

Ruth Larkina. The other members of the company are well chosen. Popular prices will prevail. Seats on sale Wednesday morning.

"The Man From Mexico," Du Souchet's successful farce, with the clever American comedian, Willie Collier, in the star role, is announced as one of the early attractions in this city. This is the season of the year when the theatre goer is attracted by plays that are conducive of laughter, and certainly no more appropriate attraction could have been selected than Willie Collier in this exceedingly funny play, which is filled from beginning to end with clever situations, bright dialogues, and which will be remembered for its emphatic success at Hoyt's theatre, New York, where it ran for months. Comes to the Oliver theatre Wednesday evening, Nov. 30, for one night only. Seats on sale Monday morning.

"Tennessee's Partner," which will be seen at the Oliver theatre Monday evening, Nov. 28, for one night only, is an unusually good play and the company which will present it is exceptionally strong. There is an absence of sensationalism, yet there is a distinct western flavor to every line. The situations are

needy night, but the bewhiskered farce hurried over the boards with consideration and something like the old snap and dash. From the kick off until the whistle blew at the end of the third act the company exerted itself heroically to retain the attention of the house and it succeeded beyond the critics' expectations. Yet there was always present the thought that "A Parlor Match" was one of those plays that the author tried on a casino once upon a time and forgot to consign to oblivion.

The individual efforts of certain members of the company were commendable. As Captain William Kidd, a lineal descendant of the alleged pirate of that name, James Galloway easily led the rest of the troupe. He displayed conscientiousness and humorous expression that would warrant higher parts for him. Philip Ryley was a fair success as I. McCorkle, a long winded book agent who enjoyed more nerve than other assets. Edith Hoyt, a typical soubrette of greater antiquity than beauty, owned the gods to the bitter end, an indication of success in this department. A typical tramp with a penchant for teem and old gags was Mark Sullivan. The others in the company were somewhat ancient and mouldy, and in this particular harmonized with the production as a whole.



dramatic and the play is carried along more by the story than by the tricks of the stage. "Tennessee's Partner" was suggested by one of Bret Harte's popular romances. Manager Arthur C. Aiston has re-engaged nearly all of his last season's company and a perfect production may be depended on. Prices \$1, 75c, 50c and 25c. Seats now on sale at box office. Secure your seats early.

The great American people are capable of more evolution than any other people on earth, and popular ideals change with the moon. There was a time when folks were intensely elated over Hoyt's earlier plays, and it seems to be the truth that theatrical managers still believe in the eternal drawing qualities of performances like "A Parlor Match." It is certainly good to behold the climaxes of that ancient comedy. It brings back old times when the captious critic was entirely lacking in comprehensive cynicism. It makes him feel young again.

There was not much merit in "A Parlor Match" at the Oliver Wednesday

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