

THE MARQUAM

Popular With the People.

CORDRAY'S HEATER

JOHN F. CORDRAY, Manager

ONE WEEK, COMMENCING TONIGHT, SUNDAY, MAY 6

MATINEE SATURDAY

OPENING WEEK OF THE L. R. STOCKWELL CO.
IN A GRAND REVIVAL OF

UNCLE TOM'S CABIN

L. R. STOCKWELL AS LAWYER MARKS

SUPPORTED BY A SUPERB COMPANY

NEW AND ELABORATE SCENERY

JUBILEE SINGERS, QUARTETTES, ETC.

USUAL POPULAR PRICES

A MAMMOTH SPECTACULAR PRODUCTION

ONE HUNDRED PEOPLE ON THE STAGE

MARQUAM GRAND

CALVIN HEILIG
Manager.

Two Nights Only, Thursday and Friday, May 10-11

E. D. STAIR PRESENTS
THOSE RELIABLE COMEDIANSWARD
AND
VOKES

IN THEIR NEW MUSICAL FARCE REVIEW

"THE FLOOR WALKERS"

40 People LUCY DALY, Margaret Daly Vokes, The Chicago Ladies' Quartette, Hattie Bernard, Will West, Geo. Sidney, John W. Early, and Two Dotted Pretty Girls

The largest, the best dressed and most superbly staged production of musical farce in history of theatricals.

PRICES—
Lower floor, except last 2 rows, \$1.00
Last 2 rows .75
Balcony, first 6 rows .50
Balcony, last 6 rows .25
SALE OF SEATS BEGINS TUESDAY, MAY 8.

Love's Labor Lost.
He sent a lovely valentine
To a widow fair of face;
"Oh, keep this token," earnestly
His loving pen did trace
She did: 'twas marked "Exhibit A"
In a breach-of-promise case.
—Philadelphia Inquirer.

WITH ENTIRE FRANKNESS

Christianity Made Into Melodrama
at Marquam—Fine Scenic Effects
—Moonshiners at Cordray's.

Christianity made over into melodrama for the merry jingle of dollars that it brings to the box office—shorn of all softening facts, that is what "Uncle Tom's Cabin" is in its dramatized form. The play affords an interesting study of our Yankee genius for adaptability; for who but an American could combine Christianity and melodrama in a way not to offend the taste of other fastidious and reverent-minded Americans? Swenson and Landis have accomplished this feat with success, as all who witnessed the production that has held the boards at the Marquam this past week will concede. Good taste is so rare that it is refreshing to acknowledge its presence on this occasion; for there were manifest temptations to violate the canons of good taste. There was the opportunity for making vivid contrast by a too realistic portrayal of the voluptuousness of Nero's court as a foil to Christian purity. But the playwrights did not fall into this error. The brilliant banquet scene in Nero's palace was entirely omitted, and at other points in the play, much delicacy and good judgment have been shown in suppressing details.

Nor, on the other hand, was there a tendency to throw too much calcium light upon theatrical postings of the Christian martyrs. Exaggeration and sensationalism have been avoided. Religion is not dragged by the ears into the foreground in order to win the patronage of certain devout church-goers, as is reported to be the case in the version made by Stanish New York. There are several dramatizations of Sienkiewicz's novel, but the only one authorized by author, translator and publisher is the one made by Jeannette Gilder, the well-known associate editor of "The Critic."

Its Strong Points.

From a purely dramatic standpoint the situations have been carefully selected and cleverly handled in the version presented at the Marquam. One climax follows another with great rapidity, the main thread of interest of course being the love of Victoria and Logan. The strength of the play lies in its opportunity for splendid scenic effects, and Mr. Riggs, in his production, has availed himself of this to the full. It is a brilliant pageant of beautiful Greek slave-women with filleted heads and long, flowing robes of sea-green, rose color, of the softly glowing opal tints, ebony-skinned Egyptians, helmeted Roman soldiers in crimson and gold; strong-limbed petricians in togas, or palm-embroidered tunics; noble matrons with gold-sprinkled hair—all these seemed to come from yellow Numidian marble, vine-entwined and classic colonnades shaded by the interlacing branches of myrtle and cypress; the murky gloom of the Mamertine Prison, with its huddled groups of doomed Christians in their gray-hooded gowns; the ramparts of the Coliseum with a sea of faces for background.

The burning of Rome, with its leaping flames mounting higher and higher above the falling walls, was the most ambitious effort in the way of scenic display.

The Actors.

Beyond the ability to pose effectively, there is not much opportunity for acting in a play that depends so largely for its success upon spectacular effects and thrilling situations. The company was strong enough to meet the demands acceptably. Lewis Sutherland made an excellent Petronius, frank, luxury-loving, who had reduced profligate to a mummy, yet good-hearted intriguer, who adroit in his finesse with Nero for the achievement of his aims. And C. H. Robertson was competent as the handsome-bodied, impetuous young hero, Vitellius. Elizabeth Stewart, as the beautiful, well-nigh martyred heroine, won many friends by her simplicity and nobility of bearing. In make-up, at least, V. L. Love, the Nero, was a difficult role, for it was not easy to represent the vain, repulsive, monkey-faced under the Olympian brow; Rose Stillman's Poppaea was rather too weak and unimpressive in presence to comport with one's idea of a Roman empress and spoiled beauty.

"Knobs o' Tennessee."

There are two things above all others that the public likes: To be surprised, and to be given an opportunity to applaud the triumph of goodness. Both of these attractive features are introduced into "Knobs o' Tennessee," which is full of startling climaxes and worthy sentiment, and is fully as harmless as the other blood-curdling, pistol-shooting melodramas that Americans love.

Of all the characters, the three that are most likely to remain in the memory are the uncouth but fond-hearted old mother, who loves like a lioness, yet courts death for her son, rather than destroy the brave young moonshiner, who is always appearing around the corner with his six-shooter at critical moments, and the grotesque cloddishness of the Scandinavian servant, which was kept from being funny by exaggeration. Alice Marble plays the role of the mother without art, but with a certain rude touch of nature that becomes real dramatic passion over the dead body of her son; Robert Germaine is fully equal to the part of the young moonshiner; and J. A. Simon does excellently in the small part of the simple-minded old Tennessee father.

It would be manifestly absurd to look for the tender charm of Miss Murrelle's

Tennessee mountains in a melodrama; but those theatergoers who were willing to accept noise in place of poetry found the play highly satisfactory.

MERIWETHER.

"UNCLE TOM'S CABIN."

Stockwell Will Begin His Cordray Season Tonight.

At the present day, when the theatergoers of the country are surfeited with a diet of farce-comedy and plays that depend for their popularity on risqué situations and the suggestiveness of their lines, it is refreshing to be able to announce a production of the clean, wholesome sort, even if it be something with which the public is thoroughly familiar, like "Uncle

Tom's Cabin," as Eliza; Laurence Griffith, as Harris and Legree (Mr. Griffith was for two seasons with Richard Mansfield); Miss Alice Lommon (late of Charles Frohman's forces), as Ophelia; Charles King (known here for his excellent work in the Metropolitan stock company), as Uncle Tom; H. G. Lonsdale (late of E. S. Willard's company), as St. Clair, and other competent players.

A colored quartet has been engaged for the production, special scenery has been painted, many vocal numbers will be introduced, and, in every other detail, care has been exercised to make the revival a notable success and a fitting opening to the three weeks' Stockwell season at the popular Washington-street house. "The Magistrate," one of Piner's finest comedies, will be given the second

public for the past 16 years in Lyceum Bureau work; and John W. Early, a baritone singer well known in minstrelsy, George Sidney is a comedian who, in the opinion of some critics, ranks next to David Warfield in "Hebrewisms." There will be a new edition of Ward and Vokes' "Percy and Harold" specialty. The chorus is said to be carefully selected. The entertainment is in two parts, the first representing a charity bazaar under the patronage of Mrs. Waldorf Astoria, for the purpose of raising funds with which to build a home for destitute millineries. The second part shows a "ladies' night" reception at the "Millionaires' Club," and here the costumes are a feature. The sale of seats will begin Tuesday morning.

SHOE ON OTHER FOOT.

Manager Ward, of Barlow Minstrels, Originates His Jokes.

CENTRALIA, Wash., May 3.—To "Meriwether," Sunday Oregonian: I ask, in justice, to myself and my brother comedians, that you place yourself right in the matter of your statement, in your criticism of West's minstrels, in the issue of Sunday last, that, if the West minstrels had had their jokes copyrighted, etc., they would not have been "spouted" by the Barlow minstrel ahead of them. If I had had my feeble attempts copyrighted, several of the West comedians would have told different jokes, etc. Carroll Johnson, who uses the new of the jokes in question, is not, nor does not claim to be, an original comedian. I am pleased that Mr. West's people are compelled to appropriate our originalities. Fair play is all I want, and to give the public the impression that we are pirates, when the shoe fits the other foot, is not characteristic of you. I thank you for the complimentary article which you gave my company in the same issue. Best regards, HARRY WARD, Manager.

DRAMATIC ORIGINALITY.

Not Always Possessed by the Modern Writers of Plays.

ASTORIA, May 2.—(To the Editor).—To be original is the aim of artists, authors, dramatists and all who live by the arts, and especially is this true of the dramatist. He of them all finds it the hardest to attain originality. The artist has countless objects, both real and imaginary, to draw from. Zangwill was right, when he said: "There are as many views from Richmond Hill as there are artists. If two views are alike, one is a plagiarist. Nature will never be exhausted, for every man sees her differently." The author has no limit as to subjects, but the dramatist must confine himself to certain narrow rules. Love and hate are the basic foundations on which his play is built. He may depict the humorous or pathetic side of either, but name what play you will—farce, comedy, melodrama, tragedy—you will find these elements constituting the very backbone, as it were, of the piece.

In his endeavor to be original, the dramatist may be partially successful. The introduction of some startling mechanical effect may take it a little out of the ordinary run of plays. His dialogue may be original in the sense that it is his own, but the play, as a whole, is almost sure to contain the same general run of action in speech and plot, and the same old stereotyped characters will be introduced, perchance old models in new clothes, but there you will find them. Is our friend, the dramatist to blame

originally in making row clothes out of old—that is, in taking the old, threadbare subjects and remodeling and polishing them to suit our tastes.

If the dramatist is clever at adaptation he is fortunate. The current novel, no sooner becomes popular than some enterprising manager secures the right to produce it as a play. Few novelists are blessed with the happy faculty of being good dramatists, and it takes some other hand than their own to make the transfer from the book to the stage. In this work it is not essential that the adapter be of an original mind. Plot and characters are at hand. His work is to condense the story and put it into a dramatic performance of not more than two or three hours' duration, counting curtain waits and all things that go to lengthen out an evening's entertainment.

The play must not only be a greatly condensed version of the story! It must bear as much likeness and follow as closely the original tale as possible. This is no small undertaking and takes more than a small brain to accomplish it.

S. TERRY M'KEAN, JR.

GRATEFUL ADELAIDE NELSON.

Tribute to Talented Actress Who Once Charmed Theater-Goers.

A correspondent of the Dramatic Mirror writes concerning Adelaide Nelson, the best Juliet who ever trod the boards, and under recent date, as follows:

"The late Adelaide Nelson was fortunate in having had a friend distinguished and disinterested—an officer of high rank in Her Majesty's service, who stood by her during the earlier years of her career and witnessed with unbounded satisfaction the success of her later period. She appreciated his kindness and bestowed upon him all the gratitude she had to give.

"Upon one occasion, in introducing him to an intimate, she took him by the hand and said, 'This is the only true friend I have ever had. He took me from poverty and utter wretchedness, and to him I am indebted for what I am now or whatever I may be in the future. To his great kindness of heart I owe all, and I can never repay him for his goodness and for what he has done for me. God bless and protect him forever.' With her eyes filled with tears and her heart throbbing with emotion, she fell into his arms. A few years after, when her will was read, it was found that all of her savings, amounting to about \$20,000, were left to her kind benefactor.

"This charming woman, who by her grace of manner, beauty of person and delicate pathos had for a fifth of a century fascinated the most critical audiences of the English-speaking countries, was in nature's most choice mold—a fact she never realized; and from that unnatural and exceptional shortcoming came her power to fascinate.

"An admirer writing about her after her untimely taking off closed with these words: 'She was sensitive, refined, emotional and loving, and in the characteristic expression of her great gratitude proved the quality of her exceptional womanhood.'

NEW DRAMATIC LIGHT.

Strindberg, the Swedish Playwright, Scores a Great Success.

August Strindberg, says the Chicago Times-Herald, is the new dramatic light of Sweden. He has come to fame and honors in almost a single night. The dramatic and literary critic of the Continent say that his "Brott och Brot" ("Crime

weakened him in other particulars. The Stockholm press said of the first performance of "Brott och Brot":

"We bow in admiration, even we, who with every acknowledgment of general details, have never participated in the jubilation of his historical dramas. He surprises and affords us pleasure with a brilliant drama, in an ethical sense as powerfully affecting as it is above criticism. Sympathetic, but at the same time sharply logical, witty, brilliant repartees of imposing grandeur and without a single 'satire' of which Strindberg is a past master, and with which he often destroyed the powerful impressions he so skillfully understood to awaken.

"It is a conscience-stricken Inferno that, in its frightful anguish, partly recalls Zola's 'Therese Raquin,' but with rays of hope and an understanding of the good that competes with the evil in the human breast, with suggestions of mercy, with affecting allusions to the Almighty Father above, and the ultimate resort in times of trouble. And this the great agonist has done. Well, it is the prerogative of men of genius to surpass, and this is the first surprise of the kind coming from Strindberg. Such was not expected from him in this hour.

"The drama was superbly staged and artistically presented. It was a crowning triumph for Swedish drama, and a proud evening for the Royal Dramatic Theater. King Oscar repeatedly started the enthusiastic applause."

All literary Sweden is now discussing the play and its powerful pictures, and on the Continent great influences are at work to have it repeated in all the dramatic centers. The production is different entirely from anything that Strindberg has ever done, and this causes all the more wonder.

DRAMATIC CRITICISM.

Assertion That Public Prefers Persuasion to Seriousness.

Referring to the complaint that there is no more serious or sincere criticism of plays or players, the New York Herald recently put in a claim that actors would confess that "the best hints they had ever received had come from the press." Not many hints from the press nowadays are worth anything to actors, and very few actors are sincere when they say that they respect and appreciate honest criticism.

In the first place, the critic of the sensational daily newspaper begins with the presumption that it is not as much that he says as how he says it that interests the public. In other words, the primary object is to be considered a clever writer rather than a just and discriminating critic. Unfortunately, the public at the present time prefers light and airy perfumage, humorous sarcasm and rhetorical "joshing" to the serious consideration of anything. A comical paraphrase on the grand "Passion Play" of the Alpine peasantry would suit the average newspaper better than a graphic description of its pious solemnity.

From the ambitious young journalist who holds his insecure position by virtue of his talent for humorous badinage and caustic pleasantry, the player could not expect a serious opinion of his work, were it even worth the winning. And, per contra, were the critic qualified to give it, he would yet refuse to relinquish his place in the center of the stage in order to glorify the actor. While the man who sits in judgment on the play is himself playing a part, he cannot permit the limelight to fall so strongly on either author or actor as to cast himself into the deep shadow.—San Francisco Music and Drama.

PENALTY OF GREATNESS.

How Would You Like to Be the Milkman?

The Omaha News publishes a good story on Charles W. Terrier, for three seasons stage manager for Harry Carson Clarke. This eccentric comedian is a dyspeptic, says the San Francisco Music and Drama, and the fact that he lives on a milk diet has been widely advertised. Mr. Terrier was Clarke's understudy, and in many of

these one-night stands played Clarke's role.

In one of these stands Terrier registered as Harry Carson Clarke, according to the star's instructions. The landlady rushed up to Terrier and said: "Mr. Clarke, I have made preparations for your coming, and have secured some real Jersey milk, which you can have three times a day." Poor Terrier, who had never had a tinge of dyspepsia, had to take boiled milk for breakfast, and bread and milk for dinner; then he balked.

Taking one of the members of the company into his confidence, he said: "See here, I can't play Jones on an empty stomach, if Clarke can. Take this dollar and round me up a porterhouse with some trimmings, and smuggle it up to my room." He got the steak and played Jones to a finish that night.

GLEANINGS FROM THE WINGS.

Matters of Interest to Playgoers and Actor Folk.

Frank Daniels will close his present season on May 13, and begin his next season on August 23, at Manhattan Beach, New York, whence he will bring his company to the Pacific Coast, playing all the large cities between the two oceans.

Fanny Rice is now engaged in winning popularity and rheokels "My Milliner's Bill," "The Circus Rider" and "A Double Lesson," three of the late Rodina Vokes' most successful plays. They are presented as a triple bill.

Tim Murphy has a little niece of whom he is very fond. One day he said to him: "Uncle Tim, if I should die would I go to heaven?" "Why, yes, darling, of course you would," replied Mr. Murphy. "And if you should die, would you go to heaven, too?" asked the little girl. "I hope so, dear," replied the comedian. To this the youngster said: "I hope so, too; because I would be very awkward for me to be known as the little girl whose uncle was in hell."

It is not generally known that one time in his career upon the stage, Miss Blanche Walsh cut quite an imposing and fascinating figure in tight. The play was a one-act fantasy, entitled "Romeo's First Love," and was given at the Grand Opera House in New York, in 1885. Miss Walsh played the part of Romeo.

Releasing Not Frohman's Forte.

At one time when the late George Drew Barrymore was playing in San Francisco, a fabulous sum was offered her by a local theater for her services for a few weeks. The offer was exceedingly tempting, but her contract with Charles Frohman stood in the way. However, on the nothing-venture-noting-won theory, she telegraphed a detailed statement of the offer she had received to Frohman in New York; explained how anxious she was to accept it, and wound up with the plea, "Will you release me?" In due course of time she received the following telegram in answer:

Mrs. George Drew Barrymore, Palace Hotel, San Francisco.
No!
Albeit disappointed, Mrs. Barrymore at once sent this characteristic reply: Charles Frohman, New York City.
Oh!

GEORGE DREW BARRYMORE.

"Life of the Wake." Tim Murphy's Irish servant girl one day asked leave to attend the "wake" of a favorite cousin. The desired permission was granted and North graced the melancholy feast, clad in her Sunday best. A few weeks later she announced to Mr. Murphy that she must leave him within a month.

"Are you dissatisfied with your work or your wages, North?" asked the actor, taken by surprise and sorry to lose a faithful servant. "Oh, no, sir," said North, quickly, "but I'm going to be married to my cousin's widower."

"Isn't it rather sudden, North?" asked Mr. Murphy. "It's sudden to me, sir," said North, twisting the corners of her apron, "but I can't to him. He says I was the life of the wake, sir, and he marked me whilst was mourning!"



MR. L. R. STOCKWELL, COMEDIAN.

Tom's Cabin," which Mr. L. R. Stockwell, one of the best comedians on the American boards, will revive at Cordray's Theater this week. The dramatization of Harriet Beecher Stowe's famous novel may not pretend to the highest excellence of dramatic construction, yet it is a play with pure, honest motives, and possesses a human interest that has never failed to draw good audiences, whenever and wherever it has been presented by a capable company of players, during over a third of a century past. With the exceptions of "Ten Nights in a Barroom," and "East Lynne," it is probably the most certain drawing card, outside the boomed ephemeral dramatic successes of the day—and they only for the day—that is known to our stage. This is so generally recognized by theatrical people that there are at least 20 or 25 minor dramatic organizations presenting the play throughout the United States at the present time. The managers of these enterprises know what they are doing, and are, for the most part, reaping substantial rewards; the few exceptions are those men who are at the head of companies that are not deserving of success.

Among the players to achieve distinction in "Uncle Tom's Cabin," and who are eminent in other fields of dramatic endeavor as well, is Mr. Stockwell, whose assumption of the role of Marks, the lawyer, in the earlier productions of the piece, and later, at various periods in his professional career, has stood for a very high standard of excellence, not only with audiences, but with his brethren of the buskin, who generally acknowledge the difficulty of equalling his performance. His present reappearance in the part, backed by a strong company of his own selection, is therefore to be regarded as an event of considerable theatrical interest and importance, and local play-goers will doubtless so look upon it.

Mrs. Stowe declared, on one occasion, after witnessing for the first time the presentation of her dramatized novel, by a company of which Mr. Stockwell was the leading member, at the old Academy of Music, in Brooklyn, N. Y., that Stockwell's Lawyer Marks was her exact conception of the character; and she was so well pleased therewith that she bestowed pleasant words of praise upon the actor, and it was then that she gave him a letter of introduction to the original of Uncle Tom, the delineation of whose simple, untutored life, as a slave on a Southern plantation, brought fame to the author and made the creature of her imagination known to millions of readers. This letter, as was told in last week's issue of The Sunday Oregonian, was subsequently presented by Mr. Stockwell to the one to whom it was addressed, with the result that its recipient, then living in Canada, witnessed a performance of "Uncle Tom's Cabin," with the comedian in the part he had made so well known, and that he experienced much satisfaction at having been given the opportunity to see the scenes of his slave days reproduced on the stage.

In the present revival of "Uncle Tom's Cabin," at Cordray's, Mr. Stockwell will be supported by Miss Nevada Heffron, as Fanny, Miss Mary Scott (late of the



"MAP" WARD, HARRY VOKES, LUCY DALY AND MARGARET DALY VOKES, IN "THE FLOOR-WALKERS."

bring a strong company with them, and a lot of vaudeville people, among whom are Lucy Daly, whose interpolations will be a leading feature of the farce; Margaret Daly Vokes, Hattie Bernard, Will West and George Sidney, who will give travesties on reigning dramatic productions; the Chicago Ladies' Quartet, an organization which has been before the

for this? I think not. Webster says: "Anything original is that which precedes all others of its class." We must bear in mind that plays have been written and presented for hundreds of years, and that consequently the field of the dramatist is almost a barren one in so far as anything new is concerned. The writer of plays must prove to us his ability and

and Crime" is the chef-d'oeuvre of the century. The work was given its first presentation February 28 at the Royal Dramatic Theater, Stockholm. It is now being translated for presentation at the Court Theater, in Berlin, and by the Sarah Bernhardt Company, in Paris. Strindberg is a past master in the use of satire, and this power has too often in the past