

THE DRAMA



Good as a Play.
When a couple of women are trying to say "Good-by" to each other, ah, me! It's as good as a certain Shakespearean play—"Much Ado About Nothing." You see.
—Baltimore American.

WITH ENTIRE FRANKNESS

Burr McIntosh a Fit Successor to the Mayos in "Pudd'nhead Wilson."
Farce, at Cordray's.

Such a strain of warm human feeling was stirred in us by last week's fine production of "Pudd'nhead Wilson," at the Marquam, that even the most hardened, cold-blooded sort of a critic could find nothing to cavil at. The new members of the company have proved themselves abundantly able to put that delicious freshness of humor and naivete into their work that the piece requires, and the organization as a whole is now undoubtedly one of the strongest of its kind that has ever visited this city.

Burr McIntosh, although he has been playing the title role of the gawky, tenderly humorous old Missourian, but a few weeks, seems already at home in it. His hulking, clumsy, lumbering frame fits him admirably for the part. He has, moreover, that rare quality of repose (not rare in Missouri, perhaps, but at least rare on the stage), that is the sine qua non of a successful Pudd'nhead Wilson. He is, perhaps, not quite homely enough in feature, his freckles might with advantage be made more conspicuous, his gait more shambling, his Missouri drawl more pronounced and long-drawn-out—but these are trifles easy to remedy. And the main points are all in his favor.

Irresistible Then.
As he delivers himself of his homely freckle philosophy—"There are some things a mighty sight more entertaining than the truth," or "When I reflect upon the number of disagreeable people who I know have gone to a better world, I am moved to lead a different life"—his face is illumined with a mingling of tenderness and humor that is irresistible. The slow dawning upon his mind of the truth regarding the thumb-prints of Tom Driscoll and Chambers, was, of course, the important work of his role. The pathos in his face, and in every curve of his big, hulky form, as, scanning eagerly the little slabs of glass, he thought he saw the hobby of a lifetime suddenly explode into smoke; the puzzled, distracted air with which he put 10 lumps of sugar into his tea, while arguing with an imaginary lawyer; the final rousing of his heavy, lethargic nature, through pride and happiness, in the courtroom scene, as he established the identity of the real thief; Tom Driscoll, born a slave instead of a free man—made this a delicate, yet strong, study in characterization.

Mrs. Edwin Mayo, who hitherto has taken the part of Roxey, was seen for the first time as Rowley. The touches of Southern fire and mischief in the latter's nature were exceptionally well portrayed, making her an ideal Rowley.

Miss Morris' Roxy.
Whether Nina Morris will develop into as fine a Roxy as her predecessors, can be better said when her sense of newness in the role that now hampers her wears off. Certainly her opportunities are great, for most of the strong scenes of the play are hers. That she meets these with ability cannot be doubted. Her laughing scene with the two babies was fairly well done. The mingling of mulatto hauteur and coquetry, in the loss of her head, could not have been better. She looked the part, too, in her ripe, full-bodied, warm-blooded beauty. All the minor scenes were well worked out; it was only in the great moments of the play that she seemed timid and failed to rise to the full height of power that is demanded. What an opportunity for a pose of superb scorn she had when she discovered her

son, with the words "You is only a low nigger, after all."
And Belle Stoddard as Fatsy was full of delightful ingenuities—the real article, and not a stage imitation. The old-fashioned grace with which she handled her crotchet was both charming and droll. The quaint and tender humor of our old friend, Mr. McKay, as the Sheriff, and the mixture of bullying and hang-dog shamefacedness in Frank Campeau's Tom Driscoll are the game fine creations as of old. There is no better work done in the company than theirs.

"Have You Seen Smith?"
At the word "farce," good church-goers are beginning to conjure up a startling vision of hoofs and horns and the wiles of a certain personage whose name—however often it may occur in the Bible—is never mentioned in good society. Some time it may become necessary to tag the name "farce" with a red flag and the sign "Danger." Is it really so very hard to be funny without being vulgar?
"Have You Seen Smith?" at Cordray's, this past week, was fully up to the usual standard as a disseminator of vulgarity.

several specialties. The management claims to have selected the remaining members of the company with a view to their special fitness for their various parts, and they all contribute to the musical part of the entertainment.
"On the Suwannee River" is now in its third successful season. Many of those who have seen it in Portland will doubtless be eager to resume their acquaintance during the present Cordray engagement.

"MR. SMOOTH" AT MARQUAM.
Willie Collier Billed to Appear Tomorrow Evening.
Tomorrow, Tuesday and Wednesday evenings and Wednesday matinee, Willie Collier and his clever company will hold the boards at the Marquam Grand, in the new and successful farce, "Mr. Smooth."
This play was written by Mr. Collier, and is his first serious effort as an author, although he has dabbled in play writing for some years past and has materially improved all of the plays in which he has starred. The piece is in three acts, and



MR. WILLIE COLLIER, OF THE "MR. SMOOTH" COMPANY.

When this farce was given a few weeks ago in San Diego, Paderewski occupied a box; but he left it in disgust at the end of the first act. "Would it not be in keeping with the dictates of good taste and refinement if the entire audience, wherever this play is given, should follow his example?"
—MERIWETHER.

"ON THE SUWANNEE RIVER."
Beginning Tonight Will Run at Cordray's All the Week.
"On the Suwannee River," the pretty idyl of Southern life, which will be the attraction at Cordray's tonight and for all this week, including Saturday matinee, will be presented by a company, at the head of which is Miss Stella Mayhew, who has achieved reputation as a clever negro character performer of late years. The play, as is indicated by its title, is a story of Southern life, love and hate. There are touches of pathos, plenty of genuine humor and human interest throughout. Stella Mayhew, as Aunt Lindy, is said to give an admirable impersonation of a colored "aunty," and introduces

the stage settings are said to be of a sumptuous character. Although distinctly farcical, its lines and treatment are above the average offering so classified. Judging by report, "Mr. Smooth" is indisputably a clever effort. The story, which is on the familiar lines of a mistaken identity, is well constructed, and there is no lack of ingenuity in the plot.
Of course, Mr. Collier had himself in view when he wrote "Mr. Smooth," and the natural inference is that he has constructed a comedy with a character in the title role which suits him. In addition to the comedy element, there are adroit little sentimental scenes scattered throughout the piece.

Mr. Collier has many warm admirers in this city, and his assisting company on his present visit is said to be superior to any with which he has previously been surrounded.

"WHAT HAPPENED TO JONES."
Harry Corson Clarke at the Marquam This Week.
Harry Corson Clarke, the original young comedian, will reappear in Portland, at the Marquam Grand Theater, Friday and Saturday nights and Saturday matinee, April 20 and 21, in the farce-comedy, "What Happened to Jones." Mr. Clarke has won a reputation for striking originality during his stage career, and is a favorite with Portland theatergoers. His humor may be characterized as of the dry, droll, crackling sort, with hints of impatience that serve to amuse his auditors; he has considerable versatility as well.

"What Happened to Jones" is one of the liveliest farce-comedies of the day, and is usually well handled by Mr. Clarke and his company of players. The organization this season is said to be up to the usual standard. A newly acquired member is Miss Georgia Cooper, lately of the Metropolitan stock, and who has a way of singing herself into the favor of her audiences, and is most at home in sourette parts.

BARLOW MINSTRELS NEXT WEEK.
To Follow "On the Suwannee River" at Cordray's Theater.
The Barlow Minstrels, one of the largest and best of the minstrel troupes of the country, will open a week's engagement, with a Saturday matinee, at Cordray's Theater, Sunday, April 22, following "On the Suwannee River" Company. The organization consists of about 40 people, carries two bands of music, and boasts of its street parade and specialties. Manager Harry Ward promises in the first part one of the most beautiful settings yet seen in Portland.

Although Mr. Ward is a young man still in his 30s, he has proven a brilliant minstrel in the burnt-ore profession. Besides holding his own with top-liners, he is a very enterprising manager. With his partners, who are also minstrel performers of reputation, he has made the Barlow Minstrels one of the most novel attractions of his class. His is a white minstrel show.

Coming to Metropolitan.
Mark Hamburg, the celebrated pianist; Alexandre Petschnikoff, the violinist, and Alce Lachaune, accompanist for the latter, and himself a pianist of no mean rank, will appear at the Metropolitan Theater Monday, the 30th inst. Readers of The Oregonian are familiar

MARQUAM GRAND

Calvin Heilig, Mgr.

MONDAY, TUESDAY AND WEDNESDAY, APRIL 16, 17 AND 18

SPECIAL MATINEE WEDNESDAY

MESSRS. SMITH & RICE PRESENT THE COMEDIAN

WILLIE COLLIER

A Great Cast and Elaborate Production
The comedy hit of the season as presented in New York and Chicago. Better than "The Man From Mexico."
"MR. SMOOTH"

SEATS NOW SELLING

PRICES—Lower Floor (except last three rows), \$1.50; last three rows, \$1.00; Balcony, first three rows, \$1.00; second three rows, 75c; last six rows, 50c; Gallery, 25c. Wednesday Matinee Prices—25c, 50c, 75c and \$1.00. Children to all parts of the house, 50c.



Willie Collier as "Mr. Smooth."

Two Nights and Saturday Matinee—FRIDAY AND SATURDAY, April 20 and 21

Last Times in Portland of the Favorite Comedian

HARRY CORSON CLARKE

Presenting Broadhurst's Hilarious Sufficiency

"WHAT HAPPENED TO JONES"

One Big Laugh From Start to Finish
An 18-Karat Comedy Without a Flaw

PRICES—Lower Floor (except last three rows), \$1.00; last three rows, 75c. Balcony, first six rows, 75c; last six rows, 50c. Gallery, 25c. Matinee Prices, 25c, 50c, 75c. Sale of seats will begin Wednesday, April 18.

Popular With the People.

CORDRAY'S THEATER

JOHN F. CORDRAY, Manager

Easter Greeting...

As Fresh and Fragrant as the Beautiful Magnolia

Scenes From Sunny Southland

ONE WEEK
Commencing Tonight

Sunday Evening

APRIL 15

MATINEE SATURDAY

The Beautiful Southern Comedy...

DRAMA OF RARE EXCELLENCE

On the

SUWANNEE RIVER

Full of Heart Interest

Great Cast of Clever People, Including America's Greatest Comedienne

MISS STELLA MAYHEW as "Aunt Lindy"

REGULAR PRICES
Orchestra and Dress Circle 50c
Balcony Loges 50c
Gallery 25c
Loge and Box Seats 50c and \$1.00

Next Attraction:

Barlow Bros.' Big City Minstrels

Y. M. C. A. HALL Two Nights Commencing Tuesday APRIL 17

Edison's Marvelous Reproduction of the World Famous...

...Passion Play...

As presented in Ober Ammergau every ten years.

PRICES.....25c AND 50c

haps in the world. She is not yet sweet 16, and yet she is old in stage lore, dramatic knowledge and professional experience. On her first visit to Victoria she was Dox, Maude Adams' great part in the Stockwell production of "A Mid-night Bell," and now she has been with in popularity daily with her associates and with the public.
"Although but 15 years of age, Miss Landers has 67 speaking parts, and does credit to them all. She was born in Portland, Or., and while a Californian by adoption still has a warm place in her

English heart for the northern corner of the Coast."
Speaking of her performance in "The Sporting Duchess," the Colored says: "Miss Landers was as delightfully fresh and pretty in the fugue's part, as so delicately young and lovable a mortal maid should be; the others of the women folk but approached the borderland of average merit."
The man behind the gun's all right. But when Tim after him. Give me that creature out of sight. The girl behind the kim. —Edna



MISS STELLA MAYHEW, IN "ON THE SUWANNEE RIVER."



Alexandre Petschnikoff.

of them. This, she said, is a great disappointment to her, as she is very religious.

PLEASES THE AUSTRALIANS.
Nance O'Neil Makes a "Ten-Strike" at Sydney.

The Sydney Morning Herald, speaking of the antipodean debut of Miss Nance O'Neil and her company, in "Magda," at the Theater Royal, in the Australian city, says that the American actress "is going to win all hearts" during her stay in Sydney, and that "the dramatic interest of Sudermann's play owed much to the fresh-

ness and vigor of this young artist, whose sympathetic voice is singularly full of music and changeable expression. The felicitous conjunction of the first performance of a comedy-drama of European reputation with the debut of several artists of distinction from the United States contributed to the success of a brilliant and memorable first night on Saturday. The immediate effect of the production was to antedate the Winter season which, properly speaking, begins at Easter, by three weeks. Society was well represented in the crowded house, and the reception not only of the new piece, but also of the new company was in the highest degree enthusiastic.

SUPS WITH PADEREWSKI.
Portlander Entertained by the Pianist and His Wife.
Mr. and Mrs. Paderewski entertained Mr. Edward J. Finck, of this city, and his son, Waldemar, at supper on the evening of April 11. Mr. Gortitz, the artist's manager, was the only other person present. The private car Rita, in which the pianist lives, practices and travels, is a marvel of comfort and snugness. Paderewski has lately traveled from New York down into Mexico and up to Portland in it, and he intends to be back in New York in six weeks, when he sails for Europe. Mrs. Paderewski's home is in the car at present, but when at home she is the mistress of a castle on the shores of Lake Geneva.

DEATH OF WESLEY JUKES, CONFIDENTIAL ADVISER OF BARZAM.
Well-nigh forgotten by a once admiring public, there died in Chicago two weeks ago one of the most wonderful geniuses the world ever produced. He was Wesley Jukes, business associate of P. T. Barzam, W. C. Coup, John Robinson and other show monarchs. He was the originator of the calliope, the automatic chess player, the famed Gideon's Band; he built the mysterious Cardiff giant, the Melchior organ and a score of musical and other automata.
For the last few years Mr. Jukes had been a glassblower in a Clark-street (Chicago) museum. J. L. Hutchinson, of the famous Barzam, Bailey & Hutchinson show, once said this of Mr. Jukes: "He is the most wonderful man I ever knew. He can make anything, and he can play on anything. He organized the first group Barzam road show, and much of its subsequent success was due to the fact that he was Barzam's intimate friend and confidential adviser."—San Francisco Dramatic Review.

PLEASES NORTHERN PUBLIC.
Frawley's Young Ingenue, Pearl Landers, Makes a Hit.
Pearl Landers, the clever young ingenue of the Frawley company, is winning many enclomiums from the Northern press during the tour being made by the organization of Washington and British Columbia. The Victoria "Daily Colonist" said of her recently:
"To Miss Lillian Pearl Landers, who is now here with Manager T. Daniel Frawley's company, that astute gentleman introduces the youngest ingenue who has ever trod the boards in America, or per-



SCENES FROM "WHAT HAPPENED TO JONES."