

THE DRAMA



The Ingenue. O Ingenue, with faint face. With sigh-like form and airy grace...

young fisherman, whole-souled and warm-hearted. In his boyhood days, Rose Fro-

land" and "The Prodigal Father," will be remembered. "Sapho" will be the bill for the entire week.

CORDRAY TOPS THE LIST

Shows a Record of Over 350 Consecutive Performances at His Popular Theater.

After what has been probably the most successful theatrical season ever known in Portland, Cordray's Theater is now "dark."

At the close of the recent production of "A Spring Chicken," since when there has been no performance at the theater, Manager Cordray counted up the attractions he had played, and found that they had given over 350 performances since the beginning of the regular season, last Fall.

Opening Production. Opening with Hoyt's popular play, "A Midnight Bell," which was presented by an excellent company, at the head of which was that clever comedian, Mr. L. R. Stockwell.

Shortly after this, "Yon Yonson" played to such a big business that the managers of the show were compelled to cancel other dates and extend the engagement here.

"Brown's in Town" was among the "hits" in farce-comedy; these drama was expounded by Clara Throppe and the Maggie Moore-Roberts company.

It was the dint of clever managerial enterprise that Mr. Cordray secured the Frawley Company, and his success in booking that organization was rewarded by a brilliant engagement.

The secret of Mr. Cordray's success at his Washington-street house during the past season is not far to seek. First of all, he is a theater manager to the very tips of his nervous fingers; he knows every in and out of the business, from 's to 's.

Following is a list of the attractions provided at Cordray's Theater during the theatrical season just closed: "A Midnight Bell," "The Girl From Chili," Nance O'Neil (three weeks), "Breath of Promise," "A Breezy Time," "Yon Yonson," "Magnograph," "The Electrician," Beach & Bowers' Minstrels, "Finnigan's Ball," "Brown's in Town," Moore-Roberts Company (two weeks), "Human Hearts," "A Hot Old Time," "Hottest Coon in Dixie," "Gay Coney Island," "Human Hearts," Bentz-Santley Company, Clara Throppe, Nance O'Neil (return engagement), Richards & Pringle's Minstrels, Moore-Roberts Company (return engagement), "Too Much Johnson," Frawley Company (three weeks), "Darkest Russia," Boston Lyric Opera Company (two weeks), "Have You Seen Smith?" "Swanee River," Barlow Minstrels, "Knocks a Tennessee," "Uncle Tom's Cabin," "The Magistrate," "In Paradise," "The Real Widow Brown," "Quo Vadis," Clement-Stockwell Company, Nashville Students and "A Spring Chicken."

FOR BENEFIT OF STREET FAIR. Acme Dramatic Club Will Produce "Treasures of the Sea," which is to be produced by the Acme Dramatic Club at Cordray's Theater on Wednesday, July 11, for the benefit of the Street Fair and Carnival Fund.

FOOTLIGHT SCINTILLATIONS.

Wit of the Paraphraser Directed at the Stage. After William Tell had shot the apple from the head of Tell, Jr., he was urged to do so on subsequent occasions for the pleasure of those who missed the first performance.

At the critical moment, when Rose avows her love for Manly and Squire Hammond threatens to disown her lottery ticket of Tom Manly's win \$15,000.

A short time previous Rose's father, who escaped from the death which Squire Hammond had meted out to him, had come to Harpwell, where he is known as "Uncle Dave."

By an artfully forged letter James Hammond causes Manly to believe that Rose has broken her engagement with him and is going to marry James, who procures a position for the young fisherman in Boston.

The humor of the piece is furnished by Ruth Manly's sweetheart, who is a stage-struck young man, and he and Ruth are caught in many laughable situations.

"Sapho," at the Metropolitan. Beginning Sunday next, July 10, the Australian Comedy Company will open a week's engagement at the Metropolitan Theater in "Sapho."

BEWARE, THE SUMMER GIRL!

De Wolf Hopper's Warning Against Her Blandishments. "The Summer Girl," writes De Wolf Hopper in the New York World.

"Oh, yes, I have met her. I have seen her caroling from crag to crag in the mountains, and it would make the chameleons daisy with envy.

"I don't have anything to drink today," he said, turning to the camel. "I am told you carry a supply for three or four days.

"Well, how comes on the school exhibition?" "Pretty fair. When I left the soldier of the legion was dying in Algeria, and they were fixin' for the burial of St. John Moore, though not a drum was heard-not even a funeral note; and I doubt if we'll hear anything further from it, as some one got up and declared that the curfew would not ring tonight."

"The actors speak so indistinctly." "Probably they prefer not to compromise the author of the play."—New York World.

MEMBERS OF THE ACME DRAMATIC CLUB, OF PORTLAND.



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in the continuous vaudeville, and it is too early to start a Wild West show."—Baltimore American.

"Yes, gentlemen," boasted the man with strong features, "up in Minnesota I held the boards an entire season."

"Oh, no—sawhand in a sawmill."—Buffalo News.

Actress (indignantly)—I'll tell you one thing—if you can't drive the mice out of this apartment, I'll move!

"My boy, I was a happy youth when first I met the Summer Girl. 'Twas on my uncle's farm. I was a country boy, and she a boarder from New York."

"I want you to understand that I don't waste my time talking—act."

"Don't you know that it is always more dangerous to act the fool than to talk like one?"—Chicago Times-Herald.

"These pictures," the archaeologist of the distant future is explaining, "represent the cawwalk of the ancients. The cawwalk consisted of a number of movements evidently designed to assist the digestion of the cake. Hence the name."

"Hi, there!" exclaimed Johnny's father, who was grinding the ax. "What are you trying to do?" "I'm trying to turn the grindstone in

NOT SO EASY, AFTER ALL

TYPICAL EXPERIENCE OF A STAGE-STRUCK DEMOISELLE. Getting on the Boards Rather a Different Undertaking Than She Fancied It to Be.

The fat proprietress looked at the young woman quite as indefinitely as she might have stared out of a window. The girl was attractive, but the woman at the desk paid no heed to her looks.

"I thought I'd like to play serious roles—Camille, Juliet and parts like those. My teacher always said I could do those best."

"Serious and emotional business. No experience," wrote the fat woman in a ledger on the desk in front of her.

"If you had a voice and was willing to go into a chorus," the woman went on, "why it would not be difficult to find something very soon. But you want parts right away, and that is quite a different matter. I might as well tell you now that the very best thing for you will be to get a small part in some road company."

A Cold Douche. "Or you may have to act several small parts in a play. The most they will pay you is \$5 a week. You'll have to pay your own living expenses out of that, of course. If you're very lucky, it may be possible to get a part in a play."

The girl glanced into the room adjoining the office of the woman who kept this theatrical exchange. She had never been in one before. It was the last step she had taken in her effort to get on the stage in New York.

"I didn't want to go out again with 'Hearts and Hands' for another season." "Well, I'm not going," the woman dressed in a cheap but neat dress, said to the girl with them for three years, and I want to do something new. They wanted me to stay with them particularly because they're going West this year through the winter.

"I've turned down several offers already because I want to stay in New York." "The boys' again," said the little blonde woman, "because they won't pay me my money. They're making everything cheaper for next year, but that doesn't go with me. I get my money, or I don't work. They're still after me, but I've told them my terms, and I went back for a cent less than they gave me last year."

Sized 'Em Up. The oldest woman, who had added but a few words to this discussion, heard what all the women had to say. She had been in the business long enough to understand what all this talk was worth.

The aspirant, who had dropped into a chair for the sake of enjoying the sensation of being a professional—which her presence in the room gave her—understood none of the undercurrents of the conversation, and accepted it all as gospel truth.

"It's difficult, you know, Miss X," she would say, "to find what you want. I placed it yesterday with the Playway girl's company, but they were all willing to do chorus work. May be something

FAMILIARITY BREEDS CONTEMPT.

How Cork is Obtained. The cork tree is an evergreen, about the size of our apple tree. The bark is stripped, in order to obtain the cork, which is soaked and then dried. The moment the bark is peeled off, the tree begins to grow another cork skin, and each new one is better than the last; so the older the better the cork. The trees are stripped about every eight years, and so strong does it make them that they often live to the age of 500 years.

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GLEANINGS FROM THE WINGS.

Matters of Interest to Play-Goers and Actor Folk. Edward Earle, "The American psychic," will shortly start from San Francisco on an extended tour, embracing the Pacific Coast, as well as the principal Eastern cities, under the direction of Mr. W. S. Ford, the well-known and popular Portland manager.

Henry Roberts has made another hit with the Frawley company in "Quo Vadis" in the elaborate production of "Quo Vadis" at the Burbank Theater, Los Angeles. The critics of the anglic city are very complimentary to Mr. Roberts.

Modjeska is at her ranch at El Toro, Cal., for the Summer. She makes a fairly well tour of 25 weeks, under the management of Wagenhals and Kemper, the coming season, opening at Cleveland, after the Presidential election, in a fine production of "King John."

It is reported from London that Mrs. Leslie Carter is the one distinct and unequivocal success in the theatrical field. The little American is the talk of the town, and she has, if possible, secured more spontaneous recognition in England than she did in America.

DRAMATIZED NOVELS. Many Will Be Exploited the Ensuing Theatrical Season. A notable feature of the coming season will be the number of famous novels to be exploited as plays.

Mary Manning opens her season as a star in Paul Leicester Ford's "Justice Medford." W. H. Crane will be seen in E. M. Westcott's "David Harum." Viola Allen will produce "In the Palace of the King," by F. Marion Crawford; Henry Miller is to put on Mary Johnston's "To Have and to Hold," "Caleb West," by F. Hopkinson Smith will be produced at the Manhattan Theater, New York, by Jacob Litt; Henry E. Dixey will produce Dr. S. W. Mitchell's "The Adventures of Francis" and "Wilton Lackaye" will be seen in his own dramatization of "Jean Valjean," from Victor Hugo's "Les Miserables"; Daniel Frohman's stock company will have "Red Potage," by Mary Cholmondeley; Marie Burroughs puts on "A Battle-Scarred Hero," Julia Marlowe's "When Knighthood Was in Flower," by Charles Major; Otis Skinner, Robert Louis Stevenson's "Prince Otto," which recently closed a splendid season in Chicago; Henry Jewett, in "The Great Invidia," by James Lane Allen; and Sol Smith Russell in a dramatization by Martha Morton of a well-known novel.

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MANAGER JOHN F. CORDRAY, OF CORDRAY'S THEATER.

Cochran, Percy Ward and Miss Madge Cochran. Portland people will recognize these as some of the former members of the Maggie Moore-Roberts Company that appeared here earlier in the season, in a six weeks' engagement at the Metropolitan, and who were subsequently at Cordray's for two weeks. Among the dramas produced by the original company while here, "The Silence of Dean Mal-

Tom Manly, the hero, is an honest