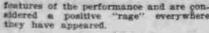
THE SUNDAY OREGONIAN, PORTLAND, NOVEMBER 15, 1903.

19



De Wolf Hopper as Mr. Pickwick. De Wolf Hopper and his company of

"Mr. Pickwick," a musical production of Charles Dickens' musterpiece, which cre-ated a sensation throughout the entire aven a sensation throughout the entire country inst senson and which enjoyed a successful run of three months at the Herald-Square Theater, New York. The entire company, including Digby Bell, Marion Field, Marguerite Clark, Laura Joyce Bell, Vivia Ogden, Florine Murray, Nelle Victoria, Felice Robinson, Frank Neille Victoria, Felice Robinson, Frank Belcher, J. K. Adams, George Chapman, Augustus Collet, Guy Bartlett, George Rolland, G. B. Williams and F. R. Wil-ling, Louis Payne and other well-known

Cordray's Theater, November 22, is Wal-ters Brothers' latest venture, and to say it is the best production by these wellknown managers is only putting it mildly. They have a production that not only is a nic revelation, but a dramatic wonder, as it is not like any other "tramp" show; it stands out more clearly and reaches the hearts. It was written with the view of pleasing all classes. Those who prefer quiet, pathetic incident will be pleased at the beautiful language and sentiment, and those who prefer to laugh,

to Cordray's Theater, when it comes there November 26 (Thanksgiving day), for one week. The show is always a good one, and one of the money-makers of every

Why are so many good actors had judges of the inherent merits of a play? The late Dion Bouckcault possessed the extraordinary distinction of being almost the only man of a century who could write good plays and personally star in them. He not alone produced out of his own consciousness such genuinely strong dra-max as the "Colleen Hawn," "Arrah-nu-Pogue" and the "Shaughraun," but he wrote them for his own starring purposes, and was suc cemful in this way almost up to the day of his death. It may be truly said that though in the course of a long and active life he produced many fallures, he never wrote a really duced many failures, he never wrote a really bad play. The number of his wrocesses is stu-pendeus, largely owing to the fact that he was the first English-writing dramatist to tap the Prench field of playwriting when it was in its most glorious days. But Boucioault shood alone. It is true that Pinero was an actor for some time, but he only became a noticeble playwright after he ceased to act, and he was never much more than a humble member of a theatrical company. Nat C. Goodwin is a comedian. Yet he still defends his Shylock, and even had some sneaking regard for "Rich-

greatest living American actress, was born in New Orleans, and there are many people in that city who retain a lively recollection of her in her childhood. The remarkable magnetiem

from the very start. You realize that the mag-netic quality which you have feit so potently across the footlights is not a mere stage effect. it is innate and ever present. It is the essen-tial expression of her temperament and phy-sique. It is, in its way, a part of the ineffable faseination of a woman who is intellectual, but does not care to be thought so. She is scarcely above-possibly even a fraction of an inch below-the medium height for a woman.

of Magdela. Her hair is a bright golden red with the gold predominant, and her eyes are large, liquid, violet-dark (she would say gray). Her conversational voice is a delightful sur-prise, it is so soft and musical, with eager ns and little rippling laughs as sponta-

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