHOSE BABY ARE YOU!" Laugh-Provoking Comedy Will Open

at Cordray's Theater Today. Unrestrained mirth will hold sway at Cordray's matinee today and continue for four nights, when the laughing success of the dramatic season, "Whose Baby Are You?" will be presented.

Notwithstanding the ragtime suggestion of its title this bright, three-act farce belongs to that refined order of entertainment popularized by Frohman. It was written by Mark E. Swan, author of "Brown's in Town," and deals with the ludicrous adventures of a rapid young ar-tist and his friends because of the un-expected appearance of an innocent baby in his studio. The plot is a veritable Chinese puzzle and the reign of error that characterizes the entire farce is said to sang when they went to the war, and be uproariously funny. The piece was written for laughing purposes only. Its manager, Mr. Myron B. Rice, is seriously contemplating asking some medical college for a doctor's diploma, for he declares that he has discovered a sure cure large contingent of genuine plantation

hitherto silent, suddenly "sees it" and | Ward and Miss June Mathis, supported by a clever company of farceurs, will in-The terpret the play.

"UNCLE TOM'S CABIN."

The Stetson Company Will Give Ar-

tistic Production at the Marquam. A big feature and a taking one with pretty nearly all classes of theater-goers, is the old plantation songs and pastimes by genuine negroes, such as existed in the old South on the big plantations in antebellum days. 'Twas in the evening when the day's work in cotton fields was done and massa had gone to bed—in the darkened days of slavery, that the dusky toll-ers were wont to gather together around their humble buts and there hold high carnival under the pale light of the moon, Almost true to nature and tradition is the plantation scene presented by Manager Washburn of the Sieison Company in "Uncle Tom's Cabin," which is booked to appear at Marquam Grand Theater next Wednesday and Thursday, January 28 and

un- 29, with a popular matinee Thursday.
baby All the old melodies are sung in that rich, plaintive voice so peculiar to the Southern darkey. Songs that our daddles songs that our mothers hummed as they rocked the bables to sleep. "The Old Folks at Home," "Suance River," "Pick-Folks at Home." ing Cotton" and Stephen Foster's never-dying melodics will all be rendered by a

the spectator is not actually on the plan-tation. The evolution of the negro since the late unpleasantness is forcibly demonstrated in the great cakewalking 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

ROSE

CECILIA

SHAY

TO PRESENT GRAND OPERA.

begin Monday (tomorrow) morning at 10

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 booked at the Marquam Grand next Friday and Morales Merical Michaele Heisen Noldi Frasquita Pauline Johnson Eloise Bishop tion of its kind in the United States. In fact, it is the only one. This year Maurice Grau confines his operations wholly to the Metropolitan Opera House, New York. The Castle Square Opera Company does not leave Chicago. The Gordon-Shay company, everywhere hailed with ardent enthusiasm as the criterion by which in the future all other musical organizations shall be judged, combines in its principles and scenic accessories the artistic strength of the Maurice Grau forces, with the tremendous popularity among the people enjoyed by the Castle Square productions,

The tour of the Gordon-Shay Opera Company has been a series of triumphs since its New York inception. Miss Rose Cecelia Shay made her debut there at the Grand Opera House. There also sang her present associates: Helene Noldi, Schalchi's favorite soprano, and Achille Alberti, the baritone who accom-panied Mme. Nevada on her last concert tour and who was one of Colonel Mapel-son's proteges. Others supporting Miss Shay are: Pauline Johnson, soprano, and Shay are: Pauline Johnson Eloise Bishop, contraito of the American Grand Opera Company, and Lillian Beard, contraito: James Stevens, baritone, Anthony Swinton and M. Goodwin, bassos, though the Coal Boss English Opera formerly of the Carl Rosa English Opera

The tenors are Joseph Fredericks, who was formerly with the Boston Ideal Opera Company, and the American Grand Opera Company, as was also Mr. Waiter Wheat-ley, who last season was with the Ameriean Grand Opera Company, and the conductor is Mascagni's intimate friend and fellow composer. Carlo Nicosia, who directed the first American performance of the immortal "Cavalleria Rusticana."

most beautiful of the young American singers, her striking brunette personality being splendidly enhanced by the superb richness of a velvety mezzo-soprano voice, clear as a crystal, of marvelous volume and wide range.

Miss Shay is moreover a social favo-rite, her father, Judge Shay, of Cincin-nati, being one of the best-known jurists

The repertoire presented at the Mar-The repertoire presented at the Mar-quam Grand will be: Friday evening, Bizet's masterplece, "Carmen"; Saturday matinee, Verdi's immortal "Il Trovatoro"; Saturday night the double bill "I'l Pag-liacci" and Maseagni's greatest work, "Cavalleria Rusticana." The cast for Priday night's production of "Carmen" is as follows: as follows:

Carmen Rose Cecella Shay
Don Jose Walter H. Wheatley
Escantile Aberti
Zunega James Stovens
V. Georgian The advance sale of seats will be placed on sale next Wednesday morning at 10 o'clock.

"MY FRIEND FROM INDIA." Entertaining Farce-Comedy Will Be at Cordray's This Week.

"My Friend From India" is a compound of funny incidents that brings convulsions of laughter from pit, balcony and gallery. After a man has laughed for a couple of



Mr. John F. Ward, in

eas 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 ex-The entangiements that follow are ex-ceedingly ludricrous and the characters and incidents are farcial. Many of the situations are excrutiatingly funny and certainly deserve credit for their skiliful 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 28, 30 and 31, "My Friend From India" will entertain lovers of wholesome and delightful fun at Cordray's Theater, and there will be a special ladies' and children's matinee on

Bernard Takes a Week Off. William Bernard, of the Baker Theater, 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 "Charley's Aunt." The character requires a great deal of study and as Mr. Bernard has played continuously for the past II weeks, taxing his brain to the utmost capacity with long and strenuous parts, it was

with long and strenuous parts, it was thought advisable by the management to give him a much-needed rest. He will rehearse through the day, rest at night and will appear fresh as a daisy at the per-formance of "Men and Women" next

COMING ATTRACTIONS.

Frank Daniels.

which Frank Daniels is to appear at the Marquam Grand Theater in a short time. The scenery was painted by Joseph Physice from models by E. Castel Bert, Physice from models by E. Cason Bert, the chief of the scenic staff of Maurics Grau's Grand Opera Company. The properties are by E. Siedle, also of Mau-rice Grau's staff at the Metropolitan Opera House, New York.

"Weary Willie Walker."

There will be a terrific farce-comedy disturbance at Cordray's theater Wednesday, Thursday, Friday and Satur-day nights, February 4, 5, 6, and 7, oc-casioned by the appearance of what is alled the most irresistibly funny comedy of the season, "Weary Willie Walker."
"Yet," saye a correspondent, "everything is done decently and in humorous
order and nothing transpires to offend the most fastidious."

"It is one long 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 Sat-

Mureny 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 50 people, this scason, as will also dainty Kittle Beck, a clever lit-tle artist who has been engaged in the principal soubrette role with the organization during the past five seasons.

"The Burglar and the Waif."

"The Burglar and the Waif," an excel-nt play, will be seen at Cordray's next Kirke La Shelie is said to have gone to the greatest lengths to get rich and sunday matinee and evening, and Monday elaborate stage effects for "Miss Sim-

COMEDIAN TO PLAY SHYLOCK

spondence.)-The funny man always believes himself cut out for a | co tragedian. This is almost an axiom in the theatrical profession. The latest to at Miss Minchen's." Millie James, who demonstrate it is Louis Mann, who announces he is to play Shylock next Autumn to the Portia of his wife, Clara Lipman, For prototypes, 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 metropolltan engagement at the Princess last Monday. Manager and actor say they will have a production which in magnificence will outdo that originally made by Augus-tin Daly and used by Goodwin. Mann grows very indignant when asked if his Shylock is to be a burlesque. 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 importation at the Knickerbocker; "Mice and Men," the Madaline Lucette play, in which Forbes Robertson and his American wife, Gertrude Elliott, made successful in London, presented made successful in London, presented here by Annie Russell and John Mason at the Garrick, and "Mr. Pickwick," the comic operatization 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," apparent weaknesses. "Mr. Bluebeard," in many ways, is the most pretentious spectacular musical play ever produced self had been a member of the company here. How it compares with its splendld 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 reflection of his famous 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

After the Eloping Princess

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 knew it was only a matter of days until 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 plan. -M. Giron, the French tutor of her chil-iren. Oscar Hammerstein has offered her and M. Giron a supposedly fabulous sum if they will do a specialty next Summer in the Paradles Gardens, as he calls the resort on top of his Victoria Theater. 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 bad a

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 Fauntie-roy," which made and sealed its author's

EW YORK, Jan. 19.—(Special Corre- perfectly natural reflections of child life ever staged. In fact, there is none to compare with it save its predecessor. The plays Sarah, comes even nearer realizing child character and actions than she did as Simplicity Johnson, the waif, in "Lovers' Lane." She has command of an art which is perfectly applied in roles of this kind. Mabel Tallafero is scarcely less prominent and successful in "The Little Princess" than Miss James,

Society Has a New Entertainer,

As an illustration of the ends to which New York society will go for a new fad, nothing is more in point than the engagement of the Count Robert de Montes-quiou to give a series of "conferences" at Sherry's during the remainder of the Winter. The Count has all the estheticism of the late Oscar Wilde, and most of his vanities. His modesty is best explained by his first remark after he stepped on the pier from the steamer La Savoic a day or so ago: "I shall instill an idea of high art into the dull American mind. I am the only French poet authorized to do this." These asinine mutterings, combined with highly embroidered lace underwear and other eccentricities of dress which every man of healthy mind in this coun-try will frown upon, seem to recommend him to the high society of New York, which is suffering for the want of some-thing to do. The series of seven lectures cost the patrons \$5, or \$5 a conference, in commenting upon which the New York Sun irreverently said, "More specifically, \$5 per con." Miss Elisabeth Marbury, the play broker, is responsible for his appearance in America, and the list of patron esses include such names as Mrs. Corne-lius Vanderbilt, Mrs. Ogden Goelet and Mrs. Levi P. Morton.

Weber and Fields Pension Widow, Weber and Fields, the comedian-mangers, have just performed an act of gen-rosity most unusual in theatrical an-nals. Some time ago they arranged a benefit performance for Mrs. Nata Stromberg, the widow of John T. Stromberg, the first musical director of their theater, and the man who wrote all their earlier musical successes. Mrs. Stromberg herto the benefit performance, for which Billian Russell has already sold eight boxes at \$200 each, the managers have desired to do some further act of kindness. Accordingly without any prelimi-nary discussion or announcement they last week placed her name on their salary list for life, giving her each week the amount she earned when last she ap-

peared under their management. Lillian Russell Flirts With Public. Lillian Russell is guilty of undoubted coquetry with the public these days. At first she says she will, then she says she won't-whenever the question of a starring tour next season under the management of David Belasco is mentioned. Several weeks ago she declared emphatically that the plan had been abandone because Mr. Belasco had been unable to find a suitable starring vehicle and be-

cause he could not offer her sufficient financial inducement. Of course, Miss Russell's demands are unusually high, as she will not for a moment consider a salary less than \$1000 a week. Now it seems quite likely that Miss Russell has above at her wind for upon excellent 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. voice has suffered more than her physical beauty, she is still one of the most de-lightful sopranos on the light opera stage. Jack Munroe's Contest With Drama.

Jack Munroe, the Montana miner who lately sprang into prominence through fame. It is one of the most artistic and I bout, began last week his first contest

ATHLETIC EVENT OF THE SEASON

SEATTLE

=VS.===

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