



ing. The leading critics are unanimous in their praise of the American actress, whom they compare favorably with the greatest foreign artists. The immense audience at the Garrick on her opening night room was the favorite expression, and about for David Belasco, who hates nothing so heartily as to do as he does himself.

CORDRAY'S THEATER JOHN F. CORDRAY, Manager LAST WEEK—Beginning Tonight, May 13—LAST WEEK MATINEE SATURDAY THE L. R. STOCKWELL CO. IN The Magistrate PINERO'S BEST DRAMATIC EFFORT. A Superior Comedy Presented With Tremendous Success Elaborately Staged and Beautifully Costumed FRIDAY NIGHT, MAY 18, OREGON NATIVE SONS' NIGHT USUAL PRICES

When the Circus Comes. They're coming to the depot—five vans are in the street. And I hear the dirty clatter of a thousand heavy feet...

cause of some merriment on the part of the audience, particularly the cotton-picking scene. MERIWETHER.

lacked were the heartless money lender and the irresponsible mortgagee. Still, if one goes deep enough, he finds something more than noise to the piece. The theme is a pretty one, and although the principal characters are "moonshiners"—outlaws, in a sense—the dramatist has pictured their love of home and dear ones in a way that appeals to the heart.

SPRING IN NEW YORK. "The Matinee Girl" Finds Life Well Worth Living. The Matinee Girl in the issue of the Dramatic Mirror of April 28: Spring comes to us here in New York all at once. We go about turning on the steam heat and calling down maledictions on the janitor today, and tomorrow we are bustling around to get away before the winter winds strike.

SALEM'S MUSIC FESTIVAL MARKED SUCCESS CROWNS WORK OF VALLEY CHORAL UNION. Commendable Rendition of the Great Oratorios, "St. Paul" and "The Creation," Last Week.

Work of the Soloists. The work done by the soloists is said to have been excellent, and to insure them a hearty welcome on any future occasion when they may appear before a Salem audience. Mrs. Riche, Bloch Bauer, of Portland, is reported to have fulfilled the expectations of the audience as a dramatic soprano. Her rich, full, flexible voice, possessing great sympathy and power, surpassed the anticipations of the most critical and her efforts received an ovation.

Will Give Up the Ghost. "Rumor," says the New York Press, in a recent issue, "declares that the Gilder 'Quo Vadis' gives up the ghost this week. The fight was bitter, but the result was expected. Associated with her, Jeanette Gilder had Alice Kaiser and Beulah Marbury, lovely ladies both, and intelligent. 'Literary people,' as John Stetson called them, rallied to her support. Placards were put on the dead walls, announcing that the Herald Square play was the only play worth talking about and warning the public against the villain Stetson.

WITH ENTIRE FRANKNESS "The Floorwalkers" Racy Vaudeville Masquerading as Farce—"Uncle Tom's Cabin."

After a long season at the Boston Museum, Mr. Stockwell secured the comedy and farce presented at San Francisco and on the Pacific Coast, proving himself equally as successful as his predecessors in the part of Poskett—a role which allows him full play for his abilities as a comedian.

Not very long ago, only the papers in the larger cities had what is known as the dramatic critic on their staff; now it is a poor paper indeed that has not a regularly appointed critic, whose sole duty is to keep "tags" on all performers and write them up. This is not only so with the daily papers, but with the weekly and monthly magazines; even the church publications have opened their columns to the theater. It is in only the last edition of the Christian Herald that an article appears, descriptive of the play "Quo Vadis" and what is more interesting, the article, in every way, speaks in praise of the play.

We blessed New Yorkers, possessing New York don't half know how well off we are. It is only when we get away, stagnating in Philadelphia, getting glaced in Boston or "resting" at some winter resort, that the glory of this old town breaks upon the vision like a sunbeam coming through a cloud. Coming into the bay-well, that feeling of ownership that one feels as the harbor opens its beautiful arms to us is something to be glad of.

The second annual May Festival of the Willamette Valley Choral Union was very successfully conducted at Salem on Wednesday, Thursday and Friday evenings of last week. This festival, the result of four months' hard work on the part of the leading musicians of the Willamette Valley, has been one of the greatest undertakings of its kind in the history of Oregon, and as its promoters look back over the work that has been done, they are astonished at the confidence with which the task was assumed. From the standpoint of both artistic and financial success, the festival has surpassed all expectations.

On the morning of January 19, 1900, Richard Mansfield, woke up in New York, probably a trifling nervous because he was to appear in a new part that night, and certainly unknown so far as the public was concerned. The next morning he awoke to find himself famous. As Baron Cheriwall, in "A Parisian Romance," produced by A. M. Palmer, at the Union Square Theater, he had taken to himself the chief honors of the production, and had made a comparatively unimportant role the principal part in the play. The morning newspapers gave full columns to the review, and Mr. Mansfield's name was starred in the headlines, as it has been in other plays since.

Edna May's divorce suit has put on record, says the New York Sun, through the evidence of competent witnesses, a code of theatrical ethics which seems to be rather complicated. The evidence thus far has shown that there is a wide difference between the ethics to be observed when a theatrical company is playing a season's engagement in New York, and the code which prevails in almost any other town when the same company goes on the road.

A large part of mankind who frequent the foyers find it convenient occasionally to leave their sense of propriety at home in the care of their wives. It is a significant fact that the tumultuous applause that was accorded Ward and Vokes last week at the Marquand did not come from the men whose wives sat beside them. The faces of these were an uncomfortable, sheepish expression, that was strange in variance with the noisy, free-and-easy hilarity of their wifeless neighbors around them.

During Mr. Stockwell's first Coast tour with "The Magistrate," he had with him much well-known people in the cast. Maurice Barrymore, Henry E. Dike, Margaret Dray and Charles Richmond, who was Craven's leading man just prior to the famous manager's death. Less than two years ago Stockwell took his comedy tour to Honolulu, supported by Nance O'Neill and McKee Rankin, where its success was again repeated, and to this day holds the record for banner business of any one play ever produced there.

Another incident that can't but help encourage theater folk and silence those who are prone to criticize is that, at "The Players"—a New York club organized by the late Edwin Booth, and composed almost exclusively of actors—was given a dinner, some few weeks ago, at which the host was none other than Bishop Potter, of the Episcopal Diocese of New York; the Bishop is an honorary member of the club.

That's how you feel when you get back there were dazed, and you drink in great breaths of the old microby air until it makes you tingle. When you drift into a theater and you hear a few songs and a few jokes, and you get glimpses of Broadway florists' windows and fruit shops like gleams of the tropics, and you shake hands with yourself and exchange congratulations with yourself on being alive.

On the morning of January 19, 1900, Richard Mansfield, woke up in New York, probably a trifling nervous because he was to appear in a new part that night, and certainly unknown so far as the public was concerned. The next morning he awoke to find himself famous. As Baron Cheriwall, in "A Parisian Romance," produced by A. M. Palmer, at the Union Square Theater, he had taken to himself the chief honors of the production, and had made a comparatively unimportant role the principal part in the play. The morning newspapers gave full columns to the review, and Mr. Mansfield's name was starred in the headlines, as it has been in other plays since.

Edna May's divorce suit has put on record, says the New York Sun, through the evidence of competent witnesses, a code of theatrical ethics which seems to be rather complicated. The evidence thus far has shown that there is a wide difference between the ethics to be observed when a theatrical company is playing a season's engagement in New York, and the code which prevails in almost any other town when the same company goes on the road.

Edna May's divorce suit has put on record, says the New York Sun, through the evidence of competent witnesses, a code of theatrical ethics which seems to be rather complicated. The evidence thus far has shown that there is a wide difference between the ethics to be observed when a theatrical company is playing a season's engagement in New York, and the code which prevails in almost any other town when the same company goes on the road.

FROM PRESS TO THEATER. Successful Managers Who Graduated From Journalism.

Marc Klaw, of Klaw and Erlanger, who helped to organize the theatrical trust, was once a reporter on a Louisville paper—and not very long ago, either. Daniel Frohman was at one time a contributor to the New York Tribune. A. H. Conby, Ben Saxon, and other assignments in Philadelphia before he became associated with Francis Wilson, and Charlie Strine, of operatic and dramatic managerial fame, was once a reporter on the Ledger, of the Quaker City.

George Broadwell was formerly dramatic critic on the Minneapolis Tribune, and Augustus Thomas was a reporter on the St. Louis Post-Dispatch when his little play, "Editha's Burglar," came out. B. Dillingham showed the bench in Chicago, and Frank L. Perley was a Washington (D. C.) reporter before he started in to boom theatricals.

George Broadwell was formerly dramatic critic on the Minneapolis Tribune, and Augustus Thomas was a reporter on the St. Louis Post-Dispatch when his little play, "Editha's Burglar," came out. B. Dillingham showed the bench in Chicago, and Frank L. Perley was a Washington (D. C.) reporter before he started in to boom theatricals.

George Broadwell was formerly dramatic critic on the Minneapolis Tribune, and Augustus Thomas was a reporter on the St. Louis Post-Dispatch when his little play, "Editha's Burglar," came out. B. Dillingham showed the bench in Chicago, and Frank L. Perley was a Washington (D. C.) reporter before he started in to boom theatricals.

George Broadwell was formerly dramatic critic on the Minneapolis Tribune, and Augustus Thomas was a reporter on the St. Louis Post-Dispatch when his little play, "Editha's Burglar," came out. B. Dillingham showed the bench in Chicago, and Frank L. Perley was a Washington (D. C.) reporter before he started in to boom theatricals.

George Broadwell was formerly dramatic critic on the Minneapolis Tribune, and Augustus Thomas was a reporter on the St. Louis Post-Dispatch when his little play, "Editha's Burglar," came out. B. Dillingham showed the bench in Chicago, and Frank L. Perley was a Washington (D. C.) reporter before he started in to boom theatricals.

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?

On the whole, would not Ward and Vokes' presentation of "The Floorwalkers" be more effective if Ward and Vokes were left out?