



**The Soubrette.**  
A winsome little lass with golden hair  
That shines a halo round her piquant face;  
Her eyes are bright as stars that gem the night  
With glory through its purple-crested space.  
Two rosy cheeks, faint flushed with rising dawn,  
And curving lips where smiles like sun rays  
And in between like rows of peacock pearls  
Her milk-white teeth now flash, now hide a bit.  
A graceful form as lithe as willow wand,  
At once demure—again she is forsooth  
A sly little full of all coquettish charm;  
Alert with life and fun and sunny youth.  
Allurements linger in her every move;  
She dances gaily like a woodland fay;  
Alone she sits her mask of mirth on,  
Then doffs it, as she lightly trips away.  
A fairy fitting like a summer breeze,  
She spins the floor with easy bounding grace;  
A roguish vision, light and like a dream,  
Ethereal, she seems to float in space.  
—William Ross, Dumbly in San Francisco  
Music and Drama.

present week. The billing for the week is as follows:  
Wednesday evening and Saturday matinee, "The Lion's Mouth"; Thursday evening, "Romeo and Juliet"; Friday, "The Merchant of Venice"; and Saturday evening, "Richard III."  
The Warde company brings with it two carloads of scenery for its various productions.

**"AT GAY CONEY ISLAND."**  
Plenty of Fun for Cordray Theater Patrons This Week.  
None of the farce comedies which were seen in Portland last season made a bigger hit than "At Gay Coney Island," which Manager Cordray has secured for the entertainment of his patrons this year. It will open a week's engagement tonight, and an unusually large advance sale augurs a good attendance all the week. Mr. Whiting and his partner have secured



FREDERICK WARDE. (From his latest photograph.)

neither Mr. Warde nor Mrs. Brune, his leading lady, needs any introduction to Portland playgoers. Both of them are artists of the highest rank, and they are supported by good people, among whom are such well-known actors as Charles D. Herman, Frank Hennig, John Sturgeon, Alexander McKenzie, Harry C. Burton and Charles H. Clarke. Miss May Warde, the charming daughter of the tragedian, who is imbued with much of her father's talent and has received much commendation for her portrayal of the coquettish "Marcella," is also with the company, which numbers, all told, 22 persons.  
The company comes well provided with every accessory of scenery, properties and costumes, and will stage its plays most lavishly. Every possible opportunity for spectacular display will be taken advantage of, and as the various pieces in Mr. Warde's repertoire are all of a class that lend themselves readily to the making of beautiful stage pictures, and Mr. Warde has the reputation of never slighting such opportunities, the patrons of the Marquam may look forward to a period of enjoyment during the last half of the

the best people that could be found for the production, and it is put on as never before. The principal male parts are taken by Burt Weston and Charles Belmont, the cleverest team that has appeared with the piece, and Al Holt, one of the best whistlers on the stage; Marco Stori, the clever violinist, and the brilliant and pretty soubrette, Mattie Lockette, are among the stars.  
One would hardly imagine that a woman seeking the death of her husband could be a subject of mirth, yet this theme is handled with much deftness by the author of the farce, "At Gay Coney Island." A very charming young lady is left a large sum of money, which she cannot inherit until she becomes a widow. She thereupon betakes herself to a struggling doctor and commissions him to procure for her a man in the last stage of consumption, who will die in two weeks after they are married. The doctor scours the neighborhood, but is unable to secure a fit subject. Just as the time is about to expire a bright idea seizes him and he calls to his aid a traveling plumber, who happens to be repairing some pipes in the doctor's house. Quickly the plan is arranged, and



IN "AT GAY CONEY ISLAND."

**DESERVEDLY SUCCESSFUL**

First Symphony Concert of Portland Season An Excellently Well-Conducted Performance.

Friday evening was certainly a notable and an auspicious one in the musical annals of Portland, for it witnessed the first concert in the first series of symphony concerts to be given in this city. Yet it is not this alone which gives importance to the occasion. The actual achievement is something for congratulation and remembrance.  
Meyerbeer's "Fackaltanz" was the first number. It is a pleasing and an interesting work, containing many fine effects in color. It is one of the things written with evident sincerity, which rather than founds one by the great distance which separates them from the many meretricious efforts and effects of the same composer. Perhaps the chief shortcoming of the entire performance was the metronomic character of the tempi, and this may be illustrated by a reference to the interpretation of the first number. It seemed as though the rigid adherence to the regular beat during the lively passage which follows the trombones represented much of its beauty. It is a passage which, so I think, requires rubato, I am all together unfamiliar with the score, but, if I mistake not, the passage would gain in effect were it given with a greater distinction of contrast and a pronounced discolouration of accent. The number was given with considerable precision and vigor, and the spirit of processional pomp was finely caught.  
Mendelssohn's Joyous Music.  
One may search through all the works of Mendelssohn and find nothing more pregnant with description than his music to Shakespeare's delicate and aerial "Midsummer Night's Dream." It is full of joyous exultations of youth, which rise with a ringing sincerity. Indeed, no happier phase of Mendelssohn exists than this delightful fantasia. It deals with fairy-land and with real life. It is steeped in atmosphere. Tender fancy, touched with a dainty, grotesque humor; jocular playfulness, a wholesome gaiety, human love and the world of emotions are felt in the phrases of the score. Mendelssohn's works for the piano, with one or two rare exceptions, fail to retain their one-time extraordinary hold upon the public, and his songs are seldom sung, but his orchestral and his choral music sustains his name with the same vigor that his compositions carried with them now so many years ago.  
There is so much sweetness and delicacy and precision in the prelude to "Lohengrin" that its performance would have gained, had it been given with a more masculine force. Still it was given with much tenderness and with some strength. Its supreme beauty and the intensity of the miraculous and its lyrical intensity were all finely conceived.  
Mrs. Bloch-Bauer's Success.  
Mrs. Bloch-Bauer sang an aria from "Les Huguenots." It was not the cavatina "Nobles Seigneurs," which we had expected, but the aria which is perhaps familiar to many in the English rendering "Fairer Than the Flowers of Morning." There were few of us who did not know of Mrs. Bloch-Bauer's gifts as a dramatic soprano, but she must now be regarded as an equally gifted coloratura singer. She sang the florid music with an excellent art. Her singing proclaimed the possession of an intelligent style, and her voice is a resonant one, full of a fresh vitality. Always dramatic and forceful, on this occasion she gave the difficult structure with so distinct and musical an articulation and no notable a flexibility of voice, that there is but one word for its characterization—virtuosity.  
The performance of Beethoven's "Fifth Symphony" was marked by the admirable qualities of its broad intentions. The leading themes had evidently been well considered, and many of the minor details, the slightest, but none the less important nuances were well treated. The poetry of the slow movement, the remote and mystical emotion of the scherzo and the sadness, the regret and the sounding and high triumphant joy of the finale were given admirable exposition.  
To those who labored for the success of the concert we give acclaim.  
EARL MASLIN.

**WARDE, AT THE MARQUAM.**

Will Open With "The Lion's Mouth" on Wednesday Evening.

On Wednesday evening, January 10, Frederick Warde, assisted by Mr. and Mrs. Clarence M. (Minnie Tittel) Brune and a thoroughly capable company of

CALVIN HEILIG, Mgr. **MARQUAM GRAND** CALVIN HEILIG, Mgr.

THE MUSICAL EVENT OF THE SEASON  
Monday Evening, Jan. 8, 8:15

One Piano Recital by the Greatest Pianist of the Age.

VLADIMIR  
**De PACHMANN**

MANAGEMENT HENRY WOLFSOHN STEINWAY PIANO USED

Prices for this Engagement will be as Follows:  
Lower Floor (except last 3 rows).....\$1.50  
Lower Floor (last 3 rows)..... 1.00  
Balcony, (first 3 rows)..... 1.50  
Balcony, (second 3 rows).....\$1.00  
Balcony, (last 3 rows)..... .75  
Box and Loge Seats..... 2.00

Seats are selling at the Marquam box office.

FOUR NIGHTS and Sat. Matinee  
Commencing.... **WEDNESDAY, JAN. 10**

THE EVENT OF THE SEASON

ENGAGEMENT OF THE EMINENT ACTOR

**Mr. Frederick Warde**

Together with **MR. AND MRS. CLARENCE M. BRUNE**

SUPPORTED BY THE  
Best Company Obtainable in a Repertoire of Classic and Romantic Drama

GRAND SCENIC PRODUCTION  
HISTORICALLY CORRECT

Friday Night **"MERCHANT OF VENICE"**  
Saturday Night **"RICHARD III."**

Wednesday Night and Saturday Matinee **"THE LION'S MOUTH"**  
Thursday Night **"ROMEO AND JULIET"**

"The strongest organization since the famous Booth and Barrett combination."—New Orleans Picayune, October 9, 1899.

Parquette.....\$1.50  
Entire Parquette Circle..... 1.00  
Balcony (first 3 rows)..... 1.00

Sale of seats will begin tomorrow morning at 10 o'clock.  
Secure your seats early.

Balcony (second 3 rows)..... 75c  
Balcony (last 3 rows)..... 50c  
Gallery..... 25c

People's Popular Playhouse **CORDRAY'S THEATER** JOHN F. CORDRAY, Manager

"IT IS TO LAUGH, AND YOU DO LAUGH."—New York Journal.

One Week, Commencing Tonight, Sunday Eve., Jan. 7th  
AND SATURDAY MATINEE

FOURTH ANNUAL TOUR OF THE FAMOUS MUSICAL FARCE-COMEDY

**"At Gay Coney Island"**

A Study in Newness—Carload Scenery—Twenty-two Players

**EVERYTHING · NEW · BUT · THE · TITLE**

USUAL PRICES

Next Attraction—Return Engagement "HUMAN HEARTS."

the plumber retires to a room and makes his face up deathly white and practices a tender cough. He is introduced to his bride-to-be, and she is delighted, but the plumber, of course, refuses to die. Thereupon follow complications, each one more ludicrous than its predecessor, until the audience is tired of laughing. All the week and Saturday matinee.

**WILL REOPEN SUNDAY NEXT.**  
Manager Jones Secures "A Cheerful Liar" for the Metropolitan.

The Metropolitan opera-house will be reopened Sunday, January 14, with the production of the new farceful success, "A Cheerful Liar." During the past few weeks, while the house has been dark, Manager Jones has made many improvements in the interior of the building. A new floor has been put in, an elegant drop curtain added and splendid new opera chairs have been substituted for the old ones.  
"A Cheerful Liar," the bright farce comedy with which the house will be reopened, comes to Portland well recommended. The leading part is in the hands of Miss Stella Bomar, who is said to have been greeted by enthusiastic audiences in every city she has visited. The play is described as being the highest of hilarious hits, loaded with life and laughter and full of bright, catchy music. In the cast are: Frank Camp, Max Steine, Bernard Jaxon, Jack Howard, Robert Haircroft, E. B. Gerald, Eunice Murdoch, Rose Summers and Leonie Leigh. A New York critic says of the performance: "It is altogether the merriest and most mirth-provoking aggregation of laughmakers gathered together by a manager, whose aim has ever been to dispel the shadows of life with stage sunshine." Another dramatic writer speaks of it as "A colossal comic cocktail of fizz, fun and frolic. At this play, you don't have to go out to see a friend or smoke a cigarette."

**NEILL COMPANY NEXT WEEK.**  
Will Open at the Marquam in "A Bachelor's Romance."  
An event of much importance theatrical-ly is the coming to the Marquam Grand, for the week of January 15, of the Neill company, which is headed by James Neill, who has the reputation of presenting the plays in his repertoire in the same careful manner as the late Augustin Daly. Mr. Neill has surrounded himself with a company of artists seldom seen outside of a New York theater, and his plays are of a high class; moreover, special scenery and stage accessories are furnished for each production.  
The opening play at the Marquam will be Sol Smith Russell's "A Bachelor's Ro-

manche," which the Neill company has the exclusive right to present in America, and in which Mr. Neill will assume the role of David Holmes, the part originally played by Mr. Russell.  
The atmosphere of "A Bachelor's Romance" is distinctly rural. The scenes are laid in New York and New England, and the characters are thoroughly American. A literary flavor is contributed by a David Holmes, a bachelor, and the literary critic on the Review, Mr. Mulberry, who is unable to turn his college education into money, and bemoans the super-



Mattie Lockette, as Daisy Kidder, in "At Gay Coney Island."

ond in Helen Le Grand's fashionable Murray Hill home and the fourth in a typical New England home, where one catches the peculiarly delightful atmosphere so characteristic of Sol Smith Russell's plays. The repertoire for the week has been selected as follows:  
Monday evening and Saturday matinee, "A Bachelor's Romance"; Tuesday evening, Nat Goodwin's comedy success, "A Gilded Fool"; Wednesday matinee and evening, "Amy Robsart"; a dramatization of Sir Walter Scott's "Kenilworth"; Thursday evening, E. H. Sothers' brilliant comedy success, "Captain Brilliant"; of the Royal Irish Fusiliers; Friday evening, C. Haddon Chambers' powerful drama, "Captain Swift"; and Saturday evening, the society comedy drama, in four acts, "Lady Windemere's Fan."

**"HUMAN HEARTS" AGAIN.**  
Will Return to Cordray's Theater Monday of Next Week.

"Human Hearts" will be presented as a return engagement at Cordray's theater, for one week following "At Gay Coney Island." "Human Hearts," the companion play to but entirely different from "Shore Acres," is regarded as one of the best American stage productions of the past 10 years. When any play, by a comparatively unknown author, succeeds in securing an opening at the Fifth-avenue theater, in New York, and runs there one whole season, without cessation, it is a guarantee of its merit, as the Fifth-avenue theater clientele is one that will not tolerate any production of a mediocre quality. Now in its third season, with almost the identical cast that presented it for a year in New York, and the record of a week's remarkable success here, a few weeks since, it should repeat its triumph at Cordray's during the coming engagement.  
With "A Cheerful Liar."  
Max Steine and Rose Summers, two popular Portland people, are with "A Cheerful Liar" company, which opens a week's engagement at the Metropolitan January 14. Mr. Steine last visited Portland in August, with L. R. Stockwell, in "A Midnight Bell," in which play he made a distinct hit as the mischievous boy, Martin Tripp. He plays a similar role in "A Cheerful Liar," and, with Miss Summers, will introduce some taking singing specialties.  
Nance O'Neil's Return.  
Manager Cordray has been the recipient of many congratulations since it was announced that he had secured Nance O'Neil and her company of players for a return engagement. The fact that Miss O'Neil is now supported by Clay Clement,

while retaining Barton Hill and other well-known members of her company, is deemed assurance that her productions will be of a satisfactory order of excellence. Her work in the character of Lady Macbeth is pronounced to be one of her greatest achievements, and "Macbeth" is to be given here, with Edwin S. Kelly's new famous music, which greatly intensifies the effect of the tragedy. Ibsen's play, "Hedda Gabler," will also be produced in Portland by Miss O'Neil. The engagement will probably be opened with the old but ever-popular "East Lynne."

**Louis James Sizes It Up.**  
Louis James says: "I find always that the legitimate actor has a certain clientele. A recognized tragedian always enjoys a good patronage, and while the frothy style of entertainment draws well, people soon return to more solid plays. There are changes every eight or nine years; people take to something as a fad,



Minnie Tittel Brune as Juliet.

but they cannot exist forever on wind-puffing; they want something more substantial.  
"One thing which I consider a good sign is the fact that all our schools and colleges are taking to Shakespearean reading, and it begets an interest by young people in the drama, which will have a good effect. No matter how blame theater-goers may become as regards the legitimate drama, there will be a new generation coming up which will maintain the interest in it. I find always a growing interest in young people for good plays, and that interest is in great part maintained until they are relegated to the background and a new generation takes their place."