DAPHNE POLLARD A BORN MIMIC

Lilliputian Is a High Spirited Youngster With a Quick Wit and the Manner of a Comic Opera Queen.

APHNE POLLARD is four feet and three inches of human magnetism. She is the genius of the Pollard Opera Company, the aggregation charming tots who sing and frolic in light opera to the delight of hundreds of thousands of people the world over.

Daphne is the most remarkable child I ever saw. Her light brown, wavy hair stands out in unruly confusion, framing her mobile face and intense eyes. Her perfect little form moves, as if by intinct, to the expression of every passing thought.

Her play of countenance is like an electrie shock.

you the lofty stare. Ask her to strike an attitude and re-

peat her line, "Did I come here to get married or to catch cold?"

Watch her while she tells you how the wins, Johnny and Freddle, of the company, caress and fondle and talk sweet-

You'll gain the experience of your life. She is young, only Il years old, 4 feet 3 inches in height, as I have said, yet the gamut of human knowledge seems to

brim full of high spirits, pugnacious if imposed upon, temperamental to a delard's sister), who has charge of the children, has not the slightest difficulty in persuading Daphne to obey her least The company has the flavor of a school

a fine, jolly school-for the children. They are having a lovely time, and they love above all things to act and see act-

That is their ambition, shared by nearly every one of them.

Taught to Abhor Lying.

And I should say that Mrs. Chester's mainstay of power in controlling them and gulding them aright is the utter abice of lying that she has planted

In all their youthful heads. If any one of them were known to tell a falschood the rest would send the culprit to Coventry.

They had just arrived from California other day when I called upon

Danbue.

She rung in Mrs. Chester on me, and paraded in also all the other 20 to 30 youngsters, her confreres, claums and

Dapine is a full-fledged prima donna, a comic opera star, one of the most smaxingly precocious young ones I ever came across; a tonic, a fusiliade of surword?" she burst out in Sim

to her earthquake experiences to Cali-

to when the great shock came, called oug. "Captain, is the ship My! but it's strong! It's rough, it' We all thought the ship was . "Can we be killed with this?" of us cried. Olive said, 'No, this is

to get up here.
"We cabled to Australia, but we could not get an answer.
"But we're all right now."

the company. don't like the singing so much, she



any boy twice her size in a wrestling match. She is so plumb full of animal spirits and vigor that she wants a role involving the exercise of physical strength to ease up her superabundant

strength to ease up her superandman supply of energy.

She is like a powder magazine—quiet as a mouse until something is said that touches a responsive chord in her finely strung organization. Then she explodes, and the peculiar twang of her aristocratic enunciation of the English language is simply transicable. simply irresistible.

Anyone who would balk at being fasci-

nated by this wonderfully gifted child must be without heart or soul or intel-

Natural-Born Mimic.

She is the most astonishingly compre hensive specimen of the mimic, and the most splendidly equipped little individual for histrionic impersonation I can conceive. Her mask is absolutely under her control, and, way beyond her years, she control, and, way beyond her years, she
geems to comprehend the meaning of any
bunch of words she hears, and is able to
"I'm the quiet one, y'know," resumed
Daphne.
"Olive talks more." give the proper coloring to the tone of voice, as well as add every possible ac-centuation that facial expression or bod-ity gesture may accomplish. Her natural attitudes, without studious rehearsing. often are, the best "business" a stage di might devise. Her intuitions. She is most eager to learn, she will work out a situation painstaking-ly, and never forget it afterward.

"Buck up! Buck up! The show is go-g fine tonight! That's the way it is hen we see that the audience warms

Daphne crossed her legs and entered into the conversation with the polse of a social veteran.

"But we leave the verdict to Auntie | was a fine scrambling and a racket as if

"I want to be a comic actrees, you (that's Mrs. Chester). If she says we are know," she concluded.

And she's right. She doesn't know what paid this siy compliment with a grace her voice may become. She knows that she is strong as a buil, that she can best stun, she allowed just the slightest ripple that's Mrs. Chester). If she says we are doing well, then we are giad. (The minx paid this siy compilment with a grace that stunned me, and, as she saw the stun, the allowed just the slightest ripple of a smile to pass over the side of her face nearest to me and out of sight of Mrs. Chester. I also saw her let an eyelash drop a minute space to produce an effect that might or might not be considered a wink.) ered a wink.)

That girl can narrate a story of abtween-the-lines conversation without anytween-the-lines conversation without anyone but yourself knowing anything about
it. I touched her hand once during her
chat with me-touched it to call her attention away from some dresses one of
the girls had just brought in. She turned
to me and resumed her talk. Ten minutes
after that, I was talking to Olive, and
Daphne brushed her fingers over my hand
in exact imitation of the way I had arrested her attention a little while before. rested her attention a little while before. What she doesn't see, and what she will not observe and learn, may just as well be left out of account in the sum total of things.

Mistress of Irony. "Johnny and Freddie, there. Could you tell them apart? They are the quiet ones." I positively didn't know that she was 'You would not know they were about.

"You would not know they were about. They come upstairs so softly. You known't hear them."

I found out afterwards that they are famous for their stomping and the noise that their diminutive selves can make on occasions suitable to their mischievous panha wasered me that I purposes. Daphne wagered me that I could not tell the twins a arri if they

J. Montague:

Oh, little, wistful fellow, reaching out a slender hand
Beyond the rainbow bridge that leads to Never, Never Land,
What magic drink have you distilled from morning meadow dew.

To keep old vandal Father Time from laying hand on you?
How often must you mix the charm, and from a buttercup sig secretly, to hold you safe from ever growing up?

the quiet twins of Daphne's recition.

lowing: "Ode to Peter Pan." The cipal interest will be found in the that it is from the clever pen of J. Montague:

Ob. selcome little wizard! How you wave
the years away.
And take us Grown-Ups back again to
golden yesterday!
A web of helf-forgotten dreams before
our eyes you weave,
And we behold your fairy friends; behold
them and believe!
Again their whispering in the trees we
bear and understand,
Again we walk the rose-strewn road
through Never, Never Land.
EMILIE FRANCES BAUER.

Franklin Fyles'

Criticism

HERE is what Franklin Fyles, a New York dramatic critic, says of Plorence Roberts, who recently made her New York debut:

Why should a woman be punished

more than a man for guilty passion?

The problem is presented again in "The Strength of the Weak." A roung girl is giving a reception in her rooms

on her graduation day at a college.

One of her guests is a fine young fel

him, but she holds back from his woo ing because she has lived in shan

with the man who has paid for her education and who expects her to re-

join him. That is her situation at the

"I'm afraid this play is going to

leave a bad taste in our mouths," said a man to a woman as they lounged in

the foyer during the intermission.
"If I didn't hope so," she replied. "I wouldn't let you take me back to see

That woman was gratified, no doubt,

when the girl in the play, after con-

fessing her sin to her lover, and being

assured by him that he would marry

assured by him that he would marry her all the same, made the appalling discovery that her fiance was the son of her protector. No dramatist has ever found any other way out of such a predicament than through suicide. So Charlotte Thompson and Alice M. Smith, who wrote this girl into it, made her shoot herself. Their, play has much of the manner and some of the merit—such as it was—of the translated French ones with which Clara Morris made fame.

lated French ones with which Clara Morris made fame.

Florence Roberts acts the fouled girl who desires to become a clean wife, and believes she has the chance, yet has to die instead. Now, the only New Yorkers who had ever heard of Florence Roberts, were a few theatrical sharps, who knew that for years she has played the reperioires of Mrs. Fiske and Mrs. Carter beyond the Rockies, and that she was not without plenty of honor in her own country. But she might be rated away up a Clara Morris Fiske Carter on the edge of the skay Pacific, and away down as a mere imitator on the edge of the hard Atlantic. So? Well, she surprised, amazed, spellbound her first Broadway audience with a ferocity of emotional power like Mrs. Carter's and an intellectual control of it like Mrs. Fiske's and I am sure that no success so unexpected has been made by any actress alone. Clara Morris' historic night with

and I am sure that no success so unexpected has been made by any actress since Clara Morris' historic night with "Man and Wife."

However, there is a sad "if" and a sorry "but" that must be written in an honest account of Miss Roberts' achievement. "If" she had a dozen less years, and two dozen less pounds, she might look as well and act the schoolgiri that she assumes to be. "But" she has delayed her introduction here so long that age and weight are against her in young characters. We permit our favorite actresses to mature and fatten in our acquaintance, but we like to remember

quaintance, but we like to remember them as having been young and silm when we first saw them.

end of the first act.

the rest of it.'

ways caught him.

"When they were sick at sea, they were asked which was which in the stateroom, and they were too sick to teil themselves."

When Daphne announced that, she assumed the air of a polished, accomplished liar. Her aplomb was superb. There is no doubt that her forte is comedy. Her voice alone would carry her through the world to fame and fortune. The intellectual scintillations that her art adds to the manipulation of her voice and body are bound to make the greatest kind of a hit some day.

The best of it all is that ahe will never be apolled under the wise tutelage of Mrs. Chester.

"There's Myrie," says Daphne.

hester.

"There's Myrie," says Duphne.

"Hasn't she the dreamy eyes? She
rites plays, and we play them. Her
set was "The Marriage That Falled."

The Marriage That Falled.

The Marriage That Failed.

Myrie, one of the loveliest little children you ever looked upon, explained that the motif of her last play hung upon the fact that the bride-groom failed to show up at the wedding. But the real difficulty she herself had had in making the play a success among her companions was the objection the leading lady had to fainting in her new stik dress. They were all ready with a dress rehearsal in the dining-room of a hotel where they were stopping a few weeks ago, and then the unaccommodating leading lady refused point blank to faint on the floor and run the risk of soiling her dress. Wasn't it a shame, etc.

The troupe was booked to play in Onkignd the week before the earthquake, and at the Grand Opera-House in San Francisco the week following. in San Francisco the week following. Then they were to go to the Sandwich Islands, afterward to New Zealand, and then back home to Australia. Mr. Pollard is now in Australia getting some more children, as the jittle ones some more childres, as the little ones are constantly becoming big ones and have to be weeded out, and the show depends for its success largely upon the illiputian character of the participants. Mr. Pollard is expected back next month. He cabled them some money, and they are now on their feet after the California disaster. They lost their poster paper, lithographs, etc. in San Francisco, and the engagements that were planned ahead.

etc. in San Francisco and the engage-ments that were planned ahead.

After playing the week opening to-day at the Heilig, in Portland, they will go up to the Sound, and thence take a trip through Canada, and sail for home about five months later than they had originally hoped, before the earthquake interrupted their arrange-ments.

"I went on the stage first in Ave-

ments.
"I went on the stage first in Australia, and I would not give up my doll when the curtain rose," volunteered Daphne.
"They like to throw chocolates on

They like to throw chocolates on the stage in Engiand. Once when I was young and new (with a gesture that was paralyzing) a gentleman said that he would give me a box of chocolates the next evening—at least so I was told, if I would take especial pains to do my work well. I did my best, and the man did not appear. I stood still at the end of the scene. The stage cleared. The curtain was still up. I called to the wings that I hadn't got my chocolates."

"Wasn't I right? Of course I was." The Borrowed Photograph.

They had given me a photograph of Daphne, or more truthfully, she had gone and borrowed one from one of her little friends, and I could use it for her little friends, and I could use it for the paper if it were needed, but I was to return it to Daphne, as it was auto-graphed to her friend. Mrs. Chester dropped something about the usual un-certainty of newspaper art depart-ments in the matter of returning pic-tures. But Daphne, as she laid her left hand in mine and reminded me that it was the one nearest the heart, raised the other hand in austere admonition to Mrs. Chester, and pronounced the to Mrs. Chester, and pronounced the

"I have Mr. Ballard's word!"
I couldn't add anything to that situ-tion, so I called:

"Curtain. "Don't strike."

A. H. BALLARD.

San Francisco Disaster the One Theme in New York

NEW YORK, April 22—(Special correspondences)—In the face of the refrise disaster which has fallen upon the Pacific Coast there is very little size thought of or talked of even in New York Especially is this the case in the actors and actors being strongly attached to San Brancisco and many lave personal interests there. Before anyone dexamel interests there. Before anyone dexamel profession offered itself, not did it stop at the offer, as is always the case with these warm-hearted people, the action was quick. As example of what is being done, it took Mande Adams to be requested from Jack London, the being control to rake S89 in addition to S80 Brancisco, and the will be been done to rake S89 in addition to S80 Brancisco, and the will be been done to rake S89 in addition to S80 Brancisco, and the control of the curtain and announced that being done, it took Mande Adams to rake the being control to rake S89 in addition to S80 Brancisco, and the control of the curtain and announced that being done, it took Mande Adams to represent the sense of of herself while the stage manager went in front of the curtain and announced that between the first and second acis the pictures would be sold in the auditorium. These brought from \$\mathbb{E}\$ to \$\mathbb{E}\$ apiece. That might's receipts from the performance of "Peter Pan" netted performance of "Peter Pan" netted \$\mathbb{E}\$ apiece. That might's receipts from the performance of "Peter Pan" netted \$\mathbb{E}\$ apiece. The performance of "Peter Pan" netted \$\mathb{E}\$ apiece. The performance of "Peter Pan" netted \$\mathbb{E}\$ apiece. The peter performance of "Peter Pan" netted \$\mathbb{E}\$ apiece. The peter performance o \$158.75 from the members of the company, and \$111.80 from the employes of the the-ater. David Warfield, who is a Caliannounced by Belasco for a special performance of "The Music Master" May 5, when the entire receipts will be sent to San Francisco. Belasco will also give a special performance of "The Giri of the Golden West" May 1 at the Belasco Golden West" May 1 at the Belasco Theater James K. Hackett and Mary Mannering will give a benefit perform-ance of "The Walls of Jericho" at the Tremont Theater in Boston on Sunday evening. This is very remarkable, since such a thing is utknown in Boston, and the Mayor has granted a special license permitting Mr. Hackett the use of scen-

homes and business interests have been wiped out is such as to be a valuable lesson to those who must marvel at their bravery. Some of this may be due to the absolute and unbounded confidence the San Franciscan has in San Francisco and which rises superior even to a calamity which could hardly be greater. What San Francisco represented to the business world cannot be estimated by anyone out-Tremont Theater in Boston on Sunday which could hardly be greater. What Sun seeming. This is very remarkable, since such a thing is utknown in Boston, and the Mayor has granted a special license permitting Mr. Hackett the use of scenery and accessories on Sunday. Joe weber and his company are setting up a hazaar in the empty floor of the Glisey House, which has just been remodeled as a store. Here Marie Dressler, Flora Zabelle. Bonnie Magin and other members of the company will sell goods from 19 ir the morning until \$\frac{1}{2}\$ in the afternoon. The chorus girls will act as cash girls and there will be specialties by Mr. Weber, Miss Dressler, Miss Magin and other members of the company will sell goods from 18 in the morning until \$\frac{1}{2}\$ in the actioned or sold. One of the most ignantic benefits is planned at the Metropolitan Opera-House May \$\frac{1}{2}\$ this is to last all day, and it is given by the Association of Theater Managers of New York, Practically every company in the city will contribute to the programme, which will last from 11 A. M. until midnight, and the Managary Association will contribute to the programme, which will contribute to the programme, which will last from 11 A. M. until midnight, and the Managary Association will contribute to the programme, which will contribute to the programme, which will contribute to the programme, which will last from 11 A. M. until midnight, and the Managary Association will contribute to the programme, which will be any the contribute to the programme, which will be any the contribute to the programme, which will cont

teachers orchestral musicians, what of them? That which could be accomplished by the musicians of this country would be of incalculable help and it would be done with the purest feeling, devoid of translation:

Give! give, so that at the last day Against all your sins will rise The prayer of a beggar, powerful in heaves.

PORTLAND, April 28.—(To the Editor.)

The property-owners on North Sixteenth street are notified that they have been assessed for the improvement of this street. As my ideas regarding the word "improvement" were slightly confused, I procured a dictionary and find "improvement" means "a valuable addition, excellence added, a change for the better, etc. Now, if putting sand on a street so that when a car goes by a cloud of suffocating dust is raised; so that It is impossible to raise a window without get.

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GEO. L. BAKER, MANAGER.

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REGULAR MATINEES SUNDAY, WEDNESDAY AND SATURDAY

Jas. H. Errikson, L. C. Keating and Geo. L. Baker Offer a

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Of Refugees of the Great San Francisco Disaster

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Lower Floor Front of Loges 50c

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A RUNAWAY GIRL

H. M. S. PINAFORE An American Millionaire

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This Sunday, April 29 Matines Week Sunday, April 29

Mack Swain Company, Presenting for the First Time in Portland, the Intense Society Melodrama

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Evening Prices, 15-25-35-50c. Matinee, 10-15-25c.

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introduce Summer prices, which will be as follows: Evenings, Sundays and Holidays, 10, 20 and Box Seats 30 Cents. Matinees, except Sundays and Holidays, 10c to any Seat except Box Seats.

Beginning with Monday, April 30, the Grand Theater will

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J. W. CLIPFORD—Refined German Comedian.

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