

WITH ENTIRE FRANKNESS

Miss Mary Van Buren Mnkes Hit of the Week at Cordray's-Excellent Production by Frawleys.

Given a warm-blooded beauty, with outre manners, audacious temper, captivating wit and an honest heart; place her in an environment of French diablerie and jaissez-faire; sweeten with true love; throw in half a dozen imperious frowns and one relenting smile from the despot of Europe, and you have "Madame Sans Gene." Like all of Sardou's plays, it is built around a woman. To show, in a sentment of "The Nominee" one had to thousand changing lights, that woman's swallow a great deal that was vulgar, as moods of pretty untamed savagery, saucy coquetry, tenderness, and uncon-querable loyalty of heart, all the cleverly turned situations and breathcatching climaxes were created.

To give the title-role of this play to Mary Van Buren, in the Frawley produc-tion at Cordray's, seemed a bit hazardous to such as had seen her in "The Sporting Duchess," and "Countess Gucki." That easy repose of bearing, that rare and perfect poise, even when enliv-ened by arch glances of the eyes and piquant turnings of the head, would lil fit the frank audacity and gaucherie of Sardou's plebelan heroine. Could she rid herself of these earmarks of good breeding for three hours, or were they an in-price to pay for a few minutes' innoces separable part of herself? That was the laughter? MERIWETHER.

The answer was a surprise. She had no sooner put on the pretty Swise cap, with the bright knot of ribbon perched co-quettishly in it, the velvet bodice, short skirt and white apron of ia belle blanchisseur, than a new vivacity seized her. She seemed to have donned, with the tri-color cockade, the spirit of the French Revolution; and it clung to her, even when she

A Grateful Role.

It is, to be sure, a grateful role, one that American audiences and the prospec-tive jingle of American dollars in about in the prologue, and with flashing eyes that boded danger proudly refused to yield the key to Lefebvre, showed her more self-assertive than we have yet seen her. In the scene with the empress' costumer and the dancing master, her humor was breezy and delightful, al-though the gaucherie of her missteps was

though the gaucherie of her missteps was a bit exaggerated.
But it was in the last act, when summoned into the presence of Napoleon, that she did her best work. The piquancy of that pretty piece of effrontery, when a scowling emperor, who had Europe at his feet, was snubbed, defied, argued with and charmed into compliance, all in one breath, by a pretty woman of the bourgesiste, who had both right and reason on geoisie, who had both right and reason on her side-that. In itself, touches a weak spot in every Yankee heart. And it was very cleverly done by Miss Van Buren, so eleverly, in fact, that we freely forgave her sudden lapse from the clumsiness of nan into the easy grace of the washerwo adame in Marechale.

Her Aptitude.

In comparing Miss Van Buren's work, in "Madame Sans Gene," with that of the two previous plays, one surmises that her talent is as yet but half developed; talent is as yet but half developed;
she is a little indolent possibly, not
always willing to make the proper effort toward vivacity, with a natural affinity for leading parts in light society
drama. For these she is eminently well
adapted. But when she really makes up
her mind to throw her drawing-room
manners out of the window, she can play,
in captivating fashion, the crude, impetuous heroine of the people.

"Triby" "Trilby."

The atmosphere of Bohemia was very successfully caught in "Trilby." The act-ing was uniformly strong, with no con-

The day (St. Patrick's Day) is singularly hinges on a complication of several marappropriate for the first presentation in this city of this delightful Irish comedy. Who believes her husband, a sea captain, by the greatest of Irish dramatists. The cast will be as follows:

Myles O'Hara, a gentleman rider.

T. Daniel Frawley
Sir Buddeigh Woodstock. Harrington Reynoids
Lord Marcus Wylls. H. S. Duilleld
Colorest Tudor Clarence Montaine
Geoffrey Tudor Walls. Star-

JEFFRIES-SHARKEY CONTEST. Brady-O'Rourke Blograph at the

Marquam This Week,

to have been drowned, marries an undertaker. After three months of wedded life, her former husband returns and meets his son, who tells him that the undertaker has his wife and her mother. The father confesses to a marriage to a savage during his shipwreck experience, he having believed his wife to be dead. The sec who is in love with the daughter. The son, who is in love with the daughter of a very aristocratic old general, has trouble in satisfying the demands of the old gentleman, who insists upon meeting the parents of his daughter's future hus-

The play is full of funny situations from beginning to end, and there are bright and catchy songs and music. Charles King, who made a hit in "Rip" Marquam This Week,
Those who were not fortunate enough
to see the real ring fight between Heavyweights Jeffries and Sharkey, in which
Referee Siler declared the former the winner, and on which the attention of the Cooper, Bina, the daughter of the capentire pugilistic fraternity was glued, not tain and Miss Abbott, the erratic, misso very many moons ago, can come very near getting an idea of it at the Marquam Grand this week. Beginning Tuesday night, the Brady-O'Rourke biograph pictures, giving an almost startling realistic reproduction of the major portion of the Matinees will be given on both Saturday



T. DANIEL FRAWLEY, AS SVENGALL, IN "TRILBY."

night, at Cordray's.

This is the last week of the Frawley Company at Cordray's Theater, and brilliant programme has been arranged. The week will open tonight with "Trilby," which was given yesterday afternoon and evening, and a criticism of which will be found in another column of this page. Paul carries with it the sympathy of both parquette and gallery. It seems as if Maurier's story will be given for the last the French playwright, learning his les-time tomorrow night. Mr. Frawley con-son from the small success of "Spirit-siders "Trilby" the best ensemble per-

in art cannot be doubted after seeing her sympathetic portrayal of this hapless, lovable girl of the ateliers. The sunny bonhomic and unselfishness of those gay days in the Latin Quarter, the tender, tempesticous outbursts of her love for "Little Billee," the terror and the pathos of her surrender to Svengall's power, the pittfulness of her trance with its heartless laughter and wide-opened unseeing sase; the frank simplicity of her return to her proper exo—these transitions were handled

proper exo-these transitions were handled

with delicacy and sincere feeling.

And Mr. Frawley's Svengali was really

an excellent study in its bursts of sardon-ic, heart-shrivelling glee, its uncanny gleamings of hate, and final death spasme

"The Nominee."

It is just such a performance as that which held the boards at the Marquam Friday and Saturday nights that makes

one realise the truth of Max O'Rell's dic-tum that Americans are too atroclously

well as a great deal that was stupid, for the little that was really funny. The

public conscience is really not in sympa-

thy with a hypocrite and a roue, whose life is spent in guilling his wife into think-ing him an honest man. It merely tol-

erates him-together with much coarse-voiced ranting from the belligerent mother-in-law, and considerable insipidity

from his hoodwinked spouse—because there are a few moments in the play

when one can really laugh at the absurdity of a man of well-known Demo-cratic proplivities being elected-nolens,

volens-as Congressman on a Republican ticket. But is not two hours of uninterest-

ing and dissolute talk rather too dear

PRAWLEY'S LAST WEEK.

Brilliant Programme, Beginning To-

were at their best.

On Tuesday evening, Henry Arthur Jones' powerful and fascinating drama, "The Dancing Giri," will be given for ruring audacities and feariess honesty of this democratic young heroine. And Miss Van Buren caught the inspiration of the piece. The bolsterous gayety with which she whisked the white laundered clothes about in the prologue, and with fearing the Dancing Girl," will be given for two nights. This was considered the strongest play in the Frawley repertoire last season, and it certainly is one of the most brilliant pieces from the pen of its gifted author. "The Dancing Girl," will be given for two nights.

	David ives
	John ChristisonFrank Mathie
	Goldspink George Gasto
	Mr. Crake
	Captain Leddra
	Charles, footman
	Augustus Cheevers Reginald Traver
	Stephen Franut
	Drusilla Ives
ì	Sybel Crake
	Faith IvesLillian Pearl Lander
	Lady Bawtry
	Sister Beatrice
	Mrs. ChristisonLillian Staffor
	Lady Brisiington
	leabelle PopervachMinnette Barret
	Mrs. Popervach

On Thursday and Friday evenings, the powerful and popular play, by David Be-iasco, entitled "The Charity Ball," will be presented, "The Charity Ball" is said to have played to the largest business of all the plays in the Frawley repertoire last year and the year before. It will be pre-sented with the following cast:

Cain Little Milarea
Phyllis Lee Marion Barney
Bese Van Buren Lillian Pearl Landers
Mrs. Carnilla de Peyster Christine Hill
Mrs. Van Buren Phoso McAllister
Sophie Mintottle Barrett
Ann Cruger Keith Wakeman

Saturday afternoon and night, Dion Boucicault's charming comedy of sporting life, "The Jilt," will be produced for the first time in Portland. It was the last successful play of the great playwright. It is an Irish play, but there are no redcoats, no landlords, no evictions and no shooting. It is a play of today, and tells a charming

great pugilistic battle, will be presented and Sunday, and a special oilo will be at that theater. The exhibition will continue on Wednesday and Thursday evention of the birth of the Irish patron saint.

ing photographs ever taken of a ring contest, and to present many interesting spectacles and incidents. There are Marquam This Week. Sharkey's foul tactics, use of glove heel and elbow wrestling. By the way, the wrestling did not look so bad as some would have the public believe, and Jef-fries' tactics of leaning on the smaller man offset these. There is the "mix-up" in the second round, where the sailor is down twice. Jeffries' uppercut shows clean, with Ryan cailing for more. The antics of Tommy Ryan are clearly

Besides there is the famous pivot blow, which also shows clearly in the pictures. It did not land, although this was called one of the sailor's false moves. There is Sharkey's badly cut eye showing plainly. The pictures certainly sustain George Siler and his famous decision. Why there could be any question, when a shade decision was expected, is hard to see. The last round with the giove scene is out short, and the critics say the sailor was even more groggy than shown at previous times in the closing rounds.

There is plenty of blood in evidence all the way. In the 15th round Sharkey appears to split Jeffries' nose with a left swing, but Siler says their heads came together. The sailor's eye is split open early in the fray, and his ear is shown to be badly mangled in the finish. The figures as shown are life-sized, and some of the films are absolutely perfect. There is said to be very little of that flickering which made the Fitzsimmons-Corbett pictures a failure. To take the pictures, 400 arc lights, with a total candie-power of 800,000, were required. This is sufficient to furnish light to a city of 50,000 inhabitants. The total cost of taking the pictures was \$6300, of which \$3200 was for the arc lights alone. There are 215,000 pictures in all, and the films on which they are taken are 7% miles in length. The pictures were taken at the rate of 130 a min-

MUCHLY MIXED MARRIAGES. Metropolitan Stock Company in Farce-Comedy This Week.

vas uniformly strong, with no con-ously weak spots in it, and alto-which only Boucleault was the master, farce-comedy, "All Mixed." The plot farce-comedies.

ONE WEEK ...

MONDAY

"A CONTENTED WOMAN."

will be the attraction at the Marquan Grand Friday and Saturday nights and Saturday matinee of this week. It is claimed that all the scenery used in the piece during its run at Hoyt's Theater, New York, will be seen here. "A Contented Woman" is a bright and

rollicking satire on politics, as treated by women in some of the Western states, where the law gives them the right to vote and to hold office. It was written by Mr. Hoyt in his most humorous vein and is replicte with witty dialogue, spark-ling music, funng situations and vaude-ville features that are said to be new. The play is not new to Portland, and yet a resume of its plot will doubtless prove of interest to theater-goers. The scene is laid in Denver, where wom-

en are allowed to vote. Benton Holmes has been nominated as the reform party's candidate for mayor. The only ele-ment which he fears will interfere with his election is the women. Holmes has been recently married, and is very much in love with his wife, Grace, who returns his affection ardently. The serpent in this little paradise in Denver is Aunt "Jim," a relative of Mrs. Holmes, who is a woman's rights advocate. Holmes is irritable over the coming campaign, and the fact that his wife sews a button on his coat two inches from where it should be causes him to lose his temper when Grace is feeling badly at the fancied cooling of her husband's love, Aunt "Jim" offers her the woman's candidacy for mayor. Thinking that she may be able to show her husband that she is good for something, she accepts the nomination. From that moment the trouble begins,

Miss Archer, who succeeded Caroline Miskell Hoyt, for whom "A Contented Woman" was written, in the leading role of the plece, on the death of the beauti-ful and talented wife of the author, a Farce-Comedy This Week.

Today the stock company at the Metropolitan gives its last two performances of "Rip Van Winkle." Tomorrow evening the company will produce Nat Goodwin's farce-comedy. "All Mixed." The plot farce-comedy. "All Mixed." The plot farce-comedies.

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