

# THE PLAY AND THE PLAYERS

**TONIGHT'S ATTRACTIONS.**  
The Marquam Grand—"Fiddle Dee Dee."  
The Baker—"The Masqueraders."  
Cordray—"Adolph and Rudolph."

**COMING ATTRACTIONS.**  
The Marquam Grand—Thomas Jefferson, in "Rip Van Winkle," Wednesday and Thursday nights.  
The Baker—"Shall We Forgive Her?" running for the entire week, beginning with Sunday's matinee.  
Cordray—"A Little Outcast," for the week, beginning with Sunday's matinee.

**Offerings of the Week.**  
Considerable interest has been manifested in the production of "Fiddle-Dee-Dee" by the Fischer-Rebman Company from San Francisco at the Marquam Grand during the week. The name of Weber & Fields, New York's acknowledged masters of such productions, was used to attract the people. The facts are that Weber & Fields have no connection with this "Fiddle-Dee-Dee" company, excepting to sell to Fischer-Rebman privileges to use their New York successes in certain Western states. It is understood that these rights cover all states west from the Missouri River, and that Fischer-Rebman paid \$10,000 for the privileges during the five years beginning last fall. The claim is made by the management. It is further asserted that in addition the usual 5 per cent of each day's business goes to the theatrical trust and also 5 per cent to Weber & Fields.

This "Fiddle-Dee-Dee" production on the road is a venture. It is to feel the pulse of the Theatre-going public, and see if it will beat in unison with such attempts in the future. This company is composed of people who came to the West from the East, mostly from New York, yet they were assembled on the Coast and the company is owned absolutely in San Francisco. The production is altered from the San Francisco presentation of same piece, and of course is not much like that which has been seen in New York by the all-star company of Weber & Fields.

Playing at popular prices, it has been worthy the large attendance of this week. It had equally as good business in San Francisco for more than 100 nights.

It is a delicate matter to speak plainly of such subjects, yet it is imperative in honest criticism to say that Mr. Walters has not met the requirements of his part as a Hebrew comedian. He does not possess humor, much less the ability to express it. The management should also tone up that scene wherein the Newfoundland dog appears. It is tiresome.

Madame Roma would appear to better advantage in other parts than those in which she is cast by this management. Otherwise, the production is excellent and gives an evening of fun and relaxation. There is some very good comedy. Cashman, Sidman and Harris were great. Miss Moore was engaging and delightful.

**Some More Comedy at Cordray's.**  
Few comedians are able to depict the German type without descending into horse play. Indeed, the one defect in the production of "Fiddle-Dee-Dee" was that in spots it offers horse play in place of comedy. Fortunately, the Newfoundlander must possess the subtle quality of expressing himself from within, and be able to make fun without physical gyrations. Magnetism is demanded as much in the comedian as in the emotional or tragical actor.

And the average actor who essays comedy must perform remain upon the level of what is called technically low comedy, and is barred by his historic limitations from reaching anything higher.

Let a comparison be instituted. Take Clay Clement, for instance, an actor not great but good. In his character as Baron Hohenstaufen, in "Old Dominion," he shows the cultivated German, and he is funny without being grotesque.

Why cannot other such comedians be found and offered in depiction of German character, and why must we always see only the stage only "The travesty upon the Teuton"?

As to Mason and Mason's German comedy, most discriminating people grow weary of the unvarying low German comedy. They wish they could offend without something on the order of Hohenstaufen. They know that not all Germans are grotesque, that that nation produces most delightful gentlemen and highly cultivated characters.

**At the Baker.**  
The same idea was suggested, but from opposite causes, in the production last week of "A Gold Mine" at the Baker. In that play is an educated Dublin Irishman, a part taken by William Bernard. It was refreshing, indeed, to see on the stage an Irish comedian who was not a freak, a representation of the Celtic character different from the usual comedy in that line. It was true to life, too, and was charmingly done by Mr. Bernard, who has demonstrated versatility and art in every assignment that has been given him. This week he has been a remarkably good villain as Sir Brice Skene. He has given a performance that justly ranks him among the standard actors.

"The Masqueraders," the bill for the week at the Baker, has been worthy better business than it had. It is a problem play, dealing with unhappy married relations and the love between a wife and a man not her husband. The leading part, Lady Skene, by Miss Countess, was a rare opportunity, indeed. It possesses great possibilities. Its handling was certainly such as to win additional honors for Miss Countess. Probably most people have not realized the exacting demands this part makes. It is one of the strongest lead parts assigned at the Baker during the season. It calls for a very wide range of expression with some emotional scenes that are most trying. There has been generous recognition of Miss Countess' interpretation of the author's ideas.

The play is disappointing in its last act. It is not the ending that may be looked for after the strong three acts that precede. Perhaps it is the necessity under which the author works to try to solve that problem that compels him to end it as he does. Yet, at the same time, he leaves the audience in the dark as to just how the principals really adjust their relations. There is room for all sorts of speculation as to just how Remon and Lady Skene eventually come together,

with due regard for the ethical considerations. And that element of doubt in a measure limits the snavor of the role of Lady Skene in a position of difficulty, unable to hold the strong interest that has been hers during the first three acts. It is only just, however, to say that Miss Countess permitted no defects to creep into her enactment. She was approximately perfect.

### MANAGERS' ANNOUNCEMENTS.

**Attractions at Cordray's.**  
The big dramatic sensation, "The James Boys in Missouri," has made a big hit everywhere presented. There is a romantic love story running through the play, immense comedy and some very surprising effects; every act is mounted in a new and novel manner and the most realistic train robbery scene that has ever been put on any stage forms one of the most interesting and exciting afternoons' features every attempted. John Barrett and Harriett Lee are with the company.

"The James Boys in Missouri" will be the offering at Cordray's for four nights, commencing Sunday matinee, December 14.

**"Fiddle Dee Dee."**  
Harris & Sidman's drollery as the two Dutchmen in "Fiddle Dee Dee," which is the attraction at the Marquam Grand this week, have certainly made themselves favorites with those who have witnessed their performance so far. They are both artists of rare ability.

Miss Jessie Moore wears some very fetching gowns while Harry Cashman has the opportunity of his life in the part of Hoffman Barr. His scenes with Miss Moore in the first act are highly amusing. The burlesque on the Florida Six-tette is worth going miles to see. There will be a bargain matinee this afternoon. The company closes a highly successful week tonight. It is too good to be missed.

### "Foxy Quiller."

A musical engagement of the greatest interest to the lovers of melody is announced in the coming of the great opera success, "Foxy Quiller," with Mr. Richard Golden as the bright and particular star, to the Marquam Grand Theatre in the very near future. The music is produced in the most elaborate manner, the scenery being magnificent, the costumes handsome, the coloring brilliant, the girls pretty and the electrical effects startling.

In support of Mr. Golden are such well-known artists as Adolph Zink, the ill-fated comedian; Mr. Henry Leone, who was identified with the New York Casino success; Mr. George Head, the eminent basso of the Bostonians; Mr. Melville Collins, Mr. William Conroy, Miss Carlotta Gilman, prima donna; Miss Daisy Hamlin, Miss Edna Bronson, Miss Marie Christie and others, who are well known to playgoers.

### Rulers of Minstrelsy to Appear.

One of the new organizations this season that the alert and critical theatergoer will have a chance to look over is Primrose and Dockstader's Big American Minstrelsy which will be seen here shortly, and if he is to be won over to their legion



MISS EDNA MAY, THE PRETTY ENGLISH ACTRESS, IN A FAVORITE POSE.

of admirers, he will certainly say that as an entertainment, it is replete with all that goes to make an evening enjoyable. The union of these two great star artists in an ideal company is an absolute guarantee that there will be fully three hours of hilarious merriment, as the program is as full of surprises as Roosevelt's Rough Riders were to the Spaniards at the siege of Santiago. The comedy element will be in the hands of their colleagues, of which there are a goodly number, and the singing will be by a double quartet selected because of their vocal quality. There will be novel features of a most extraordinary character, and the scenic environments will be on a scale that is truly magnificent. If it is minstrelsy that the theatergoing public desires, then surely a stupendous feast of it can be had by witnessing the entertainment given by this splendid company

of performers, when they arrive at the Marquam.

### Jefferson Is Coming.

The advance sale of seats began this morning at 10 o'clock for Thomas Jefferson in his delightful portrayal of "Rip Van Winkle," which will be at the Marquam Grand on Wednesday and Thursday evenings, December 10 and 11. Mr. Jefferson appeared here a year ago and was greeted by large audiences, owing greatly to the fact that many were anxious to see how the son of our beloved Joseph Jefferson would conduct himself in the role created and played for so many years by his famous father. He proved one of the most delightful surprises of the season. It did not take him long after the curtain went up to convince his hearers that his talent was well worthy the great name he bears; Jefferson, a name which for five generations has stood for all that is best in dramatic art. He comes to us this time, and will be received, theatrically speaking, with open arms; not simply because he is the son of a great father, but because he has made himself a genuine favorite with the theatergoers of Portland, and we will see him this time for himself alone. Thomas imitates his father simply because he cannot help it. He is a chip of the old block, and resembles the elder so closely, both in looks and action, that one can hardly tell them apart, either on or off the stage.

Thomas Jefferson gives a masterful performance of the delightful character of "Rip Van Winkle," and when we tell our readers that it is one of the gems of the American stage, we are not speaking at random. The story of the play is familiar to almost every theatergoer, and they have grown to love the happy-go-lucky "Rip" just as the children in the grand old table did. The play has taken its place among the classics of the American stage, and as presented by the Jeffersons will live and be popular for years to come. Could we but have more players like the Jeffersons, who love art for art's sake, and produce good, wholesome plays like "Rip Van Winkle," plays that entertain without resorting to vulgar and immediate insinuations, there would be little reason for the clergy to decry the immorality of the stage, and the chasm between the pulpit and the stage lights would be but a step across. So here's to the Jeffersons and their good play, "Rip Van Winkle." May they all live long and prosper.

There have been but few changes in Mr. Jefferson's supporting company this season, which includes Annette Marshall, Walter Collins, James Dotan, A. M. Andrews, John Walsh, James Shaw, J. A. Hyde, Zadie Appleton, Dalay Farrington, Master Willie Fink, Little Reente, Robert Brown, Dudley McLean and others.

The production will be given in true Jeffersonian style, and when the sale opens this morning seats will no doubt be in big demand.

### ROMANCE OF HIS LIFE REVIEWED

### Strange Vanishing of the Nephew of the Princess Salm.

NEW YORK, Dec. 6.—The disappearance of Frederick Johnson, son of Col. Edmund Johnson, a very wealthy resident of Vineland, N. J., and nephew of the Princess Salm Salm of Prussia, has set people to talking again of the strange things that have happened to this gentleman. The young man started to return from a visit he had been making to his aunt, the Princess, at Bonn, Prussia, three months ago. He had \$1,000 when he was last heard of and bought a ticket at Antwerp for his steamer passage home. The ticket was never presented, and young Johnson's trunk and baggage were found unpacked and untouched at Antwerp. Five years ago the young man had escaped from death at his home here under circumstances that set the whole country talking. George E. Johnson of California appeared at Vineland and announced that he had discovered that Col. Johnson was his father who had deserted his mother during the Civil War. In 1855 Edmund Johnson married George Johnson's mother at St. John's Trinity Church, in New York City. His family regarded the match as one be-

neath him, and had little communication with the wife. Early in the war Edmund Johnson enlisted and became a captain in the United States army. After the battle of Balls Bluff Johnson's brother came to her and told her that the captain was among the slain. Having no doubt that she was a widow, Mrs. Johnson at her brother-in-law's suggestion, went to California. The brother wrote her that her husband had been buried in Greenwood cemetery beside one of their children.

Years afterward Mrs. Johnson applied for a pension and the government advised her that no Capt. Johnson of a New York regiment had been killed at Balls Bluff. The son when he had grown to manhood came East to investigate. He found the child's grave in Greenwood, but there was no father buried beside it. The young man prosecuted his search when he had developed that the pretended death was really a desertion of his mother, and decided that his recent father was Col. Edmund Johnson of Vineland.

The Colonel, who had a wife whom he married in 1845, and had reared a family, indignantly denied the claim and denounced the Californian as a blackmailer. There was a row and Frederick Johnson, coming to his father's assistance, the stranger drew a revolver and attempted to shoot him.

George Johnson claimed when he was arrested that he had drawn the weapon merely to compel the man he claimed as father into court and was never tried. A year and a half ago George Johnson reappeared at Vineland with what purported to be authentic supporting his claim that Col. Johnson's brother had confessed to having arranged the pretended death of Capt. Johnson and to have begged George not to proceed further against his father.

The gossipers are trying to trace a connection between Frederick Johnson's disappearance and the old story.

### EXPENSIVE PLEASANTRIES.

(New York Times.)  
Just after "Charlie" Adler, the sometime assemblyman from "De Ale" district, returned from a trip across the continent, he told this story of himself: "On my arrival at San Francisco, as a joke, I sent to a friend of mine, well known for his aversion to spending money, a telegram with charges collect, reading: 'I am perfectly healthy.' "The information evidently was gratifying to him, for about a week after he delivered the telegram an express package was delivered at my room on which I paid \$1.50 charges. Upon opening the package I found a regulation New York street paving block on which was pasted the following card: "This is the weight which your recent telegram lifted from my heart."

### CARRIES A CLUB.

(Philadelphia Record.)  
Rollingstone Nomos—I always carry a club when I'm looking for work. "Tatterton Tom—How's dat?" "Rollingstone Nomos—If I ever catch up wid it I'll beat it to death."

### TOO LONG.

"What part do you wish to take in the amateur play?" "I think that I would like to be the one to make love to your wife." "But you forget, sir, that the action of the play extends over six months."

### TOOTHPICK SIGNS AND THE HABIT

### How Chicago Men Follow a Volgar Custom With Picks.

(Chicago Chronicle.)  
We have the drink habit, the card-playing habit, the tobacco habit—in fact, habits innumerable, but there is one habit of which little has been said, although it is present among us. It is the toothpick habit, and it is as firmly rooted in those who have it as any of the most objectionable ones.

Observe a man coming down State street early in the morning. He has one of the little bits of wood in his mouth. Now, here is where a little character reading comes in. If he be of quick, high-strung, nervous temperament, in a few minutes' time he will have chewed up one end of it and turned the other end in his mouth to masticate. This end is now reduced to pulp and a fresh toothpick takes its place. He reaches his place of business or employment, but the toothpick still sticks there, nor does he have his mouth free of one until his stock is entirely exhausted or he is used up in the former case a match is resorted to or a few toothpicks borrowed from a neighbor, which he will repay when he obtains a fresh stock at the restaurant where he eats his luncheon.

Cool phlegmatic persons will keep a toothpick in their mouths for several hours. A man of moody or troubled mind will let his toothpick creep listlessly downward; a man with his mind intent on one thing will close his teeth on it and it will stick out straight, while a happy-go-lucky person or one with a mind free from care, will have his toothpick at an upward angle, or constantly shifting about in the mouth. I tell you, that habit is a great index to a man's thoughts and characteristics.

The cashier of a leading cafe, whose desk is right where the box of toothpicks is, says the habit is growing to such an extent as to keep them busy filling the box anew. "And worst of all," he remarked, "they seem unable to break themselves of the habit. After gazing fruitively around a man will grab a handful of toothpicks and hastily thrust them in his vest pocket with a guilty look."

### AN EXPERT.

(Life.)  
"Where is that mathematical phenomenon that was here last year? Wonderful the way he could juggle with figures." "Oh, he's left the stage and gone with a gas company."

### ASTONISHING.

(Chicago Record-Herald.)  
"See here," said the ward worker, "you ain't doing what you promised before you got elected." "Great heavens! haven't you been in the business long enough not to be surprised at that?"



HOWARD RUSSELL, WITH THE NEILL STOCK COMPANY, AT THE BAKER THEATRE.



THOMAS JEFFERSON, TO APPEAR AT THE MARQUAM GRAND.