

THE PLAY AND THE PLAYERS

TONIGHT'S ATTRACTIONS.

The Marquam Grand—James A. Herne's "Shore Acres."
The Baker—"A Temperance Town," Charles Hoyt's play, last performance, Monday, and "The Irish Pawnbrokers," last performance, Friday.
Fredericksburg—Vaudeville.

COMING ATTRACTIONS.

The Marquam Grand—The "Captain Jinks of the Horse Marines" Monday, Tuesday and Wednesday nights, "Princess Chic," Thursday and Friday nights.
The Baker—"A Temperance Town," Charles Hoyt's play, for the entire week, with special New Year's matinee, New Year's evening, Friday and Saturday nights and matinee.
Fredericksburg—Vaudeville continues.

OPENINGS OF THE WEEK.

The Marquam Grand—The "Bostonians" Monday and Tuesday night and Wednesday matinee, "Robin Hood," Wednesday night, Bostonians in "Maid Marian," "Shore Acres," New Year's matinee, New Year's evening, Friday and Saturday nights and matinee.
The Baker—"A Temperance Town," Charles Hoyt's play, for the entire week, with special New Year's matinee, New Year's evening, Friday and Saturday nights and matinee.
Fredericksburg—Vaudeville every night, with continuous performance.

Brilliant Operatic Engagement.

The significant event of the past week has been the engagement of the Bostonians, with Henry Clay Barnabee, William H. MacDonald, George Frothingham and S. L. Studley, orchestra leader and musical director, as the four remaining original members of the famed organization. Only one or two Theatians that visit Portland via with these veterans for personal popularity, Frederick Wardle is easily one of them, with the other in doubt.

The Bostonians deserve their popularity, for it is not only for the four principals that Portland people experience delight when they come. The ensemble and solo work of the Bostonians is always satisfying. Sometimes, some years, there is a slight variation in the excellence of the company, yet it never falls below that required to attract and succeed in achieving crowded houses, to please the business management, and in rendering artistically, to the edification of the lovers of good music. It is a pleasure to write of the old favorites, it is a pleasure to record their comings and goings, and to make that record team with expressions of good will and appreciation.

This week Portlanders have been indulging in reminiscences of Mrs. Davis, Marie Stone, Eugene Cozine, Miss Dresser and other of the old members. Lovers of the Bostonians may be pardoned for indulging in regret for the loss of those who have left the company, and it is not to intimate aught of less appreciation of the others that have come to fill their places.

Miss Van Studdiford, the prima donna, is quite a strong addition to the company. She possesses a voice that has quite perfect training, and she uses it finely. Miss Moore has to sing "O, Promise Me," the song sung all over the continent by Jesse Bartlett Davis, and that she made loved for her pleasing singing. Mr. Chambers had to sing "The Armorer," which every one remembers as sung by Mr. Cowles. It is always difficult to follow old favorites, and to convince their admirers that they are not their standard. Perhaps that is why Portlanders generally declared that they were not quite so good as those who had gone before in those roles.

May merry old Frothingham as Friar Tuck, and good-natured old Barnabee as Nottingham, and MacDonald as Little John, and Studley as musical director, never die until Portland has ceased to exist, and may that never be!

"Maid Marian" is a sequel of "Robin Hood," and, as one could guess from the title, offers Miss Studdiford the best opportunity, much better than in the first opera. She sustains herself well in the part, and the general work of the company is highly pleasing. Perhaps there is a slightly less degree of perfection, for that "Maid Marian" is a new opera, and "Robin Hood" has been sung by them for so many years that it is naturally more smoothly rendered. However, it is charming indeed, and a delightful addition to the repertoire of the Bostonians. Both operas were elegantly staged and the costumes were magnificent.

"Shore Acres," by the late James A. Herne, is a beautifully written play, and it is well enacted by the company that was here this week.

Many admirers of the plays of Mr. Herne will be interested but not surprised to learn that he was a rather eminent political economist and close student of public affairs, besides being a playwright and actor of distinction. He was always devoted to the Home-Government, and exerted his influence to establish the doctrine of the land tax advocates. He could do equally well—write a play, enact a role, write upon economic topics, discuss politics and economics, the philosophy and the classics. Mr. Herne was versatile in the true meaning of the word.

The Nell Stock Company at the Baker. It is also a pleasing task to record the continued success of the Nell Stock Company at the Baker, in "A Temperance Town." Charles Hoyt has written some good plays, and perhaps not one of the others has more biting satire than this one. It is especially beloved of the company. In the first place, Mr. Carlyle Moore has demonstrated his ability as a stage director. Mr. Moore a few years ago, as he has told in many friendly conversations here, was in a drug clerk in Portland, and had been in the theatrical business only five years. He has accomplished wonders in that time. He is also doing some fine character work.

Mr. Lamp is winning new favor each performance. He has made many personal friends during the few weeks of his residence here, and his friends among the audience are increasing. Little Dot Bernard has been getting favorable notices for her little parts this week and last. She may some day get them for parts of more pretentious nature.

The company was well cast throughout. Miss Cozine lays upon the reviewer of plays at the Baker the uniform duty of praising. Not even for variety's sake

Does she fall below the required standard. This week she has been compelled to adopt the reprehensive style of acting, which she has attained adequately. Mr. Bernard does some character work this week that is unusually strong, even for him, who always does good work. His Mink Jones has been a treat. Mr. Russell also has done something recently with "Beside the Bonnie Brier

hocker Theatre. Even the caustic Alan Dale, critic of the New York American, speaks well of her work, rare praise, indeed. Miss Deane is the ingenue of the Goodwin-Elliott Company.

J. H. Stoddart's New Book.
J. H. Stoddart, who was in Portland with "Beside the Bonnie Brier



MINA GLEASON
With the Nell Stock Company at the Baker Theatre.

good as Hingo Jones, and won the house from the first.

It is only justice to say that Mina Gleason this week has merely continued her artistic success that has been achieved for many years past, and one that she will achieve every week during the season. Mina Gleason certainly belongs in the list of accomplished actresses, when judged according to the most severe standards.

Miss Esmond continues her popularity that no one expects to wane at any time. And Miss Rhoads holds her many admirers without the loss of one.

Mr. Wyngate resigned from the company and left last week for the East. He went via Seattle and Tacoma. Mr. Wyngate had his hosts of friends, but his place can be filled, and soon will be. Large numbers of people have wished the management would assign Mr. Bernard to the position of leading man. If his position as "first heavy" could be filled, he has proved so often his capability that no one denies his being qualified to follow Mr. Wyngate and even achieve a higher standard in the changing run of plays that fall to the lot of a stock actor. He has shown remarkable versatility since last September.

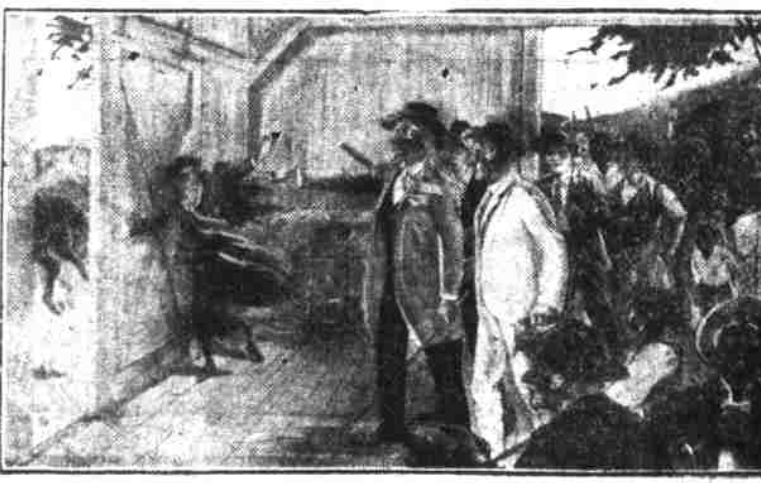
Mae Trumbull and Sullivan and Mack.
Mae Trumbull, at the Cordray Theatre, has been pleasing the people with her cheery manner and lightness of foot in comedy, dance and with songs that are quite well sung. Miss Trumbull should keep to something closer to the legitimate in acting, and get out from musical-farce companies. She should be a bright actress, if one may judge from her work in farce. There is a brightness in her manner and such airy dancing, and a keenness of comedy that she would handle certain parts in dramatic work very efficiently.

Sullivan and Mack, Irish comedians, are not different from that which they were in the past—capable of producing laughs and keeping to the wholesome and giving some good work out of a conglomerate mass of nonsense and crudities that make up "The Irish Pawnbrokers."

One could not be honest and write very strongly in commendation of farce-musical pieces, for they are, as a rule, not very edifying. Most people of discrimination wish they could be tabooed for a time, at least, and give way to other and legitimate productions. There is enough artistic stuff on the stage when become truly to be artistic, without the intentional writing of stage potpourri, and the deliberate placing of it before the public. However, for its class, "The Irish Pawnbrokers" is not half bad, and one may await somewhat, even if all of the time he mentally reserve his commendation.

Julia Deane with Nat Goodwin.

Julia Deane, remembered here as the charming character of ingenue parts with the James Nell Company in former seasons, is now with Nat Goodwin and Maxine Elliott in New York, playing in the "Altar of Friendship," at the Knicker-



Scene from "Sandy Bottom," week commencing Sunday Matinee, tomorrow at Cordray's.

Mirror, is the oldest metropolitan actor living. He has been identified with the stage for nearly 50 years, appearing first at Wallack's Theatre in New York on September 7, 1854. During this long period of time Mr. Stoddart has met almost every actor and actress of consequence, and has, therefore, a rich store of memories from which to draw in writing his "Recollections of An Actor."

Vaudeville at the Fredericksburg.
Messrs. Simons Bros. are giving better amusement attractions at the Fredericksburg than the former management gave. They are going to try something on the order of the "Prison Orpheum," and call their house the Orpheum.

They have engaged people from the East, and will also bring them from the Orpheum circuit. Anyone knows what to expect in the vaudeville line who has been in San Francisco, and who has read dramatic reviews on the coast has not been there?

Frank Dekum in New York.

Frank Dekum, a Portland boy, is attending the American Academy of Dramatic Arts in New York. Last summer he was with a stock company in South Carolina. The advanced students of the academy gave several matinees recently as examination performances. Mr. Dekum appearing as Vocker in Gerhart Hauptmann's drama, "Eone's Lives." His part was at the head of a cast as printed in the New York Dramatic Mirror. The matinees were given at the Empire Theatre. Mr. Dekum's Portland friends hear some good words from New York regarding the progress he is making.

Blanche Bates with Belasco.
Blanche Bates, a Portland girl who has scored immense success in New York in "Darling of the Gods," under the management of David Belasco, is booked for that attraction indefinitely.

Mrs. Brune Is Recovering.

Mrs. Minnie Tittell Brune, a Portland girl who was sick at Memphis a week ago, is recovering, and it is thought that she will be able to resume her theatrical tour in February. Mr. Brune was recently summoned to Memphis with intelligence that his wife was dying, and hastened there, to find that she was better, and probably out of all present danger. Mrs. Brune is one of the popular Tittell sisters, who formerly lived in Portland.

Klaw & Erlanger Dissolve Partnership.

The surprising intelligence has come from New York that Klaw & Erlanger, booking agents for the theatrical trust, have dissolved partnership. During December last a certificate dissolving voluntary dissolution was filed with the secretary of state of New York at Albany, dated the 8th. Klaw & Erlanger have

watching a performance during its first run in New York at. Thomas occupied a box. In one of the orchestra seats a fashionably dressed lady pulled a small vial of cologne from her pocket and in doing so dropped it. The vial broke and the scent was plainly noticeable all over the house; not strong, but faintly sweet, and seemed in keeping with the



Scene from "Captain Jinks" at the Marquam.

beautiful foliage and hanging moss of the stage. The next day Mr. Thomas consulted a chemist and had him prepare several ounces of extract of magnolia. Just before the curtain went up on the next-night performance spray was used on the stage, and the odor of magnolia bloom filled the stage. When the curtain went up, the aroma was blown

tense situations. One of the pleasing features of this folk lore story is the brilliant impression of that same clean and wholesome comedy told in the provincial vernacular so characteristic of the isolated Arkansas backwoods. These quaint incidents are so amusingly interwoven with the powerful dramatic situations that they relieve and intensify the interest of the plot. One thinks of "babbling brooks, singing birds, children and all the clamor of that land made famous by Cipe Read and other great descriptive writers of the South. "Sandy Bottom" is one of those natural plays that leaves a strong and favorable impression wherever it is presented. Its naturalness disarms criticism, and the spectator yields himself to the irresistible power over his laughter and his tears. The element of success is artistically employed, and the lights and shades of the story are finely proportioned, with a view of unity. Take some slight to see this play. It will not cause a blush. Take the children; they will be amused at its abundance of humor. Take the old folks; they will enjoy the revival of old associations. This is a play for all. The company is said to be an exceptionally strong one.

"Captain Jinks."

Monday night, January 5, "Captain Jinks of the Horse Marines" will begin an engagement of three nights at the Marquam Grand Theatre. The opening night, Monday, General Randall and staff, together with the officers from the regular army post at Vancouver, Wash., will witness the first performance. "Captain Jinks of the Horse Marines," the clever Clyde Fitch comedy, is unique in its costumes, for it is many a day since the famous "Greenian-Reds" has been seen on the stage. Not every actress could wear these trying fashions with an easy grace, but the delightful girliness and beauty of Elizabeth Kennedy are equal to the task, and though the gowns are quaint, she is a lovely picture on them. When as Mme. Trentoni, the prima donna from Trenton, N. J., she makes her first appearance, Miss Kennedy is wearing a blue moire silk frock which contains enough material to make two gowns in the style of today. The bodice is cut pointed, with turquoise buttons straight up the front; the neck is low in the old-time style, and edged with yellow lace; the sleeves come to the elbow, where they are finished with full pleated ruffles and long white silk. Long white silk mitts cover the arms. The skirt of blue moire has a double box pleated ruffle of the same at the foot; above this comes a ruffle of yellow lace, then another silk ruffle and one more of lace. There is an apron front of moire drawn up in bunches of drapery at the back and topped with bows of the same. A large hoop skirt and a bustle help to hold out this voluminous drapery, which is the oddest thing in costume the stage has seen for 20 years. Over this frock, the frisky prima donna wears one of those dolmans so beloved by former generations. It is white watered silk, lined with blue satin, and trimmed with groups of blue satin bands in cape effect, and white silk fringe being sewed between the rows of trimming. The hat is a little flat yellow straw, with a blue satin bow and a beautiful blue ostrich plume falling on the hair behind. Before she lands, however, Mme. Trentoni changes her white dolman for a pink silk one, all trimmed with little fringed ruffles of the same and a tiny black lace bonnet, covered with pink roses and having a big bow of pink, blue and yellow striped ribbon hanging down her back. Seats are now selling for the entire engagement.

New Play Coming to Cordray's.

The next attraction billed for the week starting with a matinee Sunday, January 11, is the successful comedy-drama, "Down by the Sea," which will be seen at Cordray's Theatre. The secret of the success of this play the past eight seasons in England seems to be in the naturalness of the characters, the picturesque environment, the witty dialogue and clever story, and, above all, the wonderful heart interest it possesses. The play has been adapted to meet the requirements of the American playgoer, new and novel singing and dancing specialties introduced, together with instrumental interpolations and a company of exceptional ability, and scenic effects complete for each act—all of which goes toward insuring a most delightful entertainment. "Down by the Sea" is a play for the entire family and children's matinee Saturday.

Sunday Matinee at Cordray's.

Beginning with tomorrow's matinee and continuing all the week, with special ladies' and children's matinee Saturday, will be seen for the first time here John Crittenden Webb's beautiful new play, "Sandy Bottom." "Sandy Bottom" is an interesting

play. It has a strong and romantic plot, in which there is much original interest. It deals with a band of moonshiners and desperadoes that infest the village of Sandy Bottom, in Arkansas. The worthy mayor is implicated in a crime, and the introduction of a fortune teller and mind reader to expose the secret criminal produces some in-

terest. In writing this libretto it is stated that Mr. La Shelle endeavored to put forth a book that would be at once amusing and laughable and still free from the tom-folious that seems to be almost the sole ingredient of most of our comic operas. With this idea in view he has mastered into his libretto a plot that has some excuse for being. "The Princess Chic" tells a pretty and romantic story that is at once coherent and fascinating.

In addition to this the atmosphere of the romantic days of the medieval period in which the story was written has been excellently preserved. Mr. Edwards, the composer, has, it is said, succeeded admirably in the task of writing music that carries out the romantic ideas and atmosphere of the story. Mr. Edwards is well known to the opera-going public as the composer of many of the most popular operas of recent years, notably, "Madeline," "The Jolly Muskeeter," "The Wedding Day," and "Dolly Varden." "The Princess Chic," however, is conceded to be his most successful effort.

Some critics have gone so far as to assert that its quality as a dignified work has not been surpassed this side of the Atlantic, and one thing beyond question is that the engagement in this city will be one of the best events of the current theatrical season.

The engagement will be for two nights only, commencing on Thursday, and the sale of seats and boxes will open at the usual hour of the Marquam Grand Theatre, on Wednesday at 10 o'clock.

"The Tyranny of Tears."

One of the most amusing scenes in Haddon Chambers' play, "The Tyranny of Tears," which Paul Gilmore will present here shortly at the Marquam Grand Theatre, takes place at breakfast table the morning after the author's wife has left him to his own devices. The play is bright, amusing and witty, sure to please a cultured and discriminating audience, while the cast chosen to interpret it is of the best.

An Amusing Farce.

An attraction of more than usual interest is promised when Harry Beresford makes his initial bow to the fun-loving theatre-goers of the Marquam Grand Theatre, taking place at the breakfast table the morning after the author's wife has left him to his own devices. The play is bright, amusing and witty, sure to please a cultured and discriminating audience, while the cast chosen to interpret it is of the best.

Lily Langtry in New York.

NEW YORK, Jan. 3.—Mrs. Lily Langtry, known in private life as Mrs. Hugo de Bathe, has arrived on the steamer Celtic ready to begin her American tour in the play in which she was commended to appear before the King of England.

"The Cross Ways," as this dramatic offering is called, was written by Mrs. Langtry and a member of her company. It has attracted attention not only because of the circumstances under which it was first given and on account of its authorship, but also because in its course the star wears several gowns which have been praised as the highest perfection of the modiste's art.

"The first idea of 'The Cross Ways,' she said, 'came to me several months ago. The thought at the basis of it is that under the same conditions a man of education and education is quite as likely to do wrong as one of a lower station in life. The idea is an ethical one. I asked J. Hartley Manners, a member of my company and a writer of one-act plays, to collaborate with me.'

Tried at Manchester.

"We worked for eight weeks on the play, and then tried it at Manchester, which I think is a good test on account of the many classes which are represented in its population. It was well received, and we gave it in 20 towns in the provinces before it was successful.

"Then came the command to present it before the King at the Imperial Theatre in London. This was, indeed, an honor, for although companies have often been commended to play at Windsor, it was a very unusual thing to be commended to play in a London theatre, especially prepared for the purpose.

"Ashton, the King's agent, had charge

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