

## Lorgnette.

"Paul Kauvar" and Camilla Urso at the Marquam grand opera house, "The Black Diamonds, or the Molly McGuires," at Cordray's theatre have been the entertainments offered this week.

Steele Mackaye lays the plot of "Paul Kauvar" in the revolutionary times of France, during the reign of the remarkable and equally repulsive Robespierre. Times of trouble and insurrection have always been epochs in which the unscrupulous have made the disorder of the state subservient to their own advantage. Evil passions fostered by the opportunities offered have culminated in some of the blackest crimes of treachery marked in history. It is as though the pestilential influence cast abroad more deeply corrodes the corrupted propensities, until a man whose "Mr. Hyde" has gained the ascendancy becomes a puppet driven to extremes by the very fever of evil in the air. The light of reason is obscured by the darkness of the times, and night descends on mind and heart.

"Affairs that walk, as they say spirits do, at midnight, have in them wilder nature than the business that seeks dispatch by day."

The opportunities proffered by the condition of the times have not escaped Mr. Mackaye. In Marquis de Vaux, alias "Gourou," a leader of the revolutionists, is the misdirected mind swayed by passion, and whose temerity is daunted by nothing to gain the object of his desire—Diane, daughter of the Duke de Beaumont. Both father and daughter are under the protection of Paul Kauvar, a young republican leader, for whom the Marquis, disguised as Gourou, professes unbounded friendship. Discovering the proscribed Duke in Paul's house, he tells him Paul is about to betray them, and urges them to escape under his protection. His real motive is to send the Duke to the guillotine by which he will gain possession of Diane. He procures Paul's signature to a blank warrant which he afterwards fills out with the Duke's name. While the Duke is awaiting his execution Paul comes to the prison, where he is accused by a former servant who has been bribed by the Marquis of giving the warrant for the Duke's arrest. A bitter scene follows, the Duke accusing Kauvar of treachery. In his indignation at the injustice he determines to sacrifice himself in place of the Duke, who is unconscious that he is Kauvar's father-in-law, Paul and Diane having been married without his knowledge, which fact Paul makes known to the Marquis. This man now urges and aids him to assume the disguise of de Beaumont. De Vaux, having gained from Diane the promise that she would be his wife on condition that he save her father, has conducted them

to the Chateau Delaroche, where Diane confesses to her father that Paul is her husband. Learning from the Marquis that he is dead, she then consents to become his wife. On the way to the guillotine, under cover of darkness, by changing his dress with an abbe, Paul escapes, to become a colonel. He is taken prisoner and brought before General Delaroche. The bravery and courage of his bearing interest the general in his behalf. On inquiry he learns that the abbe who helped him escape was his twin brother; he then gives him his parole. While they are still talking the chateau is surrounded by the revolutionists. Paul aids Delaroche to escape by assuming his clothing. Diane, her maid and the Marquis are captured by the mob who have sacked the house. Paul makes himself known to the mob and thereby saves Diane from their outrages. The villainy of the Marquis is unmasked, and the wretch terminates his existence by stabbing himself. The inconsistencies are lost sight of in the interest of the plot and the manly portrayal of Mr. Joseph Haworth's "Paul Kauvar." His voice is flexible and resonant, which he uses effectively in the dramatic parts. In the last of the first act he is particularly fine. His dream is an admirable bit of stage grouping. His manner on the stage is easy and graceful, and his acceptance of the part is highly refined and intelligent. Miss Lizzie Rechelle, as Diane de Beaumont, is superior in elocution than gesticulation. At times her arms take painful angles. Miss Lavina White, as Nanette, was earnest, but has not the possibilities of the character. The attempted comedy by Mr. Merry Woods, as Postin, was extremely feeble. Duke de Beaumont—Mr. Chas. Vandenhoff—was marred by huskiness of voice, so bad as to make his lines unintelligible. Mr. Robert W. Dronelt, as General Delaroche, has a very handsome stage presence and was painstaking with his part.

Taken all in all, the stock company at Cordray's theater fill the parts in "The Black Diamonds, or the Molly McGuires," more aptly than in anything they have attempted in some time. Miss Essie Tittell must be excepted, as she is capable of very much stronger parts. Her Diane Duychink is very winning. Miss Tittell's voice is always pleasant and she uses it with admirable discretion. Miss Lillian Lawrence's Pauline Courtright is the best role she has yet essayed. She looks the part and is very pretty. Mr. French is well fitted for the part of Mark O'Dare.

Next week Nat C. Goodwin at the Marquam, and Geo. F. Caine in "The Black Flag" at Cordray's.