



WEEK IN THE THEATERS

Wardle at His Best in "Richelieu"—Frawley's Large Repertoire—The Mistake of Clarke.

Portland players are always glad to see Frederick Wardle, and whether he comes as a lone star, or twinkling in a company with Louis James and Kathryn Kidder, he is made to feel that he is welcome. It cannot be denied, however, that Wardle, singly, with such support as his managers see fit to accord him, is not as acceptable as when he comes with other actors of equal eminence.

Wardle was at his best in "Richelieu." The part of the crafty old favorite is exact, and it is doubtful if any American actor can live the part as he does. Cecco in "The Duke's Jester," gives him a chance to show his versatility, and to convince his friends that he has discovered the spring of eternal youth, but there is something lacking in the play; it leaves the audience disappointed, and wondering why Wardle should have selected it as the chief attraction in his repertoire.

The Frawleys gave for their second engagement a large, perhaps too large, repertoire of plays. "Madame Sans Gene" is the gem of the collection; in this play as in no other does the company pull together, helping each other and uniting to give a magnificent production of a great play. It is in this play that Miss Van Buren proves herself an actress of a very high order of ability, and those who have seen Kathryn Kidder in the part, declare that Frawley's leading lady interprets it far more satisfactorily than Miss Kidder.

Both "The Great Ruby" and "The Sporting Duchess" are overlaid with scenes and situations, and while their presentation is calculated to impress the spectator that a great dramatic triumph is in course of achievement, neither can compare with "Madame Sans Gene."

Harrington Reynolds has probably his best opportunity in "The Middleman," and were it not that he sometimes allows his voice to burst the bounds of age that the



BEATRICE NORMAN, AS THE AMERICAN GIRL, IN "A STRANGER IN A STRANGE LAND."

character he assumes have imposed upon him, no criticism can be made of his portrayal of Cyrus Bismark. All in all, the Frawleys have improved since their appearance in Portland last Spring. Alice Johnson is an actress who has a brilliant future, while dainty little Pearl Landers will one day find a part that suits her so well that she will achieve that goal of all mummies—a hit—and become famous. Minnette Barret too, has improved since her last appearance in Portland, and the future promises well for her. As for Frawley himself, he has become a good actor, which is more than his best friends ever hoped for him.

The mistake Harry Corson Clarke has made is to get two amateurs to write a play for him. Clarke got the part he wanted, and that satisfied him, but he should remember that the other members of his company, as well as the public, are entitled to some consideration. There is no plot to "What Did Tompkins Do?" there are gaps in it that even specialists will not fill, and there is hardly a situation that is mindful of itself. Clarke is too good an actor for a play like that. He ought to get some of Crane's dramas and present them in the West. He would crowd Crane himself pretty hard in the race for fame, if he appeared in "David Harum."

"A Bell Boy" at the Metropolitan is a farce comedy which has numerous lively spots in it, and it seemed to please the good houses which witnessed it all the week.

"OLD JED PROUTY."

Richard Golden's New England Drama Monday Night.

Richard Golden, in "Old Jed Prouty," opens his engagement at the Marquam Grand Monday evening, December 31, and continues New Year's matinee and night, closing Wednesday night, January 2. The sale of seats has been very heavy and indications point to large and fashionable audience to witness Mr. Golden's famous picture of New England life. The play of "Old Jed Prouty" is one which can be enjoyed over and over again; each time some new and delicate beauty appears some pleasant memory awakened, or some sweet fancy is suggested. Certain it is that no other play before us at the present time abounds in such wholesome material as we find in the homely pictures and the genial humor and pathos presented by Golden in his latest work. Richard Golden himself is unquestionably the only delineator of Yankee character the stage has had. The West is under peculiar obligations to Richard Golden for the good he brings to it in this rare work of his. Sometimes business, sometimes ill health, and sometimes

of the ordinary is in store for those who witness this production. Mr. Joseph Cusack, an actor unknown to stellar fame, impersonates the role of the Indian, while the leading juvenile role is assumed by William Friend, Charles Drake impersonates the jolly old uncle, one of those unctuous creations in which he is happy. The other members of the cast include Beatrice Norman, E. J. Mack, Charles Lum, Frank Gorman, Charles Deland, Ouille DeLano, May Cameron and others. Notwithstanding the enormous expense Manager Cordray has been put to in securing this attraction, regular prices will prevail.

RAGTIME CARNIVAL.

New Year's Offering at the Metropolitan. At the Metropolitan Theater tonight, the Colored Aristocracy Company in "A Ragtime Carnival," which in all requires 27 persons, will make their first appearance before a Portland audience, and promise to present the most refined and pleasing potpourri of minstrelsy, burlesque and polite vaudeville, superior to any ever introduced by colored entertainers, and entirely different from that presented by any other combination, white or black. The programme consists of a musical part, in which the women figure conspicuously, arranged by Thomas Sogan, showing the temple of Moruus, occupied by a merry crew of capable delineators of mirth, music and song, with Miss Vincent Bradley as conversationalist. The comedians, Jerry Mills, Brown and Howard, Kid Aultin, and Tom Sogan, will be seen in clever contributions of comedies and humor. Miss Mabel De Hurde will introduce a ragtime refrain, and Miss Dissan and Miss Henderson will contribute new ballads and the latest operatic selections. Robert Logan, the powerful bass, and Leon Rocker, the gifted tenor will be heard in voice. The finale is a musical melange, in which the entire company take part. The second part of the programme introduces the renowned Trucados Quartette. Kid Austin and Mabel De Hurde, refined sketch artists, Madah Hyer, the operatic soprano of the famous Hoyer sisters, Brown and Howard, Kitty Carter, America's champion buck and wing dancers, and Jerry Mills in his eccentricities. The closing number of the performance is said to be the funniest of afterpieces. It is entitled "Coontown 400" or Darktown reception, in which will be introduced ragtime in plenty, and the latest novelty, a singing cakewalk. This company made a 120-mile jump so to be able to play New Year's week at the Metropolitan. A special matinee will be given New Year's Day—Tuesday.

Like a freshly opened bottle of champagne, the new "Turkish Bath" has bubbled and fizzed its way into the hearts of the amusement-loving people. Miss Etta Merritt portrays the sourette part with rare charm and refined methods. Mr. E. L. Graves, the really funny comedian, is too well known to require praise, and the other members work together in friendly rivalry to make the performance notably perfect. The cordial manner with which the

play and company have been everywhere greeted is so pronounced as to leave no doubt as to their popularity, and their appearance at the Metropolitan next week is ample evidence that the engagement will be a profitable one.

"The Day of Atonement." Artists are now busy painting the scenery for Phil F. Rogaway's five-act drama, "The Day of Atonement," which will be presented at the Marquam Grand, Monday, January 7. Among the features of the play will be the appearance of Company F. O. N. G., in costumes especially made for them. Special music has been arranged for the play and those who are to present it have been rehearsing for several weeks.

Collamarini in "Carmen." Signorina Estefania Collamarini will appear as Carmen, Mignon, Azucena and "Il Trovatore" with the Boston Lyric Opera Company during their engagement in this city, at Cordray's Theater, commencing Sunday, January 6. No better evidence of pluck and determination, coupled with a desire to give the music-loving people of this city an opportunity to enjoy the very best the musical world affords can be offered through Colonel Thompson's engagement of Collamarini, Russo and

poverty, keeps us from revisiting the old homestead and the old folks, but none of us ever loses his love and veneration for the dear scenes and the kindly spirits about which the tendrils of memory cling so tenderly. In old Jed Prouty we recognize an old friend; we knew him in Maine, Vermont, New Hampshire—yes, and in York State, too. His name was not Jed Prouty in the old days, but he was then the same lovable character as he is today, his heart as tender, his charity as universal, his humor as quaint, his pathos as tender. So, while you and I and others may disagree as to who he was when we were boys, we do agree that each of us knew him then, and that we all love him now. He is an old friend come from among the hills, and he has transplanted out here, among the prairie, patches of old New England; and we seem to breathe once more the atmosphere of those hills, and we seem to hear the humming of the bees and to see the fragrance of lilacs and wintergreen.

AT CORDRAY'S.

"A Stranger in a Strange Land Will Open Tonight. The New Year's attraction at Cordray's Theater, commencing this Sunday night, with New Year's and Saturday matinees at 2:45 P. M., will be William A. Brady and Joseph R. Grismer's production, "A Stranger in a Strange Land."

It is a matter of congratulation that in these days of Frenchified farces, when bedsteads and palamas seem to be a necessary adjunct to create laughter, that an American farce, constructed on legitimate lines, pure, clean and wholesome, without the shadow of suggestiveness, has scored a greater triumph than any of the imported doses. "A Stranger in a Strange Land" is the joint work of Sidney Wilmer and Walter Vincent, two American authors who have had some success already in bringing into existence some laugh-provoking creations. This play had its initial presentation at the New York Manhattan Theater last season and from the opening night scored, it is said, a great hit, and at each succeeding performance the capacity of the theater was taxed by the crowds who desired to witness it.

The scene is laid in England and illustrates a family that one often hears of on the other side, where the knowledge of the topography of America is encompassed in the idea that San Francisco is a few hours' ride from New York and that Niagara Falls is just in the rear of Harlem. An American Indian who is generally introduced to the stage bedaubed with warpaint, wildly flourishing tomahawks and scriping knives, is here shown in his true character, uncouth, not idly, with a propensity for strutting everything he can get his hands on, and an ever unsatisfied thirst for liquor, with no higher ambition than to eat and sleep. The complications that arise by the introduction of a bona fide Indian, along with the genuine, are extremely novel and funny. A glance at the cast evidences very strongly that an entertainment out



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POPULAR WITH THE PEOPLE CORDRAY'S THEATER JOHN F. CORDRAY, Manager THIS SUNDAY NIGHT AND ALL WEEK Matinees New Year's and Saturday NO ADVANCE IN PRICES THE FIRST TIME IN PORTLAND. THE FUNNIEST THING THAT EVER HAPPENED. THE NEW YORK MANHATTAN THEATER SCREAMING COMEDY SUCCESS A STRANGER IN A STRANGE LAND "It was laughed at until the Dewey arch down on Madison Square trembled with the vibrations of joy."—New York Evening World, October 10, 1899. Praised, Approved, Extolled, Commended, Lauded, Eulogized and Cheered as the Brightest and Cleanest American Comedy Seen in Years. BOXES AND SEATS NOW READY FOR ALL PERFORMANCES. AT NEW GRAND, SALEM, MONDAY NIGHT, JANUARY 7

PORTLAND'S DOWN-TOWN THEATER... METROPOLITAN CLARENCE H. JONES, Mgr. THIRD AND YAMHILL PORTLAND'S DOWN-TOWN THEATER... The Black Clouds Am a Moving SPECIAL ENGAGEMENT, NEW YEAR'S WEEK, STARTING TONIGHT, DEC. 30 MATINEES TUESDAY AND SATURDAY The Colored Aristocracy Company IN A RAG-TIME CARNIVAL REFINED MINSTRELSY AND BURLESQUE DIRECT FROM A TWO-YEAR'S TOUR OF AUSTRALIA. A NOVELTY—"COON TOWN 400" THE GREATEST COLORED SHOW IN AMERICA PRICES JUST THE SAME. Next Attraction: "A TURKISH BATH." PRICES JUST THE SAME.

Alessandrini for the Boston Lyric Opera Company. It is safe to say that Colonel Thompson's liberality will be fully appreciated, and that capacity houses will be in order. Collamarini is unquestionably the greatest Carmen that has ever sung the part. It is a creation that belongs solely to her great art. The very greatest artists of the lyric stage, including Melba, Gadski and Novikoff, declare her performance of this role to be the very greatest of the lyric arts. She will be supported by the entire Boston Lyric chorus, with Russo as "Don Jose" and Alessandrini as "Escamillo the Torsador."

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THE INDIAN AND THE BUTLER—IN "A STRANGER IN A STRANGE LAND," AT CORDRAY'S.

CALVIN HEILIG, Manager MARQUAM GRAND CALVIN HEILIG, Manager MONDAY, TUESDAY AND WEDNESDAY NIGHTS, DEC. 31 AND JAN. 1-2. MATINEE NEW YEAR'S DAY, 2:15 P. M. MAINE FOLKS VISIT OREGON FOLKS THE SWEETEST STORY EVER TOLD RICHARD GOLDEN ... IN ... OLD JED PROUTY "I consider Richard Golden the best living character actor, and when I say this I am not forgetful of Joseph Jefferson, Denham Thompson and James A. Hearne."—Amy Leslie, in Chicago News. EVENING PRICES: Lower floor, entire parquette, \$1.50; entire parquette circle, \$1; balcony, first six rows, 75c; last six, 50c; gallery, 25c; boxes and loges, 75c. MATINEE PRICES: Entire parquette, 75c; balcony, first six rows, 50c; last six rows, 25c; boxes and loges, 25c.

place on the road next season a half dozen different attractions, and will give employment to over 100 people. "A Stranger in a Strange Land" will play in Salem at the New Grand Opera-House, Monday night, January 7. This is the only city outside of Portland this attraction will visit in Oregon this season. R. D. McLean and Odette Tyler, the leading members of the Modjeska's Company this season, are receiving much praise for their impersonation of King John and Prince Arthur, in Wagenhal's and Kemper's revival of Shakespeare's "King John." "A Daughter of a Million," an English melodrama of which Managers Thall & Kennedy secured the rights for the United States and Canada, will be produced for the first time in America at Belasco's and Thall's Central Theater, San Francisco, the latter part of January. Nat Goodwin has announced that he proposes to play Shylock in "The Merchant of Venice," and not Bassanio. The information is important. Maxime Elliott, of course, will appear as Fortinbras. Mr. Goodwin hopes to render the play with an all-star cast—with Stuart Hobson and William Faversham already in his mind's eye for leading roles. E. H. Southern, the well-known actor, who has been laid up for some time from a serious accident that resulted in the cancellation of numerous dates and a consequent heavy financial loss, arrived at St. Louis last week from the East, in company with Virginia Harrod and other members of Daniel Frohman's Company. For the first time since his illness Mr. Southern appeared at the Olympia Theater in "Hamlet," in which he assumed the leading role. It is said that he has entirely recovered from the effects of his accident. San Francisco is in great luck this year. It has had Grau's grand opera at \$7 a seat, and now Mrs. Fiske and James A. Herne are both headed Coastward. Ada Rehan has made a hit with her play on "Nell Gwynne" in Chicago. She is playing other cities, while Henrietta Crossman is detained in New York by the success of her play on the same subject. Here is good news. Louis James is to play Caliban in an elaborate revival of "The Tempest" next year. The play will be produced by Waggenhals and Kemper, their success with "A Midsummer Night's Dream," and with "King John," in which Modjeska is making her farewell tour. The success of the single matinee, Brown's "In a Balcony," with Sarah Cowell Le Moine and Otis Skinner in the chief parts, was so great that Lebler & Co. will take these actors on a brief Spring tour in the tragedy, playing a week in Boston, Philadelphia and Chicago, and giving one or two performances in smaller cities.