

THE PLAYERS

TONIGHT'S ATTRACTIONS.
The Marquam Grand Opera.
The Baker—"Shall We Forgive Her?" closing performance.
Cordray's—"A Little Outcast," closing performance.

COMING ATTRACTIONS.
The Marquam Grand-Primrose & Dockstader's Minstrels, Monday and Tuesday nights. Milton Royle, author, in "Friends," Wednesday night. "Foxy Quiller," Thursday, Friday and Saturday nights and Saturday matinee.
The Baker—"We-uns of Tennessee," for the week, with benefit performance Thursday night for the City Press Club at Portland, and Saturday matinee.
Cordray's—"The James Boys in Missouri," for the week, with Sunday matinee, commencing Sunday. "Hello, Central," three nights and Saturday matinee, commencing Thursday night.

The big, merry musical comedy, "Pick-Up from Puck," will be seen at Cordray's Theater all Christmas week, beginning with Sunday's matinee, December 14.

THESS CLUB BENEFIT.
That a representative audience will assemble on Thursday night at the Baker Theater is assured by the heavy sale of tickets for the City Press Club benefit to be given by Manager George L. Baker, Director Robert Morris and the members of the Theatrical Club. "We-uns of Tennessee," a play by Lee Arthur, will be the bill, and special care has been expended by the management of the theater to produce something even more excellent than that which has been the rule during the season. Rehearsals have been conducted with particular care, scenic effects have been looked after by Director-Morris with more than usual attention, and Stage Manager William Ellis has seen that properties were assembled that will add to the effectiveness of the production.

The individual members of the company have manifested special interest, wishing to assist in making the event one of the red-letter character in the season's dramatic record. "We-uns of Tennessee" is a play of the Spanish-American War, with numerous military characters and scenes showing the boys of 1898 in camp in Tennessee. William Lamp and Carlyle Moore, of the Alcazar Stock Company, of San Francisco, have been added to the cast, and others secured to amplify the cast to more than 20 people. The newspaper boys will be represented in the play by Mr. Albert Mann, who has been employed on Portland papers, and who has been on the stage for many years.

It will be a brilliant and well distinguished people present, among them being Governor and Mrs. Geer, Governor-elect and Mrs. Chamberlain, Mayor Williams, ex-Mayor Rowe and others representing official and social life in Portland. The entire row of boxes has been reserved for members of the Press Club, who have refused to accept any of the usual courtesies and have indulged in the luxury of going just like other people, with fares paid in full.

COMMENT OF THE WEEK.
The offerings of the week have been: The Marquam—Monday night, the second concert of the Portland Symphony orchestra on Tuesday night; two performances by Thomas Jefferson, Wednesday and Thursday nights; and lecture on Friday night by the Rev. Norman Howard Bartlett of Minneapolis, on "To Hell in a Pullman," the lecture being given under the auspices of the Portland League of Elks.

The Baker—"Shall We Forgive Her?" an English play, in which Miss Countess scored a great success.
Cordray's—"A Little Outcast," with Miss Stockton as "Bob," the newswoman, highly successful.
The Symphony concert was delightful, both for the meritorious renditions by the orchestra, and for the brilliant performances upon the piano by Miss Elizabeth Patterson Sawyer. Miss Sawyer has been in Portland during the past few months, and has appeared only once previously in public, playing in the recital of St. Helen's Hall a few weeks ago. Her technique and high level of interpretation, with intense love for the instrument, combined to enable her to give a musical product seldom heard in Portland. Miss Sawyer's departure for Vienna in the near future will cause regret to lovers of high-class music in Portland.

Jefferson's "Rip."
Thomas Jefferson caused general discussion of the promise he gives of climbing up to a position in stage art close to that which his striking appearance occupies. The elder, Joseph Jefferson, has been the ideal Rip Van Winkle for so long a time that the son has much to accomplish before approximating his father's part. Joe Jefferson has imparted much of his genius to his son, and it remains now for the latter to expend some years in hard study and work, that he may rise to the stage of his great father. He has many points of excellence and gives even now a performance that possesses merit.
It is refreshing, indeed, to witness a play once in a while that has been dramatized from accepted works of literature. "Rip Van Winkle," by Washington Irving, together with a few short stories by Edgar Allan Poe and William Wadsworth Longfellow, is the standard short story in literature. Its value consists in its true depiction of human nature, adorned with certain fanciful conceptions that add imagination to the components of the production. It makes less difference in "Rip Van Winkle" than in other plays what sort of support is behind the star, for "Rip" is the center of the stage in every act.

At the Baker Theatre.
The week at the Baker has witnessed the rendition of the fine business that has come to that house during the entire season, and the production of a play that is strong, notwithstanding it be melodrama. It does not clash with the melodrama so often seen nowadays, but is a well-told story of intense interest, with no strained situations to inject unnaturalness into it. The part of Grace, Oliver's wife, which was taken by Marie Watright, has been Miss Countess' this week, and that very capable actress has made it a triumph for her career. Mr. Bernard, as Oliver West, has done another fine piece of work, while Mr. Wyn-

ate, as Paul Ellsworth, has appeared to the advantage he always does when assigned to parts demanding repose.
The remaining members of the company have sustained that balance of excellence that has given the Nell Stock Company their strong hold upon Portland theatergoers.

The company has been decidedly strengthened by the coming of Mr. Lamp and Mr. Moore, from the Alcazar of San Francisco. Both bear good reputations, and have given the earnestness of their ability during the few days they have been here this week.

Miss Stockton Was Charming.
At Cordray's, in "A Little Outcast," Miss May Stockton has won the honors of the week. Here has been the part of a newswoman, a part she has taken with dash and wit, winning applause frequently. Miss Stockton has been in the profession for only two years, and has made remarkable progress during that short time. It is said that so well did she please the newsmen or Seattle, that they called upon her 120 strong and elected her an honorary member of their union.

In some respects the scenic investiture of the piece was good.

Big Minstrel Show.
Next Monday and Tuesday nights, Primrose and Dockstader's big minstrel company will be the attraction at the Marquam Grand Theater. Every season there are minstrel companies going out

from metropolitan centers, which think that all there is necessary to attract the public is a gaudily-dressed brass band and a large street parade of amateurs, who can finish up the evening with a poorly planned program and worse executed performance. But, having once fooled patrons, these itinerant showmen are shy of returning to these towns and for a season or two give them a wide berth, until their duplicity is forgotten or submerged under a wave of better things. But, when Primrose & Dockstader's names appear as proprietors, with such a past master of managers as James H. Decker, it is ever a guarantee that a first-class company, with well-planned program, complete outfitting and up-to-date performance will be forthcoming, and, whether it be in a great metropolitan city or bustling village, the performance will be just as finished, the program as carefully adhered to and the talent the same as advertised. Thus it is that these two gentlemen have become rulers of the minstrel world and have gathered into themselves an enthusiastic clientele who are ever ready to proclaim and patronize their talent. The company this season is a most stupendous one in numbers, the talent the best, the scenic embellishment handsome and the motives unique and surprising, consequently the whole show is one that will encourage toward full houses wherever the company may appear. Black-face will be the prevailing color from "trombone to bones" when this large company of white artists fill the ample stage of the Marquam. The parade will start from the theater at 11:45 a. m., Monday.

Milton Royle's Drama.
Mr. Edwin Milton Royle's comedy-drama, "Friends," comes back to its friends at the Marquam, Wednesday, December 17, with every promise of as hearty a welcome as was ever extended to it, or its author and his wife and associate players, Selma Fetter Royle, who will be seen in the leading roles.

The play is too well known to need detailed description. Laughter and tears, passion, delirium and crime have their proper places wrought out with a certain sure knowledge of what is interesting, morally proper and of dramatic value. Through it all runs the love of a man for a woman, and the noble, self-sacrificing affection of a man for a man. No finer, truer picture is shown upon the stage than the Jack of Mr. Royle, which part the talented author-actor, now matured in judgment, well tempered in passion and fearful in repose, carries out upon an even and high plane of excellence. His beautiful wife, Selma Fetter, is playing her old role, Marguerite Otto, so it is everywhere reported with rare discrimination. Mr. Royle is said to have much improved the play by a few slight alterations in which he curtailed the inci-

pherals that startled the Broadway Theater with its lavishness. There are 99 people in the organization, headed by Richard Golden, who is acknowledged to be the best comic opera comedian on the stage today, and who has created more important roles in comic opera than any artist now before the public. Mr. Golden is ably supported by such well-known artists as Adolph Zink, the greatest ill-favored comedian, Harry Leone, the silver-voiced tenor; Melville Collins, a baritone with a marvelous voice; George Head, the eminent basso, who became famous with the Bostonians; William Conroy, comedian, and Miss Carlotta Gilman, is the prima donna. She is so well known in theatrical and musical circles that it is unnecessary to make any comment regarding her, other than to say she has been better fitted in the role she plays in "Foxy Quiller" than in any part she ever assumed.

Miss Daisy Hamlin, soprano, and Miss Edna Brown, contralto, are the ingenues and have now well-merited criticism. Miss Blanche Powell, sweet-voiced and of startling beauty, and Miss Marie Christie, vivacious and charming, have earned recognition for their painstaking work.
The opera is in three acts, the scene of the first act being a dock yard at Portsmouth, England. A ship builder, Abel Gudgeon, has promised the hand of his daughter, Daphne, to Ned Foyster, a young sailor, promising the latter returned from a foreign voyage with 22,000. Ned arrives on the day the opera begins. A party of strolling players arrive about the same time. One of the number is a Japanese dwarf who is a keep-sake. He is smuggled into a sailor's tavern and Ned's money is stolen. "Foxy Quiller," the quintessence of human intelligence, is called upon to investigate the case. In the course of the three acts, the sagacious Quiller suspects and arrests nearly every member of the cast excepting the real thief, the dwarf, whose diminutive stature enables him to be always near Foxy, yet always free from suspicion.
A sub-plot concerns the adventures of "In Colombe," Miss Carlotta Gilman, and "Paganina," Mr. Henry Leone, two Corsicans who come to England in pursuit of a vendetta, which has existed in their family for many generations. This motive is the means of taking nearly all the principals to Corsica, for the second act, and "Foxy Quiller's" adventures in spying upon a band of brigands there are a subject of amusing interest. Other characters are "Walsingham" Hinks, proprietor of a band of strolling players, and "Bella Donna," an aged Corsican dame who was the original cause of the vendetta. Quiller is of course the most prominent character in the action, but all the other roles have excellent opportunities

and are free from conventionalities. The opera is free from all horse opera, slang and suggestiveness. The substantial gain of seats will be placed on sale next Tuesday morning at 10 o'clock.

AT THE BAKER NEXT WEEK.
Tomorrow afternoon at The Baker Theatre will be witnessed the first production in Portland of that well-known military drama, "We-uns of Tennessee,"

by the author in a masterful way. It tells of Hiram Gray, who had been a soldier during the Rebellion. He has a son named Jack, who is a candidate for captain of a local military company which is being raised in the vicinity of his home. Another candidate for the same office is one Jack Thomas, who has the support of all the mountaineer members of the company. Lige Monroe, whose sister is

Jack Thomas, who is also in love with Lucille, has betrayed Mandy Monroe, Lige's sister, under the promise of marriage, and has grown tired of her. Mandy follows Jack Thomas to Chattanooga, where he has gone with his company. She pleads with him to keep his promise, but he refuses.
Knowing that he is infatuated with Lucille, she goes to Hiram Gray's house, where Lucille is staying, and tells her the story, using only Thomas' first name, Jack. Lucille, thinking she means Jack Gray, breaks off the engagement with him, and Lige Monroe, throwing his influence to Jack Thomas at his sister's request, Thomas is elected captain.
Jack immediately enlists as a private, and the company starts for Camp Brooke, in Chickamauga Park. Lucille visits the camp to see Jack. He being away on some duty, she accepts the hospitality of Captain Thomas, who escorts her through the camp. She afterwards visits his tent and leaves there her pass, which is written on one of her visiting cards. She returns home without seeing Jack, and late that night Mandy makes her way through the camp, without being seen, to Thomas' tent.
She is about to be arrested as a spy, when he finds Lucille's pass and gives it to her, she passing safely through the lines.
Jack having returned in the meanwhile, seeing the pass, and Mandy being heavily veiled, he supposes Lucille has been with Thomas. Lige Monroe, making some stirring remark about Lucille, Jack challenges him to a duel and they fight in the dark with bayonets, both being wounded, Lige very seriously.
The officers are unable to discover who wounded Monroe, and so order an inspection of all the members of the company, as they know the man with whom he fought was also wounded.
Jack escapes this ordeal through the kindness of the regimental surgeon, but Lucille, who has been waiting for him, is confronted by Jack, instead of denouncing him as every one expects, embraces him and calls him friend, and he dies in his arms. Later, Jack is arrested for the murder of Lige, and is released through a very unexpected denouncement.

"Hello Central" at Cordray's.
Three nights only, beginning Thursday, December 18, "The Telephone Girl" will ring up at Cordray's on Thursday, December 18, and our lovers of musical comedy will have an opportunity to verify the statement that this is one of the best of all the New York Casino successes, and "a thing of beauty and a joy forever."
"The Telephone Girl" was written by Hugh Morton and Gustav Kerker, who are also authors of "The Belle of New York," "The Lady Blazes," "The Gay New York," and numerous other Casino successes. The music is bright and pretty, the dialogue exuberantly funny, and the scenery and costumes elaborate and handsome. The company comprise many well known favorites in musical comedy.

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whose names are sufficient guarantee of a delightful evening's entertainment. Ladies' and Children's matinee.

"The James Boys in Missouri."
Among the attractions billed for presentation in the near future is "The James Boys in Missouri," which will be given at Cordray's commencing with Sunday matinee tomorrow, for four nights.
This play is recognized as one of the best dramas now on the road, and has been playing to "standing room only" houses all over the country. "The James Boys in Missouri" is a realistic presentation of the deeds of the James boys from the beginning of their career during the Civil war until Jesse James, the leader, was cowardly shot by Bob Ford, a former member of the band, who was visiting him under the pretense of being a friend. The play is most realistic in every detail, especially the famous Blue Cut train robbery, which is given with all the scenic effects in the third act. The exploitation of the deeds of this famous band of outlaws cannot fail to interest every lover of adventure of the stirring nature of the engagement in the city promises to be the event of the season.
The company interpreting the many characters is an exceptionally talented one, the leading parts being in the hands of John Abbott and Harriett Lee. The play will run for four nights only.

SOME DRAMATIC NOTES.
Blanche Walsh in "The Daughter of Hamelin," played to 231,000 in three weeks at Mc-Victor's Theater in Chicago.
Richard Golden in "Foxy Quiller" has been doing a land office business in the Northwest. Manager Ben Stern says Mr. Golden's success in this opera is phenomenal.
Charles Henry Meltzer, the well known playwright and critic, may next season give a series of readings from Hauptmann, Ibsen and Sudermann's plays in the chief cities of the East and Middle West.
Miss Alice Nielsen is going to keep her agreement to star in the coming season under the management of Klav & Ebbinger, but she stipulates that the opera which Harry B. Smith and Victor Herbert are to write for her must not be a comic opera. Miss Nielsen feels that she is just a notch above that sort of thing now. She is to make her debut this week at the Theater Bellini, Naples, Italy, in "Faust," with several suggestive of actual success in what is termed the smart set. Mrs. Osborn's contract with Mr. Nieldinger stipulates that the play shall be presented at the

(Continued on Page Nine.)

MARQUAM GRAND THEATER.

CALVIN HEILIG, MANAGER.

2-NIGHTS ONLY—2
Monday and Tuesday, December 15 and 16.

Primrose & Dockstader

AND THEIR
BIG MINSTREL COMPANY,
UNDER THE MANAGEMENT OF
JAN H. DECKER.

Prices: Entire parquet, \$1.50; entire parquet circle, \$1.00; balcony, first six rows, 75c, last six rows, 50c; gallery, 35c and 25c; boxes and loges, \$7.50.
Seats are selling. Carriages at 10:45 o'clock.

WEDNESDAY EVENING, DECEMBER 17, 1902.

The Favorite Artists,
MR. AND MRS.
EDWIN ROYLE SELENA
MILTON ROYLE SELMA FETTER

IN THEIR WELL-KNOWN COMEDY-DRAMA SUCCESS—
"FRIENDS"
(Written by Royle himself.)

Prices: Lower floor, except last three rows, \$1.00; last three rows, 75c; balcony, first six rows, 75c, last six rows, 50c; gallery, 35c and 25c; boxes and loges, \$7.50.
Seats will be placed on sale Monday morning, at 10 o'clock.

THURSDAY, FRIDAY, SATURDAY, NIGHTS DECEMBER 18, 19, 20
SPECIAL MATINEE SATURDAY

The Social and Musical
Event of the Season....

Richard Golden,

in DeKOVEN and SMITH'S
Greatest Comic Opera . . .
FOXY QUILLER
60--People in the Company--60
Here, there and everywhere are inspired by the magnificent performance. Everybody goes home happy.

Evening Prices—
\$1.50, \$1.00, 75c, 50c, 35c, 25c
The advance sale of seats will be placed on sale Tuesday morning at 10 o'clock
Special Matinee Prices—
\$1, 75c, 50c, 35c, 25c

