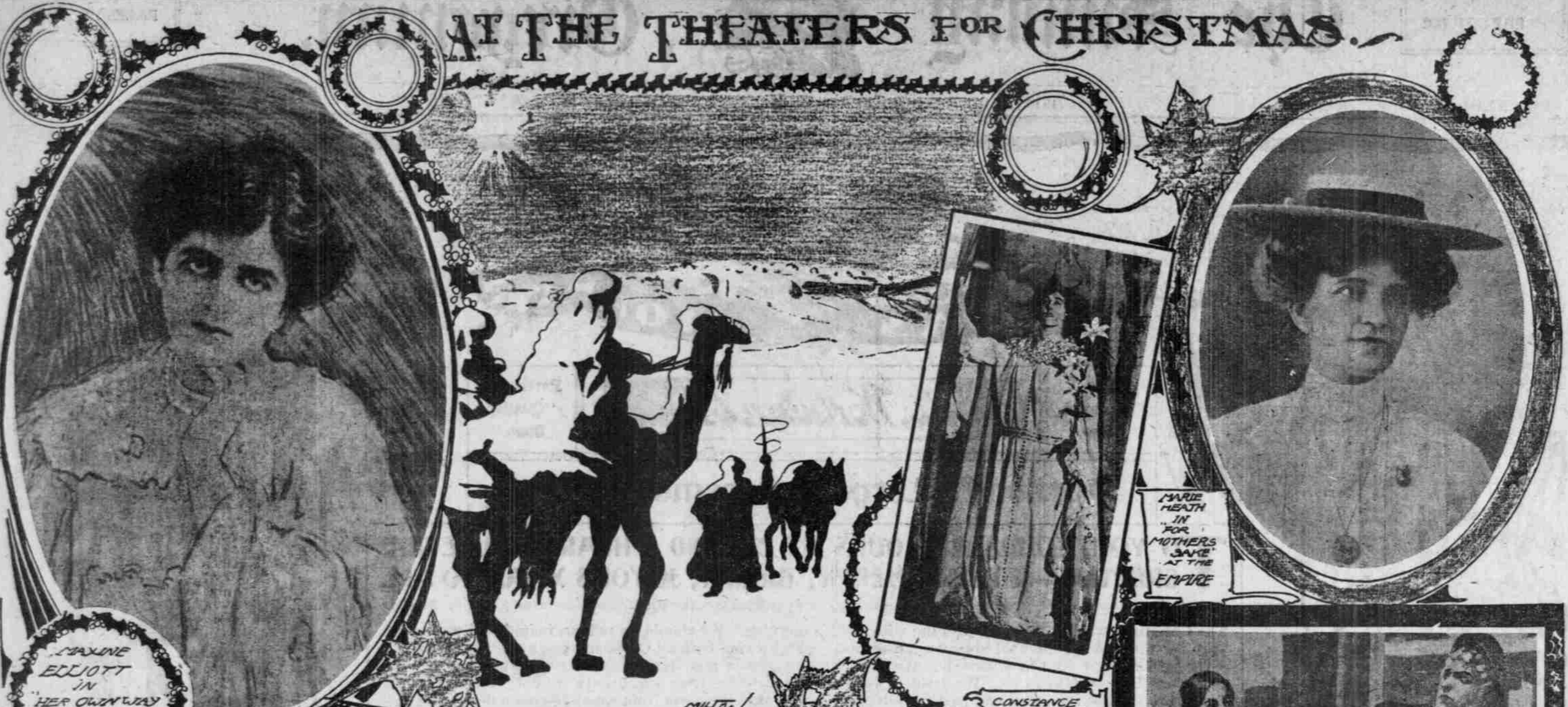


# AT THE THEATERS FOR CHRISTMAS.



MAXINE ELLIOTT IN HER OWN WAY AT THE MARQUAM

MISS COUNTESS came into her own last week when she essayed "Camille," the final test of ability which every emotional actress hopes for. It was altogether a commendable effort on the part of the talented Columbia leading woman. Mr. Baume was an excellent Armad, and the other members of the company did well in the lesser parts.

The Marquam attractions for the week were unusually meritorious. Gadsdell appeared in song recital, on Monday night, and musical people were more than delighted with the concert. "A Christmas Honeymoon" was the bill on Tuesday and Wednesday nights. It was a good production, lacking the great artists who were seen in it a year ago. But the catchy music and pretty costumes were the same, while the people were capable. "The Princess Cypri," with Sophie Brandt in the title role and a fine support, completed the week. It was the best light musical entertainment of the season, up to this time, and the local public deserves a scolding for not giving it more liberal patronage.

At the Empire, Manager Baker gave his patrons a genuine treat, the first two nights of the week in "Shore Acres," a grand old play presented by a splendid company. The rest of the Empire week was filled out by the "Black Patri Troubadours," an organization of genuine colored exponents of rag-time.

The vaudeville theaters enjoyed a good degree of prosperity and presented uniformly good shows.

I am informed an ordinance has been introduced in the City Council which provides that the license for vaudeville theaters is increased from \$50 per year to \$10 a performance. As I understand it the ordinance was referred to the committee which passes upon saloon licenses. I cannot understand the connection, as the vaudeville contribute a good and economical form of entertainment for the people who cannot afford to pay high prices for other amusements. It is significant that the saloons and breweries are advocating the increase in license for the vaudeville theaters because they get many times which might otherwise go over the bars. It is unfair to the mass of the people to make the cheap vaudeville business impossible. They are, at very least, innocent, and they give thousands of people much genuine pleasure. If the City Council would earn the commendation of the people who elect City Councils, the vaudeville license, it would see, should remain as it is. "It is a performance" advocates probably have an ax to grind, in which event it is to be hoped they will fail. A. A. G.

## "THE CHARITY BALL."

Opens at Today's Matinee at the Columbia Theater.

"The Charity Ball," DeMille and DeMille's great society play, will be the Christmas week attraction at the Columbia Theater. The scenes are laid in New York and trace the joys and sorrows of interesting people in the highest standing and tell a thrilling and touching story. In this high-class and luxurious, and still extremely thrilling play, "The Charity Ball," there is ample opportunity for all the company to display their highest merits, and the week will undoubtedly be one of great gratification to the Columbia patrons, as well as one of extreme pleasure to the company itself. The theater is an ideal pleasure institution in Portland to all our citizens, and Christmas week merits the zenith of a well-merited production.

The plot of the play is intensely interesting and well sustained, the action rapid, the situations powerful and dramatic, the dialogue crisp and sparkling, the "King of Comedy" natural, pure and refined, and the story is delightfully told. Annie Cruger (Catherine Committee), the daughter of a New York banker and broker, has lost her heart to John Van Buren (Edgar Baume), the pastor of one of New York's fashionable churches, who, on his part, has fallen in love with Phyllis Lee (Blanche Douglas), the daughter of an old friend, whose loneliness and sorrow have touched his heart. John and Annie have been friends and companions since childhood, and he, having resolved to ask Phyllis to become his wife, decides to tell Annie of his happiness; she thinks he is about to propose to her, and with a sinking heart, hears him tell the story of his love for another, yet still must smile and offer her congratulations. Prior to the opening of the play, Dick Van Buren (Donald Bowles), John's brother, has met Phyllis in another city and won her heart, and she has loved him "not wisely, but too well." Dick is a member of the Stock Exchange, and desires to be the "King of Wall Street," and for that reason wishes Phyllis away. Annie, the daughter of his chief rival, and sweeps aside all thought of duty



BLANCHE DOUGLAS NEW SECOND WOMAN COLUMBIA STOCK CO. IN "THE CHARITY BALL" COLUMBIA

and honor in his ambition. Learning of this, in her extremely Phyllis seeks the man of God, and ignorant of his love for her, confesses everything and asks his counsel, and he, stung to the soul, learns of his brother's perfidy and intended base, and beholds his idol shattered. A spirited scene takes place between the two brothers, which is interrupted only by the entrance of Mrs. Van Buren (Roy Bernard), their old blind mother, and Bess (Louise Brandt), their sister. After these retire, John appeals to his brother's better nature, until the latter, who really loves Phyllis but has been misled by ambition and greed of gain, declares that he will right the wrong he has done, and as the curtain falls upon the scene, John Van Buren, with trembling voice, unites in marriage to his brother the woman he had hoped to make his own wife.

## "YON YONSON."

Old Standard Play to Be Received by Portlanders Again.

It is remarkable what hold some plays have upon the theatergoing public. Each succeeding season witnesses the wreck of many pretentious dramatic productions and popular attractions ride smoothly to success. A striking instance will be witnessed at the Empire Theater at the matinee today and for four succeeding nights, with a special matinee tomorrow, Monday, when the pioneer Anglo-Swedish comedy, "Yon Yonson," and its claim to much originality lies in the novelty it affords through its exposition of the comedy traits and peculiarities of the Americanized Scandinavian, and also bids for favor through its treatment of life and incident in the pine-woods region of Northern Minnesota.

A successful play as a rule blends the elements of comedy, love, pathos and realism. All of these elements are liberally employed in the construction of "Yon Yonson," and the author has evolved from them a story of continuous and genuine interest. The character of "Yonson" is shown through his evolution from the unsophisticated foreigner to the thoroughly astute and Americanized Swede, and what happens to him through this course of evolution form uproarious humor. David Fratstrom, who has everywhere been commended for his artistic impersonation of the title-role, will be seen in the important characterization. While his predecessors in the part have been clever, none have been able to bring out the depth of feeling nor the artistic effect in this part as he has done. His Swedish

lore songs are particularly pleasing, and alone prove him to be the most versatile "Yonson" of the stage today. Those who have not seen the new "Yon Yonson" have missed a decided dramatic treat. Those who have will come again, for the cast, musical and specialty features are thoroughly up to date, and the scenic investiture is better than ever.



DONALD BOWLES IN "THE CHARD BALL" COLUMBIA

play that you think about and remember for months, such a play is "For Mother's Sake."

The company presenting this dramatic gem has been selected with the utmost care for their individual fitness for the part they were to portray. Marie Heath, who has a play for each season of the year, in the Winter he gives "Everyman," in the Summer, "As You Like It" in the open air, and at Christmas "The Star of Bethlehem." Not a pantomime, nor a stage-carpeted "religious" play, but a splendid dramatic story of that first Christmas in far-off Bethlehem, with herds crossing the pathless desert at the guidance of that wonderful star, with simple shepherds following the same glory in the sky; with the cruel Herod raving in his jealous anger; with gentle, holy Mary, the virgin, holding the sacred infant in her arms. Delicate themes these for any stage manager to present, but none who saw the wonderful reverence that these English men and women bring to their work in "Everyman" can doubt that in "The Star of Bethlehem" they will acquit themselves with honor and esteem.

There are four acts, or scenes, to "The Star of Bethlehem," which show the fields near Bethlehem, the Palace of Herod and the stable. The characters are those of the three wise men, the shepherds, Herod and members of the holy family. "The Star of Bethlehem" is an ideal play for this time of year. Mr. Greet, himself, will appear as Mak, a stealer of sheep, who is caught and punished in an effective but primitive manner.

The four performances of this beautiful play will be given for the benefit of the Baby Home. The sale of seats opens Wednesday morning at 10 o'clock, December 23.

## JOINS THE COLUMBIA COMPANY.

Blanche Douglas Has Returned From Tour of the Orient.

Blanche Douglas, just returned from a tour of the Orient with Daniel Frawley, has been engaged by Manager Ballard as a member of the Columbia Company. Miss Douglas, who will make her first appearance at the "Charity Ball" matinee this afternoon, has been a favorite member of both the Frawley and Neill Companies for several seasons, and her entrance into the ranks of the Columbia

company will be hailed with much pleasure. She has the delightful part of Phyllis in "The Charity Ball."



SCENE FROM "YON YONSON" EMPIRE

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## "The Show Girl."

R. C. Whitney's production of "The Show Girl," or "The Magic Cap," will be seen at the Empire Theater the first week of the new year. This extravaganza is a beautiful production and contains a cast of well-known singers and about a dozen refined specialties. This music is by H. L. Hertz, co-author of "The Tenderfoot," "My Boverly Babe," "My White Wash Man," "Oh, Shrine of Psyche," "Over the Pilsener Foam," "Sometimes, Perhaps," "Maid of the Sunset Sea," "Psyche," "Champagne and Terrapin," "Gondollera," "Reggie's Family Tree," "One That He Loves Best," "The Sunbeam and the Rose," "Somebody's Somebody."

In giving the public "The Show Girl," or "The Magic Cap," Manager Whitney has outdone all his other big productions.

## Williams and Walker Coming.

Williams and Walker will be the New Year's attraction at the Marquam Grand Theater, Monday, Tuesday and Wednesday nights, January 2, 3, 4, in a new musical comedy entitled "In Dahomey." It is novel and framed with good music, negro melodies and humor. These royal comedians have just returned from a more than successful engagement in London, of nearly eight months. During this time they enjoyed the distinction of a command to appear before the King and a royal party of guests at Buckingham Palace. The contract with royalty was very close, but we are guaranteed that Mr. Bert Williams, the droll humorist, and Mr. George Walker, the dandy coon with the "smile that will not come off," have lost none of their originality or ability to entertain the American public from their association with English aristocracy.

These royal comedians have surrounded themselves with a notable company of colored performers, including their brilliant wives, Mrs. Lottie Williams and Mrs. Alda Walker, for this their first tour of America, since their return, and their new production of "In Dahomey," is said to be the best effort that its able and accomplished authors have produced. It up to the restoration every soldier was compelled to practice it. For a time the

## "A Night in Japan."

Jiu-jitsu, the wonderful Japanese art of attack and defense, an exhibition of which will be given at the Marquam Theater Thursday evening, December 23, by General Bunemon Nii, assisted by Professor Singler and his group of 15 artists, is new only in America. In Japan it is as common as eating and walking, and has been taught in the schools for generations. According to the traditions the science was evolved by a thoughtful samurai (knight), Jiu-jitsu having been suggested to him by seeing two kittens at play. He was the first teacher and up to the restoration every soldier was compelled to practice it. For a time the



DALSY HARCOURT AT THE STAR

popular play is coming to the Empire this week.

## "FOR MOTHER'S SAKE."

"For Mother's Sake" will be the offering at the Empire Theater Thursday, Friday and Saturday nights of this week, also at the regular Saturday matinee. Why do plays like "The Old Homestead," "Shore Acres," "Way Down East," "York State Folks" and "For Mother's Sake" live long after farce-comedies and melodramas, born about the same time, are forgotten? The reason is perfectly

caused Jiu-jitsu to be dropped, outside the army and police, but about 1880, when the triumphs of the Japanese army in China, their nerve and endurance in battle, and the remarkable physical vigor of the Jiu-jitsu Association, and twice annually tournaments are held in Kyoto.

To the unsophisticated eye, on the night of December 23 at the Marquam Theater, it will look to those in the audience that the Japanese boys on the stage are not in earnest, but they will be. You will see General Nii standing in the center of the stage. Opposed to him will be men of slight stature and delicate appearance, yet these little fellows will play with this strong man, just as a cat would play with her kittens. It will not be wrestling. The Jiu-jitsu artists will not clinch with each other, struggle and grunt, like the professional wrestler, but you will see General Nii hurl his opponent to the floor almost as soon as the latter has touched him. His hands will go out, and he will do something with his legs, but the young man who offers the attack will never, or seldom get beyond General Nii's guard.

General Nii will prove on the night of December 23 to the women present how easily it would be for them to conquer a street bully, without the necessity of bungling muscles and long hours spent in a gymnasium. Sale of seats opens Tuesday morning at the Marquam box-office.

## Football Teams to Attend Columbia.

Monday night all the members of both football teams will occupy the boxes of the Columbia to witness the company's presentation of "The Charity Ball." The boxes will be appropriately decorated in the clubs' respective colors, and several large blocks of seats have been sold to friends of both teams. The occasion will be a genuine college holiday affair, full of the brighter side of life, and good cheer for all.

## Countess Souvenirs.

Catherine Countess delighted hundreds of her little friends and admirers yesterday by distributing hundreds of pretty Christmas souvenirs at the matinee of "Camille."

## West's Minstrels Coming.

William H. West's magnificent minstrels will be an attraction at the Marquam Grand Theater, at an early date.

## THE STAR.

Acts in Keeping with the Holiday Season Are Engaged.

Christmas bells will chime merrily at the Star Theater today, and the programme will be continuous from 2 to 10:30 P. M. There is no merrier place on earth than the Star Theater, and a programme in keeping with the glad season is on. Tomorrow is a legal holiday, and the bill will also be continuous from 2 to 10:30 P. M. The best acts obtainable have been engaged for Christmas week, the headliner is the brilliant London soubrette, Dalsy Harcourt, who opens the week with an entirely new act. Miss Harcourt is a London favorite, and her engagement last week shows that she is already a Portland favorite, and her title, "The greatest female mimic in the world," will not be questioned. The Taggart family of marvellous acrobats is another attractive combination, with an act full