

Lognette.

At the Marquam Grand, Mr. E. H. Sothern in "Lord Chumley" and "The Highest Bidder;" At Cordray's theatre, the stock company in "The Planter's Wife" have been the attractions this week.

"Lord Chumley" is as impossible an English swell as "Mr. Barnes of New York" is a typical American. Probably, in speaking of types, Max O'Rell sums up the whole thing into "men who are gentlemen and men who are not." However strong or unusual his individuality may be, Lord Chumley is a gentleman and, therefore, interesting however unusual the situation in which he is found. Under adversity his instincts of refinement prompt him in emergencies to acts that at any other time would be grotesque, but are amusing as the outcome of circumstances in which things generally are against him. While his temperament generally may be phlegmatic, he, when occasion requires, meets the emergency, be it the sudden impulse to save his friend at his own sacrifice or showing up a rascal in his true colors. Mr. E. H. Sothern more than fills the requirements of the part in every particular. At no time can he be said to overact the character, for, at the best, it is an unusual person, or rather an imaginary type, and the portrayal of such depends entirely on the conception of the actor. If he make his conception intelligible to his audience he accomplishes his purpose. That Mr. Sothern meets the eccentricities of the part goes without saying. His first night was a signal success; without exception it was the most enthusiastic house yet seen in Portland, and deservedly so, for it was a delightful performance. "Lord Chumley," by Messrs. DeMille and Belasco, seems to have its principal motif from one of the scenes of that delightful book written by four eminent French writers, "The Cross of Bernie," in which one of the actors, nicknamed Don Quixote, sacrifices himself for his friend. This incident gives Lord Chumley the opportunity to display certain peculiarities in the most charming manner. This self-abnegation is made in the first act by Lord Chumley to save the knowledge of a gambling debt from the ears of his friend's father, a depraved Frenchman having threatened to expose the young man. Chumley and the Frenchman are caught fighting, and, to mislead them, Chumley disgraces himself in the eyes of the girl he loves by pretending to be drunk. The second act finds Chumley paying the penalty of his generosity in the inconveniences of poverty—the whole scene a clever bit of acting. The last act sets everything in order; the Frenchman is exposed, and Chumley wins his girl. The supporting company did well what they had to do.

Miss Charlotte Tittell was easy and intelligent in her part, which, by the way, is one with little or no opportunities for an actress. Miss Kate Pattison, as Lady Adeline Barker, and Miss Kittie Wilson, as Meg, were each lively and sufficiently active in their respective parts. Adam Butterworth—Rowland Buckstone—was a strong piece of character work. His son, Lieutenant Butterworth, was made an intelligent and graceful man by Mr. Cyril Scott. Mr. Walter Craven, as Gasper LeSage, both looked and acted the part of a villainous Frenchman. Miss Maud Adams, as Jessie Desank, was very sweet and winning.

Mr. Sothern, as Jack Hammerton, in "The Highest Bidder," is even better than as Lord Chumley, that is, if any comparison can be made. The latter play is decidedly the better of the two.

The first presentation of "The Nominee" at the Marquam Grand was a decided triumph for Mr. Nat C. Goodwin and his excellent support. The comedy is bright and interesting from beginning to end. The action and plot are something after the style of Daly's great success, "A Night Off." Mr. Goodwin ably bears the burden of the play, and in some instances his facial expressions are inimitable. Miss Coe, as the wife, proved, or rather, sustained her reputation of a charming and capable actress. Mrs. Rush, as the mother-in-law, had the opportunity to show her abilities, of which she made the most.

"Lend Me Five Shillings" was given with all the gusto and go of that always amusing little comedy. The stage setting for that act was especially pretty.

"The Planter's Wife" is not one of the best order of plays, rather the contrary; it is more like the yellow-covered novel—something exciting worked up as the climax of the first chapter or act; the rest you know by intuition. The whole thing has a sort of "The villain still pursued her" motive through it. However, an opportunity is given Miss Essie Tittell to be emotional, of which she makes the most. In fact, her Edith Grey is the feature of the performance. The Harry Livingstone of Mr. George R. Caine is a deeply-dyed villain—he is such a "bad man" the influence extends even to his clothing. Miss Minnie Tittell, as Agnes Jordan, is one of the bright lights of the play. Miss Marshall and Miss Lawrence have thankless parts and treat them accordingly.

Next week Rice's beautiful "Evangeline" will be produced at the Marquam Grand.