



Henry Miller, as Sidney Carton. What though the actor leaves no lasting mark? Today is his! And his the power to lift the worn and weary soul from out the dark, and show between the clouds the golden rift. Thus hast thou with true enchanting art. Taken the story of poor Carton's strife. His follies battling with his noble heart. And breathed into his form the breath of life, breathing that fallen man may yet be freed. Finding there lurks unknown within his breast. The strength to do one great and glorious deed. Worthy to earn that "far, far better rest." And raise his pardon's soul to God above. Through mighty force of sacrifice and love. —Julian Magnus in Chicago Times-Herald.

## TREAT FOR PLAYGOERS

Brilliant Engagement of the James-Kidder-Hanford Combination at Portland's Marquam Grand.

It is with a lively sense of gratitude to Mr. James, Miss Kidder and Mr. Hanford that Portland theater-goers look back upon the brilliant events of the past week. Up-tempest in everybody's mind—surprising even the place of the Boers, the Kentucky unfeelingness, or the exigencies of the forthcoming campaign—has been the revival of "The Winter's Tale." It may well be asked whether the Marquam boards have ever shown any nobler stage pictures than those seen in this most unfamiliar of Shakespeare's comedies—a grand sweep of scenery for background, helmeted Greek soldiers, an immovable as Corinthian pillars; Sicilian women, in loose-flowing

new, Miss Kidder went rather beyond Shakespeare's lines, for Paulina, speaking to the king, says: "Hark, present your hand; When she was young you would her; now in age she becomes the savior!" Leontes—O, she's warm! If this be magic, let it be an art. Lawful as eating.

Pol.—She embraces him. Can—She hangs about his neck; If she persists in life, let her speak, too." A Question. It seems hypercritical to point out a blemish in Miss Kidder's noble and convincing characterization, but one is inclined to ask whether she does not go a bit too far in removing Hermione from the plane of ordinary humanity. Shakespeare did not intend to make her so passive and unresponsive as to cut her off entirely from human sympathy.

In no other play that Shakespeare has given us are the contrasts so clean-cut or sharply drawn. As a foil to Hermione's grand and steadfast serenity are the two violent, clashing natures of the king and Paulina, haughty, impetuous and unaimed, both of them, the one in his disloyalty, the other in her loyalty to the queen. The best work Mr. Hanford did while in Portland was put into this role of Leontes. He seems to be well fitted to depict moods of sullen, gloowering passion.

After four overcrowded acts of tragedy, there are two of unadorned fun. Was there ever seen anything prettier on a Portland stage than the sudden outburst of gay shepherdesses and their swains, with Perdita in the lead? Simple-minded, all of them, but with the spirit of wild mischief that is born of country air and plain living. The sunny blitheness and buoyancy of Perdita are as far removed as possible from the lonely dignity and aloofness of Hermione; and Miss Kidder gives unmistakable proof of her versatility in being able to take this double role. She succeeds in imparting to Perdita a subtle flavor of refinement even in her wildest pranks. The role of the crafty rogue, Autolycus,

lightful Sir Peter—it is not for any one of these reasons that we draw our breath with delight every time the curtain goes up in the "School for Scandal." But rather because of the courtly grace of the old school, the bearded and powdered loveliness of the women in their trailing gowns and soft fall of laces redolent of lavender, the gorgeous brocaded coats of the men, sparkling with jewels. The atmosphere of aristocratic old England as it was a century ago is more successfully caught in the "School for Scandal" than in "The Rivals." Mrs. Vandenhoff and Mr. Langdon are the only members of the company who carry it with them in the latter play. While these two are on the stage the interest never flags. It is the former in particular whose incomparable flow of humor in the famous old role of Mrs. Malaprop keeps the audience in convulsions of laughter. She is a precious adjunct to any company that lends itself to old English comedy.

## BACK AGAIN AT CORDRAY'S.

Moore-Roberts Company Begins a Week's Engagement Tonight. After a considerable absence from Portland, the Moore-Roberts company of Australian players will return to Cord-

at Cordray's will be William Gillette's famous comedy, "Too Much Johnson," which, for simple, unadorned fun, has not many equals on the American stage. "Too Much Johnson" was one of the first and best of the farces that have been so long the rage, and it has not grown old in the public favor. It is said to be this year in the hands of a capable company, and to be staged elaborately.

## "THE LITTLE MINISTER."

Barrie's Successful Play at the Marquam Tomorrow Night.

Portland theater-goers are to have an opportunity to see the famous play, "The Little Minister." It will be presented at the Marquam Grand for three nights, commencing tomorrow evening.

"The Little Minister" has achieved a success and is greeted everywhere by large and fashionable audiences. It is Scotch, through and through. "What is that?" are the first words of the play. But drama, fear, lassie and laddie. The dialogue of the play is not peppered with "hooray" and "dinna ken," and the Scotch burr is but little in evidence. In fact, there is



MISS CHARITY MARTIN, WHO WILL SING AT THE METROPOLITAN THEATER THIS WEEK.

ray's theater this evening, to open a week's engagement in Irish comedy. For the opening performance, and subsequently till Thursday, "Mrs. Quinn's Twins," a rollicking comedy written expressly for Miss Moore, by Clifford Robertson, will be the attraction. Thursday night it will be succeeded by Boucicault's "Arrah-na-Pogue," which will run the remainder of the week.

The Moore-Roberts company needs no praise to recommend it to the Portland public. Opening here last fall, entirely unknown locally, it jumped at once to the front rank in popular favor, and has since then not failed to draw good houses, wherever it has played. Mr. Roberts is an actor who stood at the head of his profession in Australia, and he has made an enviable place for himself among the actors of America during his brief stay here. Miss Moore has entirely recovered from the lung trouble from which she was suffering when last seen in Portland, and she will sing a number of Irish songs, in the inimitable fashion which has made her a favorite with the play-going public.

Manager Cordray will stage "Arrah-na-Pogue" according to the directions set down in the original manuscript, and followed by the playwright himself when he brought out the play. Although hitherto best known in melodrama, the Moore-Roberts company is perhaps at its best in comedy, and the patrons of Cordray's theater are consequently promised a treat which does not come many times in the local theatrical season.

"Too Much Johnson" Next Week. Following the Moore-Roberts company

only just enough dialect to create an atmosphere of highlands and heather.

When you are considering Barrie's play, you might as well dismiss the book from your mind. Story and play vary but little to the end of the second act, but from that point the play is practically a new creation, and not a dramatization of the book. The main scene in the third act, and the denouement in the fourth, are said to be capitally managed.

The play begins at Lord Rintoul's castle. Barbara—Lord Rintoul's daughter in the play—not his betrothed, as in the book—acknowledges her love for Gavin. "The Little Minister," Lord Rintoul and Captain Halliwell, a tutor for Barbara's hand, are furious. Then they learn that the night the soldiers passed through Caddam wood, Gavin, to protect a gypsy girl, acknowledged her as his wife, in the presence of witnesses. By Scotch law this is a valid marriage. Lady Barbara, with the fine humor that Barrie has instilled in the character, feigns indignation and is ready to accompany Rintoul and Captain Halliwell, in seeking out the wilderness. They are found and, under circumstances that add to the humor of the situation, recognize in Lady Barbara the gypsy whom Gavin acknowledged as his wife.

There is nothing tedious in the way of fine speeches in the play, yet it is said to be admirable from a literary standpoint, for it has atmosphere, and the characters are clearly drawn. Lady Barbara, or "Babbie," is a creature of infinite variety, with all the virtues that make a woman charming and all the faults that make her more charming. She is simply buoyant with life and humor, sensitive, passion-



MISS MAGGIE MOORE, AS THE WIDOW QUINN.



GRACE HEYER, AS LADY BABBIE IN "THE LITTLE MINISTER."

robes, their dark tresses bound into Psyche-knots, engaged in merry banter with the sunny-faced royal boy, above whose head hangs so dark a destiny; a black-browed, fuming king, casting looks of angry suspicion at his queen. Against all this for a background, is seen Kathryn Kidder, as Hermione, pure, heroic, passionless.

Swift as a lightning flash, the tragedy bursts upon her. The center of a seething fury of suspicion and hatred, she is yet the one calm and immovable figure in it. Though she faints under the lash of sorrow, her dignity cannot be broken. She seems so far removed from the impetuousness and frailty of common, every-day humanity, that it is not easy to arouse the sympathy of the audience in her behalf. She is weakened by suffering, yet the commanding repose of her bearing forbids pity. She is the purest and the coldest among all of Shakespeare's heroines.

An Admirable Hermione. By virtue of temperament and physical endowment, Miss Kidder is admirably adapted for the role of Hermione. In no scene, not even the impressive one of the public tribunal, was her art shown to greater advantage than in the statue scene, the last of the play. One may well ask whether this could have been better done on any stage. The classic molding of her face and figure fitted her so well for her place upon the pedestal; her pose was one of such simple, unadorned grace; the drapery swathing her was such a marvelous study of charming curves; she was so perfectly the mistress of her nerves—not an eyelash quivered—the awakening was so easy and natural, quite like that of a child from slumber.

But it was in the descent from the pedestal that Miss Kidder's native delicacy and refinement of judgment were most strongly marked. Hermione had suffered the one wrong which a perfectly noble and pure-minded woman finds it hardest to forget. Seventeen years had elapsed; an immeasurable gulf lay between her and the king. Is presenting this idea of aloof-

seems a small one for an actor who makes such an incomparable Falstaff as Mr. James, and plays the part of Hamlet, Orlando, or the Fool in "Francesca da Rimini," with equal facility. There is always danger that the thievish tricks of Autolycus shall seem due to the stupidity of his clownish victim rather than to the cunning of the rogue who perpetrates them. It is as the debonair, open-hearted appearance in "The School for Scandal" that Mr. James allows his humor full scope. It may not be strictly legitimate work to interpolate present-day slang into a comedy of 18th century as can well be imagined. What airy extravagances of speech and manner he invents, on the spur of the moment, and throws into the auction scene. He may tweak Mr. Sheridan by the nose, if he will, and play all sorts of mad pranks with the text—he only establishes himself the more firmly in public regard.

It is not easy to speak of Mr. Hanford's Joseph Surface without contrasting his impersonation with that of Frederick Warde, who played the part last season. Neither in physique, action, nor voice is Mr. Hanford sufficiently supple for the famous role. Not unkindly it is said, Mr. Hanford is fitted for very high dramatic work, and shines in Shakespearean drama, but not in broad English comedy of a later day.

Atmosphere of Old English Comedy. Not because Mr. James as Charles Surface shows such gay insouciance and bonhomie, or because Miss Kidder throws such a halo of grace and refinement about her portrayal of the naive and pliant willfulness of Lady Teazle, nor yet because Mr. Harry Langdon makes such a simple-minded, nagging, but wholly de-

# MARQUAM GRAND

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# "The Little Minister"

BY J. M. BARRIE  
Founded on His Novel of the Same Name

"The Little Minister" is a triumph for purity in theatricals.—The N. Y. Herald.

PRESENTED FOR 300 NIGHTS IN NEW YORK

Lower floor.....\$1.50	Balcony, last 6 rows.....50c
Balcony, first 3 rows.....1.00	Gallery.....25c
Balcony, second 3 rows.....75c	Boxes and loges.....\$10.00

Seats Are Now Selling

## SPECIAL ANNOUNCEMENT

In response to numerous requests, I have the honor to announce the return engagement of the Louis James-Kathryn Kidder-Charles B. Hanford combination on Saturday next, February 17, when this admirable organization will present Sheridan's brilliant comedy, "The Rivals," at the special matinee, and either "The Winter's Tale" or "Macbeth" at the evening performance. The choice between these two latter plays will be determined by votes of patrons, which they are requested to register on vote slips, which will be placed in the programme during "The Little Minister" engagement.

Respectfully,  
CALVIN HEILIG, Manager.

## CORDRAY'S THEATER

JOHN F. CORDRAY, Manager

"ERIN GO BRAGH" All Week, Commencing Tonight, Sunday, Feb. 11 "ERIN GO BRAGH"

A COMPANY THAT STANDS PAR EXCELLENCE IN IRISH DRAMAS

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Thursday, Friday, Saturday Matinee and Evening, Boucicault's great play

### "ARRAH-NA-POGUE"

Correct Costumes, Special Scenery, Strong Cast. Usual Prices.

ate, quick of temper, yet with a depth of feeling that makes her always lovable. Gavin is a strong foil to her, and even the minor characters are skillfully drawn.

## FOR MONUMENT FUND.

Charity Martin and Ellis Brooks at Metropolitan.

A clever company of New York artists will give the "Charity Martin Grand Opera Recital" and Ellis Brooks' musical spectacle, "Victories of Old Glory on Land and Sea," at the Metropolitan theater four nights, beginning on the evening of St. Valentine's day, Wednesday next, February 14. This popular attraction is brought here under the auspices of the Oregon National Guard, and the performances will be for the benefit of the monument fund.

The coming organization is entirely musical, possesses much variety, and will introduce many pleasing innovations and features. "Victories of Old Glory" is a story of the life of both the soldier and the sailor from the time they enter the service of Uncle Sam until the close of war. It is illustrated by magnificent views, showing the soldiers on transports, their disembarkation, the trenches and battles, and the reception given upon their return home. It also shows the crews of our warships in routine duties and battle. The music, composed and directed by Ellis Brooks, who is one of the best bandmasters in the country, assists one in understanding the stirring scenes and events as rapidly as they are depicted. This work is given in addition to a grand opera recital by artists who have sung in some of the principal theaters in the world. Scenes from "William Tell," "Il Trovatore," "Faust," "Rigoletto," "Ernani," "Bombarbini," and other standard works, will be given. In speaking of Charity Martin, the Chicago Critic recently said:

"Charity Martin, our own American prima donna, whose voice was developed under the same tutelage as that of Madame Nordica, has wonderful purity, richness and depth in her tones, and last night virtually outshone any of the artists who have appeared in grand opera this season. Her success was immediate and spontaneous, the audience becoming wild in its applause."

## STOCK COMPANY NEXT.

Excellent Organization Engaged for the Metropolitan.

Manager Clarence H. Jones, of the Metropolitan, has secured, for a season of four weeks, commencing next Sunday, Mother-sole & Abbott's stock company of players, which will appear in a series of modern, popular plays. This company comes with the reputation of being strong, well-balanced and most thoroughly drilled. Each member, it is claimed, has been selected with regard to fitness for the part assigned. Among the people are: Miss Georgie Cooper, who established herself as a

favorite here last winter, when "The Gelatine" was produced; Miss Laura Adams, for two seasons with the Frawley company; Charles King, who has the reputation of being a versatile leading man, and Alexander Martin and Charles Dinnthorne, both accomplished actors. These, with others, will be seen in the opening play, "O'Brien, the Contractor."

Manager Jones promises that every play will be produced in its entirety, with all requisite scenery and properties to make it equal to the original production. "O'Brien, the Contractor," is a new version of "The Millionaire," which has been made famous by that fine character, Daniel Sully. It tells the story of a contractor who has undertaken to build a railroad within a specified time. Default in the work would ruin him; completion on time would make him rich. Seeing an opportunity to balk his enterprise, a syndicate of foreign capitalists seeks to thwart his

plans. For the return engagement, Saturday next, Mr. Heilig will probably give "The Rivals" for the matinee performance, but as to the evening bill, he has not definitely determined what to put on. It is his purpose to give his patrons a choice of two plays, namely, "The Winter's Tale" and "Macbeth." In order to facilitate the plan, a slip will be placed in each programme during the engagement of "The Little Minister," so that each intending patron can thus register his (or her) choice of play. Thus far, "honors are about even" between "The Winter's Tale" and "Macbeth," with possibly a little leaning in favor of the latter.

"Macbeth" hasn't been seen in Portland since the James-Kidder-Warde engagement last season. If this play receives the largest number of votes, Mr. James will be seen as Macbeth, which, by many critics, is claimed to be his best character in tragedy. Mr. Hanford will be Macduff, and Miss Kidder Lady Macbeth. The sale of seats and boxes for both performances will open on Thursday morning.

"THE SPORTING DUCHESS." Frawley Makes a Hit With It—His New Leading Woman. "The Sporting Duchess," in which the Frawley company will open its engagement at Cordray's, is proving one of the greatest successes Mr. Frawley has yet put on. It is a five-act drama dealing with the aristocratic racing set in England, and affords a lifelike glimpse of both the high and low classes who follow the turf. It was written by Cecil Raleigh, Henry Hamilton and Sir Augustus Harris, and was originally produced at the Drury Lane theater, London, where it ran for one year. In New York it was a whole winter at the Academy of Music, under the direction of Charles Frohman. It is still touring the East. Mr. Frawley secured the coast rights of "The Sporting Duchess" last summer. The San Francisco papers have devoted much space to Miss Keith, who, when E. David Frawley has brought from London to appear as leading lady in his company. This is possibly due to the fact that she is a daughter of the West, having been born in Oakland, Cal. Her father was a noted navigator, and the author of a book on navigation, which is well known. Miss Wakeman went from California eight years ago to New York, and thence to London, where she rapidly came to the front. For the last two years she has been leading lady in E. F. Wither's company. Miss Wakeman is a brunette, very tall and willowy, and possesses a distinguished bearing.



Mr. Louis James.

work and thus secure the road, through forfeiture of the bonds. A strike is organized among the laborers, which O'Brien throtles. A very pretty love story, with a happy ending, runs through the play. Popular prices will prevail throughout the engagement.

## PLAY RETURN ENGAGEMENT.

Heilig Secures James-Kidder-Hanford for Next Saturday.

Manager Heilig has induced the James-Kidder-Hanford combination to return to Portland for two performances, on Saturday next (matinee and night). This will