THE PLAY AND THE PLAYERS

TONIGHT'S ATTRACTIONS.

The Marquam Grand—Richard Golden in "Foxy Quiller," last performance.

The Baker—"We-uns of Tennessee," last performance.

Cordray's—"Telephone Girl," last performance.

COMING ATTRACTIONS.

The Marquam Grand—Robert Downing in "The Gladiator," Monday and Tuesday nights.

Andrew Robson in "Richard Carvel," Christmas matinee and night, and for remainder of week.

The Bostonians are coming in the near future.

The Baker—"Charity Ball," for the Christmas week.

Cordray's—"Pickings from Puck," for the Christmas week.

THAT PRESS CLUB BENEFIT.

Literature, histriony, pedagogy, statecraft, the professions, commerce, finance and society—these were represented at the benefit for the City Press-Club of Portland, given Thursday evening at the Baker Theater. Since Portland was only a cabin upon the bank of the Willamette there has been no audience that included so large a number of people who represent lines of powerful influence in this city.

Of course, every seat was sold. Had there been 500 more in the house, the members of the Press Club would have disposed of them to their friends throughout the town. Demand exceeded the supply. During Thursday, realizing that the house was sold out, the club members were in despair, as they received requests from dozens of people who wanted tickets.

The occasion was unique, in that even George L. Baker, manager of the house, was compelled to buy a ticket to gain admission to the theater. Calvin Heilig, manager of the Marquam Grand, and one of the owners of the Neill Stock Company, bought tickets. The newspaper men were there in a body, and every one bought not only a ticket, but several, for his wife, or his sweetheart, or his sister, or his cousin, or other relatives.

The Neill Stock Company were en rapport. They entered into the spirit of the occasion, giving a performance that could have been excelled by no company on the Coast. Every member was perfect in his part, and appreciation for their efforts was not wanting from the audience.

George Baker, Journalist.

One of the pleasantest features of the affair, was the addition of George L. Baker, heretofore of theatrical proclivities, to the ranks of the "pencil gang." For he was elected to honorary membership in the City Press Club of Portland, and presented with a silver plate, bearing the official record of the election, signed by President Max Shillock and Secretary McArthur. Just what position Mr. Baker will assume, upon what paper he will work, has not yet been decided. It is suggested that he will be given a reportorial "beat" for a time, and eventually take the post of official speech-maker for the club, for, to the neat presentation address by Mr. William Bernard, Mr. Baker responded in a manner to surprise even those of his friends who knew that he had hidden fires of eloquence that upon occasion might burst forth to light up the world. Mr. Bernard was grace itself, when he presented that silver plate. He was happy in his language and the polished gentleman and accomplished speaker that he is in his professional work.

Mr. Baker replied in his frank, plain, but direct, style of speaking. There was humor admixed with sincerity, and everyone cheered when he left the stage after acknowledging the compliment that the press boys had paid him, in appreciation of his generosity to their club.

There were pretty decorations throughout the theatre. The "prevailing color scheme," as the society reporters say, was in blue and gold, which are the club colors, and which, as one irreverent pencil-user remarked, signified that the reporters and editors had for once "blew their gold" for theater tickets.

Ladies Wore the Club Colors.

Mr. Bernard, requested by the ladies, expressed their appreciation of the sending of flowers by the Press Club. The ladies wore the flowers during the performance, which were violets, roses, carnations and chrysanthemums.

Upon the coats of the members of the club were ribbon badges of the club colors.

Ovation for Albert Mann.

One of the features of the benefit was the ovation given to Mr. Albert Mann, who had the part of Daniel Gray. Mr. Mann has been engaged in newspaper work in Portland during the past, and was at one time telegraph editor of The Journal. He was also employed upon the Evening Telegram. He previously was engaged in theatrical work, and has been for years on the stage. When he appeared in the scene with Hiram Gray, in the second act of "We-uns of Tennessee," he was received with such enthusiasm as almost took him from his feet. The testimonial to his popularity among the newspaper fellows was unexpected, yet none the less pleasing to a good actor and newspaper man, and will be remembered by him as one of the pleasant events in his career.

WILLIAM LAMP,
With Neill Stock Company at the Baker.

Howard Russell Not to Go.

Some persons have heard that Howard Russell, juvenile man of the Neill Stock Company, was to leave the company. How such an impression was created no one appears to know, unless it be that it was because of the coming of William Lamp from the Alcazar Theater, of San Francisco, to work in juvenile parts during the remainder of the season. There never was any intention of dispensing with Mr. Russell's services. Mr. Lamp was added because the large business at the Baker warranted increasing the salary list, and it was desirable to add to the forces of the company. Carlyle Moore also came for the same reason.

Mr. Russell will remain. He has many friends here who will learn this with pleasure. His work has been more than satisfactory during the entire season. He has "made good."

OFFERINGS OF THE WEEK.

The week's offerings have been:

At the Marquam—Primrose & Dockstader's Minstrels; Royle in "Friends," and Golden in "Foxy Quiller."

At the Baker—"We-uns of Tennessee."

At Cordray's—"The James Boys of Missouri," and "Telephone Girl."

Comment has been voluminous upon all of them. It has been a good week, with only the "James Boys" to mar it. That was a mesalliance between the implements of the stage and the characters of stage-robbers and train-wreckers, who should rest in the grave of oblivion to which a tired world had consigned them.

May the small boys of Portland and along the route traveled by the company get out no guns and shoot no people. May they strive not to become Jesse Jamesses or Lige Punkins. And in the name of honesty and correct ethics in play-writers, may dramatic literary people cease penning such monstrous travesties upon accepted morals.

"The Telephone Girl," which followed "The James Boys" at Cordray's, was a distinct improvement. It was a great relief from the incessant gun-plays of the former, and spectators were not subjected to prostrations.

Primrose & Dockstader's was the best minstrel entertainment that has visited Portland this year.

Royle's "Friends" was a real attraction.

Richard Golden in "Foxy Quiller" has been one of the best things of the season, and should draw a good house tonight. There have been no criticisms written during this engagement that have been too warm in praise.

To extend comment upon "We-uns of Tennessee," at the Baker, would seem to be scarcely necessary. The Neills have been in the center of the stage during the week, and every one has been loud in praise of the members of the company, the leading people, Mr. Wyngate and Miss Countiss, and all of the others, winning encomiums from all.

MANAGERS' ANNOUNCEMENTS.

An interesting conversation between two street gamins about Mr. Robert Downing ("The Gladiator"), who will be seen at the Marquam Grand Theater next Monday and Tuesday nights, December 22-23, in his famous play, was as follows:

"Say, Reddy, I see Downin' is comin'."

"Comin' where?"

"To de Marquam Grand nex' week."

"Downin'? Who's Downin'?"

"Downin', de Gladiator, o' course."

"Wot does he down de Gladiator for?"

"Holly Gee! What ign'rance! Dat's his bizness, downin' gladiator. Downin's a reg'lar John L. None o' your pompadour guys. He's straight from de shoulder. He's killed people all de time, like Jesse James."

"Does he use a gun?"

"Naw; sometimes he uses a club, an' sometimes a sword, or a knife, an' in one play he uses a pillar."

"He's a actor, eh?"

"C'rt, an' de Gladiator's a play. It's great. Better'n any scrap you ever seen. Why, he does up a whole lot o' lions an' animals and den he kills a few gladiators, but at de finish dey jest wipe de 'rena wid him."

"Wot's de 'rena?"

"Dat's de ring where de scraps come off. He isn't allus a gladiator. Sometimes he's Othello. Dat's a coon, and he kills his wife, Desdamoner, wid a piller. He's allus killin' people. Den he's Ingomar, a kind of hunter, dressed in a Buffalo robe, only he don't carry a Winchester. Dat's where he uses a club. He gets de best of it nearly all de time. There's a play called Julius Caesar, where his friend Julius gets done up by a feller named Brutus, but Mark, dat's Downin's name, jest gets his gang an' he don't do a thing to Brutus—jest wipes de earth wid him, dat's all."

The New York Dramatic Mirror, the professional paper of America, in speaking of Mr. Robert Downing, who will appear here next Monday and Tuesday nights at the Marquam Grand Theater, in "The Gladiator," in his famous impersonation of "The Gladiator," says:

"Robert Downing is the sole example on the American stage today of the robust school of tragedians. To him have descended the traditions associated with the great Forest, McCullough having imbibed them from the virgin font, and Downing having received them in turn from McCullough.

"In physique, in method and in tendency of aim, Downing is well fitted to be the custodian of these cherished traditions. He has the impressive presence and the stentorian powers that properly belong, in the play-goers' mind, to the characters that are associated with the names of the giants of histrionic history. And in his pursuit of a path that still resounds with echoes of the footsteps of mighty men, Downing has won the favor of thousands throughout the land. He is now touring under the direction of the Western Theatrical Association.

Mr. Robert Downing, who will shortly appear here in his famous play, "The Gladiator," has been a recognized star for the past 17 years, and in that time he has played many parts. Most of his business has been in the South and West, where he has played to large houses all the time. He is now touring under the direction of the Western Theatrical Association, and will be here on Monday and Tuesday nights, December 22-23, at the Marquam Grand Theater.

"Richard Carvel."

"Richard Carvel," the dramatization of Winston Churchill's widely-read novel, will be presented before a Portland audience for the first time at the matinee Christmas Day, when Andrew Robson and his company begin an engagement of five performances at the Marquam Grand. "Richard Carvel," in its dramatized form, was originally intended for the use of one of New York's most popular actors, James K. Hackett, who purposed making his first venture as a star in its title role. Circumstances having conspired, however, to deprive John Drew of the play he was about to open his season with, "Richard Carvel" was hastily substituted in its stead, and Mr. Drew admitted to be one of America's best dramatic artists in certain lines of acting undertook, with the burden of 50 years of life behind him, to characterize the young, dashing, virile Carvel, created by Winston Churchill's vigorous imagination. The role was not congenial to Mr. Drew and he relinquished it; Mr. Hackett has separated himself from the management that had controlled him, Mr. Drew and the play, and eventually, almost at the beginning of its career, the latter was disposed of to Andrew Robson, who throughout last season and thus far the current year, has presented it with such marked success that it is considered in the dramatic world fully as great a triumph as that won by the book in the realm of literature.

All the scenery that was used in the original New York production, together with the Colonial and Old English furniture and accessories that aid so large in providing a proper environment for the action, is carried by the Robson organization; and the costuming is announced as rich and effective, in keeping with the period dealt with in the story.

"Pickings From Puck."

Christmas week at Cordray's, commencing with matinee Sunday, December 21, special Christmas holiday matinee. The thing that makes life worth while is the value of a smile, and that is what you get in "Pickings From Puck," which will appear at Cordray's all Christmas week, starting with Sunday's matinee. It is a glad, mad whirl of song with its many voices of the chorus, and it is a pleasant thing to think that there is a house full of glad smiles within the reach of even the glummest of us. The farce goes with a vim and bounce, and the lines are like a game of verbal ping pong, so deft are they in their hits.

Mr. Willard Simms, who is the star, has a serious countenance that no cosmetics could give him. Most funny men are not funny to all people, but all people feel that Mr. Simms was cut out for a funny man from his birth. He cuts a wide swath and those who admired his antics when he was chief comedian with the Lillian Russell Opera Company, will help to crowd the theater during the run of this tuneful comedy.

The women, with their airy graces, and their gorgeous costumes, assure us that life has its joys. The combination of song and dance, with the pretty scenic effects, will prove to be a revelation, and the new Ping-Pong dance will be the talk of the town. Special matinee Christmas and usual matinees Sunday and Saturday.

SPECIAL HOLIDAY ATTRACTION.

"The Charity Ball" will be the offering of the Neill Stock Company at The Baker Christmas week, starting with Sunday's matinee. There will also be a special Christmas matinee, on which occasion the prices will be the same as those of Sunday and Saturday matinee.

"The Charity Ball" is considered by many the best play ever written by Belasco and De Mille. The story opens Christmas Day in New York City, at the home of a young rector, John Van Buren, who is giving a Christmas dinner to the poor boys of Sunday School. While the dinner is in progress Ann Cruger, the daughter of a wealthy Wall-street broker, arrives on the scene to assist in entertaining the guests. For some time Miss Cruger and Van Buren have been great friends, and she has taken a great interest in Phyllis Lee, a young lady who has been given an asylum in the home of the rector. Dick Van Buren, a brother of the rector, arrives home from Europe unexpectedly, meeting Phyllis, who had in prior years been betrayed by him. He denies any acquaintance with her, but she tells her story to the rector, who, though not being told the name of the guilty party, realizes that it is his own brother. In a very dramatic scene in the third act, John Van Buren forces his brother to marry the girl he has betrayed, himself performing the marriage ceremony. Miss Cruger goes to Europe, where she remains about a year. When she returns she finds that what had been supposed to be simply friendship between herself and the rector is in reality sincere love, and as a result John Van Buren and Ann Cruger become man and wife, and the play ends happily for all concerned.

"The Charity Ball" will be followed by what is considered Hoyt's best comedy, "A Temperance Town."

Coming to the Marquam.

The Bostonians this season will travel by special train from point to point. Their tour, commencing in New York, will reach as far west as San Francisco, as far south as New Orleans, and as far east as Boston, including Seattle, Washington and Butte, Mont., Northwest. They will appear in 39 different states of the Union, in British Columbia and various parts of Canada, which means that they will cover nearly every square of the northern portion of the continent in the space of 10 weeks.

The Bostonians will be an early attraction at the Marquam Grand Theater.

At Cordray's for Christmas Week.

Coming Attraction.

At Cordray's, "The New Irish Pawnbrokers," starting Sunday matinee, December 28.

One of the first and most lasting impressions created on the minds of those who see "The Irish Pawnbrokers" is its cleanness and wholesomeness. There are nearly three hours of rollicking fun, catchy tunefulness and bright stage pictures. This is in contrast to the average musical comedy now touring, and this is the cause of frequent comment. Special New Year's matinee and usual Sunday and Saturday matinees.

Dan Sully has a new play by our old-time friend, Fritzgerald Murphy, long time a resident of Los Angeles. It is entitled "The Old Mill Stream."

DRAMATIC NOTES.

Richard Mansfield, who was annoyed by a party of students during a performance of "Julius Caesar," has refused to permit seats to be sold to college parties.

Maurice Grau has brought over a regular German stage manager, Herr Emblad, which, by the way, sounds very Scandinavisky, but he is a past master of Wagner opera management.

Alice Neilson's attorneys emphatically deny the report that she will desert the ranks of operatic songsters. She is in Italy at present, and a new light opera is being written for her by Harry Smith and Victor Herbert.

David Belasco expects to arrange for Mrs. Carter's appearance in "Du Barry" in Paris, as well as London, next summer.

It is whispered that Adelina Patti, the greatest of opera singers, contemplates another farewell tour of the United States.

Mr. Hall Caine, the celebrated novelist and playwright, is a charming man to meet, and a most interesting conversationalist. He made a deep and lasting impression on all the theatrical people he has met, and was much sought after in New York while he was there superintending the production of "The Eternal City."

Manager John T. Coleman reports splendid business with that odd fellow, Harry Beresford, in "The Wrong Mr. Wright," all through Southern California.

Anna Boyd, who once offended the straight-laced officials of San Francisco by singing "Her Golden Hair Was Hanging Down Her Back," but always made a hit in "A Trip to Chinatown," was advertised to head a company of her own, but has changed her mind, and will take the part of Lady Holyrood in the Eastern "Florodora" Company.

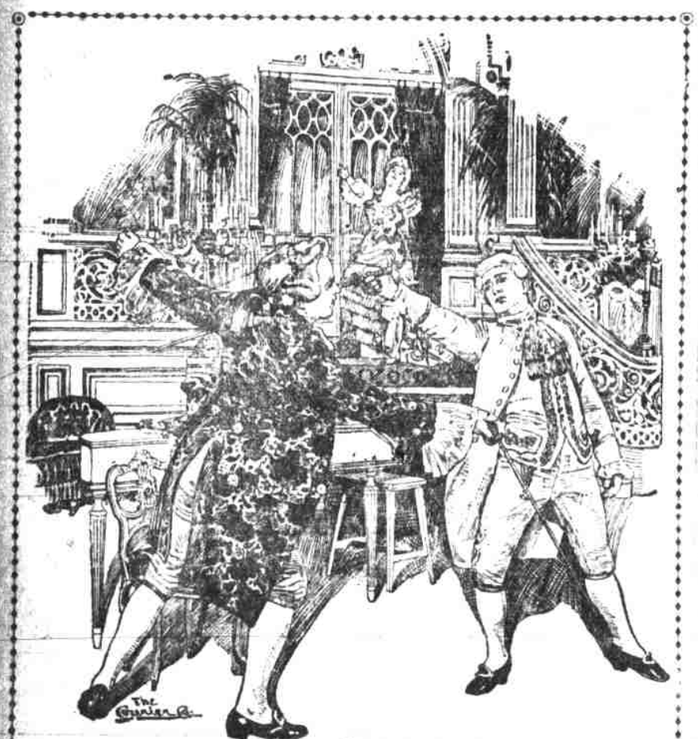
An inquisitive reader is informed that the George Bowles playing a bandit in "The Serenade" is not the bandit of the same name who gained his reputation while piloting big attractions to fame and fortune on this Coast nearly a century ago.—Dramatic Star.

It is now proposed to form an Authors' and Managers' Union, for the purpose of boycotting the printing-houses that sell pictorial paper to play pirates. It does look tough for the shops to sell to unauthorized parties the cuts made from blocks paid for by the rightful owners of a stolen play.

Louis Imhaus will have control of the new play, "Corlanton," by agreement with the Deseret Dramatic Syndicate of Salt Lake. The author is O. U. Bean, of that city, and a selected company will tour the Northwest with the play.

Manager Greenberg of Texas was not daunted by the flood which invaded his theater at Beaumont. The following notice, which explains itself, was printed on handbills: "High water, but Janice Meredith will positively appear at the Kyle Theater tonight! Though the entire orchestra is under water, we can seat you high and dry in the circle, balcony and gallery. Life preservers fur-

(Continued on Page 9.)



CHARTESEA—"I WILL KILL YOU."
RICHARD—"IF YOU CAN."

RICHARD CARVEL AT THE MARQUAM NEXT WEEK.

...MARQUAM GRAND THEATRE...
CALVIN HEILIG, Manager.

Monday and Tuesday Nights
Dec. 22-23
MR. ROBERT DOWNING
...IN...
"The Gladiator"

WITH AN EXCELLENT CAST
Special Scenery Beautiful Costumes Original Music

PRICES—LOWER FLOOR, EXCEPT LAST 3 ROWS, $1; LAST 3 ROWS, 75c.
BALCONY, FIRST 6 ROWS, 75c; LAST 6 ROWS, 50c. GALLERY, 35c, 25c.
BOXES AND LOGES, $7.50. SEATS ARE NOW SELLING.

XMAS ATTRACTION
Thursday, Friday and Saturday
DECEMBER 25, 26, 27
The DISTINGUISHED ROMANTIC ACTOR
ANDREW ROBSON
....IN....
Richard Carvel

CHARTESEA—"I WILL KILL YOU"
RICHARD—"IF YOU CAN."

A Dramatization of Winston Churchill's Famous Novel of the Same Name, by Edward E. Rose.

The Production

The entire massive scenery, the magnificent costumes and the complete accessories that marked the success of this play's run of 17 weeks at the Empire Theatre, New York, are provided by the Robson management.

THE COMPANY

HERMANN LIEB.	OLIVER B. COLLINS.	EDNA G. BROTHERS.
THOS. C. HAMILTON.	JOHN J. CROWLEY.	DELLA CLARKE.
FERRERS KUYVETT.	HALE NORCROSS.	MARGARET GALLAGHER
JOHN W. BENNETT.	JOHN K. NEWMAN.	PRISCILLA KNOWLES.
HAMMOND DAILEY.	IRVING WILLIAMS.	JOSEPHINE ADAMS.
JOHN W. DONOVAN.	ALEX. DECKER.	CAROLINE MAST.
RICHARD HARVEY.	HAROLD BUTLEDGE.	FLORA GAINES.

EVENING PRICES—Entire parquette, $1.50; entire parquette circle, $1. Balcony, first 6 rows, 75c; last 6 rows, 50c. Gallery, 35c, 25c. Boxes and loges, $10.

XMAS MATINEE PRICES—Entire parquette, $1; entire parquette circle, 75c. Entire balcony, 50c. Gallery, 35c, 25c. Boxes and loges, $7.50.

THE ADVANCE SALE OF SEATS WILL BE PLACED ON SALE NEXT TUESDAY MORNING AT 10 O'CLOCK