

Ballade of a New Year. The hour has struck and the curtain is down.

The play is ended, the lights are low.

The letter's cap hangs on a monarch's crown,

And Faistaff is one with Romes;

We have played our parts with a pomp and

Striving in common to reach the goal; But what if the pace be fast or slow? Time to the prompter and death our dole. We have stalked the stage with an aching

heart, and bowed to a pelpitant pit below; Prince or peasant, we've minimad the part, Dives or Lamrus, beggar or beau; We have feigned the friend while we felt the

Smiled when the iron was in the soul; But to every tide is an ebb and flow— Time is the prompter and death our dole.

Vice has played Virtue in masquerade She has shammed in a cowl of snow,
Poverty flaunted a gay brocade,
While wealth was content with a calloo;
But the pendulum's ewinging to and fro,
Clicking the seconds from pole to pole,
The part is played—ah, let it go!

ENVOY. Prince, ere the curtain rings up once more, Let us pledge the future with flowing bowl; The drama is grim—but there's no encore, Time is the prompter and death our dole.

—John N. Hilliard in Dramatic Mirror.

Time is the prompter and death our dole.

WARDE IS ALWAYS WARDE

As Rinaldo or Romeo, or Something Else, He Lacks Intellectual Keenness-Company Mediocre.

I witnessed the descent of the curtain upon the last act of "The Lion's Mouth" without a single regret. I left the playhouse unreluctantly, and without the sense of parting from a personality. It is true that, in a broad sense, all art must be impersonal; but it is true, and in a larger sense, that all art must be per-gonal in a supreme degree—it must reveal the artist's temperament and his personal vision. Mr. Henry Guy Carleton's play is a mere collection of situations and sayings which he has forgot to forget. One's tongue is forever trembling to say the exact passage in some classic of the romantic play which he has reciothed in his conspicuous rhetoric and spoiled by the uncertainty of his instinct. But the it is, be ever present in every romantic drams of the passing day. What we ask is that there be something of a personal speech was given with much illustration first time it has ever traveled. It only

The story seems bent, as by miracle or the big Seattle theater has been taxed magic, to the service of human passion to its utmost at the Nell performances.

splendid nor enthralling. But it was in-fused with ardor, and his delivery of the lines was often fervid.

And Juliet? Oh, no. I have not forgotten. The simple, reckless, passionate love of Juliet was far to seek. With a voice lacking in resonance, in sentiment, in delicacy, with a personality utterly untouched of poetry, how can one successfully play Juliet? EARL MASLIN.

AT MARQUAM THIS WEEK. Neill Company Playing to Crowded

Houses Everywhere. The Neill company, which begins week's engagement at the Marquam tomorrow, has scored a splendid succ in its tour from St. Paul to the Pacific coast. According to the unanimous verdict of the press, the large audiences which have greeted it have in no case love, and has sounded all its stops. The coloring is evr varying. Its beauty is singular and intricate. All the redness turns to blood, all the water into tears.

> recently closed an engagement of seven consecutive months at St. Paul and Min-

neapolis, the longest ever known there.

"A Bachelor's Romance," which will be presented by the Neill company at the

Marquam Monday evening and at the Saturday matinee, was expressly written for Sol Smith Russell, a man with very marked peculiarities of his own, who possesses an individuality which fla-

vors every part that he undertakes; therefore it redounds to Mr. Neill's credit

as an actor that he gives his own interpretation of the literary bachelor, David Holmes. His portrayal of the part has met with commendation wherever On Tuesday evening "A Gilded Fool"

will be presented by the company. The play is one of the best that ever came from the pen of Henry Guy Carleton, and in it Mr. Neill has also made a suc-cess. By some he has been thought to

bear favorable comparison with Nat Goodwin in the role of Chauncey Short. On Wednesday matines and evening, a

play widely contrasting with the others of the Nelli company's repertoire will be given. It is "Amy Robsart," a dramatization of Sir Walter Scott's "Kenli-worth." In this play some especially fine opportunities are offered for the dis-play of picturesque scenery; in fact, the production is one of the most elaborate



MR. JAMES NEILL, OF THE NEILL COMPANY.

the uncertainty of tasts go to make the sources not instantly recognizable. We do not ask that the quality which Wordsworth has called "the consecration and the poet's dream," so largely spiritual as foredoomed to disaster. To the ardor of Manager Hellig, who has just returned pany is a new organization to theater-

on, something of a voice, not wholly and interesting detail, but the death scene



chanical and logical perfection in the de-tails of the plot. Sophomoric Rhetoric.

The Lion's Mouth" is often cumbered with the sophomoric rhetoric of its author. No regard has been paid to the necessity of brief and simple speech, which is the law of dramatic action. The lines never send forth the impression of intensity, sincerity and distinction which is the soul of poetry. In spite of the constant and evident effort, there is not one line in the play which is stamped with an arresting and alluring beauty; on the other hand, there is not a single passage which is not marred by some painful lapse from taste that lacks all literary

A well-written and finely-constructed romantic drama will always be a royal road to public favor. It is not the highest form of dramatic art, but it has its place, and justly. Stories are what tired men and women want-stories that shall enthrall and beguile, and touch the iron facts of life with gold. He who can tell such stories has a gift not to be despised. But it will not do to make the heroine merely a labeled bundle of beauties; she must be a woman. It will not do to hint that the knight is young, and then get on with the emprise. He must be a man. It will not do merely to say that the moon shines and the Mediterranean breeze is blewing. We must be made conscious of the moonlight: we must feel the wind on our cheeks. The gift of atmosphere, the gift of light and life—they are lacking in "The Lion's Mouth." It is not romantic. It is not poetic. It is essentially stagey, Perhaps a poetic play would fall where "The Lion's Mouth" has carried the day, but there is always a treasurable audience, though it be a small one, in all towns, cities and societies, the appliance of which is worth much roaring of the multitude, for it carries with it the future.

Lucks Subtlety. Mr. Warde's Rinaldo is painted in fa-miliar colors. Indeed, it appears much like every role that he plays. There is exactly the same earnestness, but there are also exactly the same gestures, exactty the same intonations and exactly the same inflexions. Mr. Warde has not a little of what the French call "panache," the large manner appropriate to the ro-mantic drama, but he is utterly lacking in subtlety. He has a certain passionate vigor, but little intellectual keenness. Mr. Richard Mansfield has shown us that a dramatic personation may have breadth and depth, and yet be not altogether with-out fineness of finish and execution; not altogether without the qualities of miniature painting. As for the rest of the company in "The Llon's Mouth," it im-pressed me as being distinctly medicare. In the long list of Shakespears's plays there is none more poetic than "Romto and Juliet." The story is one of youthful

borrowed, and, finally, something of me- was disappointing. The Nurse is one of of the play, being in the 15th century,

Shakespeare's great comic creations, but the costuming is rich and elegant, one would never guess the fact from Miss Thursday night E. H. Sothern's brilliant Meredith's personation. She wobbled insipid-sipidly on the stage; she wobbled insipid-ly off. "Captain Swift," will be given The Bomeo of Mr. Warde was neither Friday evening, and Saturday evening



MISS STELLAR BOMAR, OF THE "CHEERFUL MAR" COMPANY.



MARQUAM GRAND



....One Week, Beginning MONDAY, JANUARY 15.....

MANAGER CALVIN HEILIG HAS THE HONOR TO ANNOUNCE THE INITIAL



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LL. COMPANY

WITH MR. JAMES NEILL

- PRESENTING THE FOLLOWING EXTRAORDINARY REPERTOIRE -

Monday Evening and Saturday Mat.—"A BACHELOR'S RO-MANCE, "Sol Smith Russell's greatest comedy success.

Tuesday Evening—"A GILDED FOOL," Nat Goodwin's
Best Comedy Success.

Wednesday Matinee and Evening—"AMY ROBSART," a
Dramatization of Sir Waiter Scott's "Kenilworth."

Thursday Evening -"LORD CHUMLEY," E. H. Sothern's Success. Friday Evening-"CAPTAIN SWIFT," C. Haddon Chambers' Powerful Drama.
Saturday Evening—"CAPTAIN LETTARBLAIR," written by Miss Margaret Merrington.

"I take pleasure in commending Mr. Neill and his company."—Senator Cushman K. Davis. "Any one who fails to see Mr. Neill and company will miss a rare treat."—Governor John Lind, Minnesota. Lavish scenic mountings. Through special arrangement, there will be no advance in prices.

EVENING PRICES. Lower Floor, except last three rows. \$1.00 Lower Floor, last three rows. 75c Balcony, first six rows. 75c

- - PRICES - -

Lower floor, except last 3 rows
Lower floor, last 3 rows
Balcony, first 8 rows
Balcony, last 6 rows
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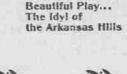
People's Popular Playhouse

CORDRAY'S THEATER

JOHN F. CORDRAY, Manager

Return Engagement

ONE WEEK, COMMENCING TONIGHT SUNDAY, JANUARY 14, MATINEE SATURDAY



That Grand and



The companion and successor to "SHORE ACRES." Direction Wm. E. Nankeville. An exceptionally strong company, with special scenery for every act, and exactly as produced at the Fifth Avenue Theater,

NEW YORK CITY THREE HUNDRED CONSECUTIVE NIGHTS

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WEEK BEGINNING SUNDAY, JANUARY 14, 1900 MATINEE SATURDAY

Great Musical Farce Comedy

DO NOT FAIL TO TAKE IT IN 1,000,000 PEOPLE HAVE SEEN IT FUN! FUN! FUN!

250 NIGHTS IN NEW YORK 200 NIGHTS IN CHICAGO

Theater Remodeled; New Ball-Bearing Opera Chairs; New Drop Curtain; New Scenery

week's engagement at Cordray's tonight, new house for the week, is one of the plays of which the lover of melodrama does not readily weary. It tells the old story of love beset by trials and tribulations, and it is none the less absorbing because the hero is a simple blacksmith and the surroundings those blacksmith and the surroundings those of quiet rural life. Indeed, the picture of the homely village folk is one of the secrets of the success of this popular drama, and it lends to the play the same charm that have made unending suc-cesses of "Shore Acres" and "The Old Homestead." The company is one of unusual merit, and the fact that it has recently played a week here to crowded houses shows that it is appreciated by the Portland public. The "standing-room only" sign was out for the most of the first engagement, and many of the regu-lar patrons of the theater were not able to see the play at all. Now they will have their opportunity. "Human Hearts" will run the week, with the usual Saturday matinee.

OPENING THE WINTER SEASON. "A Cheerful Liar" at the New Met-

ropolitan Tonight. The Metropolitan, Third and Yamhill streets, newly painted, frescoed and furnished from top to bottom, will open its winter season tonight, with Frazer's musical farce comedy, "A Cheerful Liar," built for laughing purposes only. This play had a run of nearly a year in New York, and 20 weeks in Chicago, and has been produced at the Strand, London, to packed houses for six months. It comes to Portland, heralded as a bright, clean

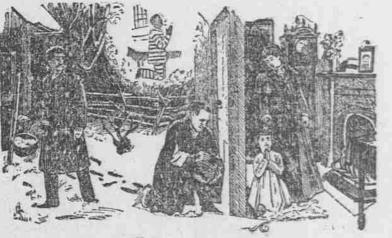
"TRIPLE ALLIANCE" COMING.

Louis James, Charles B. Hanford and Kathryn Kidder Expected Soon. Negotiations are pending that will prob-

Negotiations are pending that will probably bring to Portland early in February one of the most important legitimate the atrical organizations on tour this season—

Mr. James has never sought notoriety, and has won his high position by legitimate means only.

Since reaching the Pacific coast, the



SCENE IN "HUMAN HEARTS."

the Louis James, Kathryn Kidder and to Portland, heralded as a bright, clean melange of good things, in the hands of clever people.

At their head is Miss Stella Bomar, who has beauty and youth, coupled with a fascinating personality and a good voice.

Others in the cast are: Frank Camp, Max

The Louis James, Kathryn Kidder and combination, which is appearing in elaborate revivals of "A winer's Tale," "The School for Scandal" and "Othello" throughout the country. The "triple alliance" of stars is making the chief feature of its repertoire this season the costly production of "A Winthe Louis James, Kathryn Kidder and business of the company has been bet-

will be devoted to the presentation of Soldern's comedy. "Lord Chumiey."

Soldern's comedy. "Lord Chumiey."

"HUMAN HEARTS" AT CORDRAY'S.

Week's Return Engagement Begins
With Tonight's Performance.

"Human Hearts," which will begin a week's engagement at Cordray's tonight.

Steinle, Bernard Jaxon, Jack Howard.

Robert Haircoff, E. B. Gerard. Eunice Author Engagement and Leonie Liegh. There is provided an anundance of bright music and catchy songs and, as in Hoyt's farces, there is a invish display of handsome gowns. If "A Cheerful Liar" meets the expectations held out by advance notices, it will serve to fill the new house for the week.

Steinle, Bernard Jaxon, Jack Howard.

Robert Haircoff, E. B. Gerard. Eunice one of the most perfect in detail of any production ever given of a Shakespearcan production which has received favorable and properties are as handsome as money of handsome gowns. If "A Cheerful Liar" meets the expectations held out by advance notices, it will serve to fill the new first care.

"Human Hearts," which will begin a week's engagement at Cordray's tonight. Louis James and Charles R. Hanford stand in the front ranks in heroic tragedy, and the work done by Miss Kidder ton, Clarence Montaine and Mr. Frawley play the important male roles, while has given her an enviable reputation as well. Miss Kidder possesses the happy characteristic of approaching and crossing, when necessary, the thin border line which separates pathos from merriment.

Mr. James has never sought notoriety which are new in Portland.

Nance O'Neil's Return.

Miss O'Nell has had a successful tour since she left Portland, her newest success being in "Macbeth" and Ibeaus "Hedda Gabbler," both of which will be given in Portland on the occasion of her return engagement at Cordiny's. Clay given in Fortiand on the scots of and return engagement at Cordray's. Clay Clement is now supporting Miss O'Neil, and Barton Hill, W. L. Gleazon and other well-known actors who were with he earlier in the season are still members of her company. Miss O'Neill, after playing Fortland, will sail from Vancouver direct to Australia, her engagement at Cordray's being her last appearance in America.

Will Follow "Human Hearts." Following "Human Hearts" at Cordray's will come the big Renz Stantley burlesque company, one of the oldest and best-known organizations on the road. Good houses have greeted it, and it has been well spoken of by press and public. The engagement will be for a week, with the usual Saturday matinee.

"Sowing the Wind" Coming. "Sowing the Wind," with what is said to be a fine cast, will be the attraction at the Marquam Grand, January 25 and 27.

Katherine Oliver, the reader and Scotch impersonator, did a good business during her recent tour through Southern Cali-fornia. She spent the holidays at her home in Illinois, whence she will make