

In One Act

man with the lron jaw, Gay posters by the moore, r of handbills-photographa notices galore.

On Monday night, the ourtain rise, With not a vacant row, and later on, the ourtain fall-That's all. There was no show, L'ENVOL

The critic writes a proper "roast," The actors (7) pale and wince. The public reads with chops and toast, No audiences since. -Charlotte Thompson, in San Francisco Dra-

Frawley Engagement Developed Much Versatility of Talent and

Curious Repertoire,

And so the Frawley season is over, and we are ready now to subside for an hour into a mood of calm retrospection, after the flutter of surprise into which we were thrown by the events of the past three weeks

With what amazing ardor the Frawley company is cultivating versatility! That jump from the dazzling melodrama of English sporting life, with all its bold intrigues and daring improprieties, back into the pleasantly familiar atmosphere of Ger-man naivete-decorous and corect drawing-room drama-quite took away our breath. And it apparently had a dispiriting effect upon the actors. Then, presto, change! "Madame Sans Gene" and "Tril-by" developed unexpected strength in the company and brought it into the hey-dey of public favor that it has enjoyed for so many seasons in Portland. There was something to wonder at and admire, be-sides the modish grace and stately beauty of the women, in their sweeping gowns, a-shimmer with light and color. Serious-faced maters familias, who had been on the verge of falling asleep when startling unconventionalities did not keep them un-comfortably wide awake, straightened up in their chairs and applauded to the eche the brilliant audacities of Mary Van Buren, the pretty blanchisseur of Paris, on the curtness and self-repression of Mr.

and the stupid. But we soon learned that and the stupid. But we soon learned that the company contains some strong ele-ments. In Miss Van Buren's work, par-ticularly, Portland people take a warm interest. There have been some mis-casts, but this was partly owing to the presence of new, untried nembers. On the whole, the ensembles have been sur-prisingly good, when one considers the difficulties that had to be contended with. Of course, there has been considerable extra work, in the way of rehearals, so that the atmosphere between performthat the atmosphere between perform-ances has been an odd mixture of flurry and yawns, with bumps and laughter thrown in ad libitum by Miss Wakeman while she was experimenting on the most effective and agreeable way to fall down stairs in the third act of "The Dancing Girl."

Now, every one will grant that it is the ensiest thing in the world to fall down stairs, but to do it pretilly and decorous-ly, without hurting one's self in transitu -there's the rub. The main thing, so say -there's the rub. The main thing, so say the knowing ones, is to become perfectly limp-persuade yourself that you are a rag doll, or an indus-cubber ball, or a dish cloth-then just let yourself go, keeping cool and tranquil the while until you WITH ENTIRE FRANKNESS reach the bottom step. That is all there is to it; the attraction of gravitation does the rest.

Her First Attempt.

Very few in the audience on Tuesday some who went there for the sole pur-pose of seeing whether she could take that headlong fall as gracefully as Blanche Bates used to take it. Not a few clutched their chairs nerrously and held their breath until she ianded safely on the floor at the base of the steps, a heap of disheveled silks and wretched selfabasement, the big-petaled crimson roses her father had so ruthlessly torn from her hair scattered along the way.

Really, the hardest part of the perform ance comes when it is all over, as the Irishman would say. For a woman to rise to her feet, with superb dramatic passion, after such a rolling journey down a long flight of stairs, with her train wrapped around her in all sorts of sinuous, cantankerous folks, holding her as in a vise, and with the eyes of several

The mingling of impatient scorn and The mingling of impatient scorn and offended pride that finally changed into confused terror and helpless rage, made very heavy demands upon Miss Wake-man's dramatic ability. In all her pre-ceding roles she had given no exhibition of real power, yet somehow she had suc-varts to much. Why does not he culti-vate a less explosive presence? Francis of real power, yet somehow she had suc-ceeded in impressing the audience with Byrne also overacts his part. MERIWETHER.

lies in her voice, yet one cannot help

wishing she would use it with more care-

ful art. It is a wonderful voice, peculiar

ly suited to heavy emotional roles, but,

in moments of excitement, she is apt to

forget herself and use it in rather unmu-

sical fashion, as, for example, when she

man has essayed, she seems a trifle too heavy; a powerful stimulus apparently is needed to overcome a certain inertia of nature. Temperamentally, she was in sympathy with the role of Ann Cruger, in "The Charity Ball," yet in the scens with John Van Buren over the teacups, she showed her lack of buoyancy. Wher-ever sprightlines, is required of her, she is apt to disappoint one. She has too much stability, too much repose, for light, vivacious roles. Her glowing good humor, vivacious roles. Her glowing good humor, pleasant though it is, sometimes stands in the way of her art.

"Too Incorrigibly Serene." In "An Unconventional Honeymoon,

for example, she was too incorrigibly serene Her task, to be sure, was rather an ungracious one. To shine in a role that is so closely associated in the minds of Portland theater-goers with the dellcate and sensitive emotional nature and alluring personality of Blanche Bates is not easy. Quick sensibilities, rare innot easy. Quick sensibilities, rare in-stincts of refinement and suble, discern-ing sympathies are required for the part. Miss Wakeman seemed miscast. Marion Barnay, as Phyllis Lee, in "The Charity Ball," was very beautiful to look at, just as she had been in "The Sport-ing Duchess," but her acting was not convincing. She lacks force and emotional

without which no ical life and affairs would be com While the question of Nihilism plays an important part in the play, it is not the sole element, for there are a love story and an abundance of heart interest, the foundation on which successful dramas Mr. Edwin C. Jepson, who will present the piece at Cordray's, claims to have a company of players of even excellence,

and says the play will be well staged.

AT THE METROPOLITAN. Robertson's Comedy, "Caste," Will Be

the Eill This Week. Tomorrow (Monday) evening the stock company at the Metropolitan Theater will produce F. W. Robertson's fine old "Caste," originally English comedy, brought out in London by Toole, and which has at different times been played by almost every comedian and character actor in the United States. Mr. King plays the part of Eccles. He has made the character one of his favorite imper-

sonations. The plot of "Caste" hinges on the love at, just as she had been in "The Sport-ing Duchess," but her acting was not convincing. She lacks force and emotional intensity. Fearl Landers, for one so young, shows remarkable freedom and



SCENE FROM "TOLL-GATE INN."

ley company was the work of Christine Hill, as Dinah, in "An Unconventional Honeymoon," her darky jabberings and swift callies with the broom out into the public highway being thoroughly typical of the old Southern plantation mammy. Phone McAllister.

Our old friend, Phosa McAllister, continues to be a valuable member of the Frawley company. There is a dignity and grace about her portrayal of old age that, long ago, won our good will. Nearly all the Frawley men were new to us, three hundred people-not to speak of lorg-nettes-bent relentlessly upon her. is not an easy matter, but it was trimphantly accomplished. weeks ago. Frank Matthleu, to be sure, like. Harrington Reynolds will be par-ticularly remembered for his exceptionally vate a less explosive presence? Francia

Very few in the audience on Tuesday night knew that it was Miss Wakeman's first public performance in the role of Drusilla Ives, but by Wednesday night every one knew it; indeed there were some who went there for the sole pur-pose of seeing whether she could take that headlong fall as gracefully as Blanche Bates used to take it. Not a few clutched thek chairs nerrously and much of the comedy element of the piece in the several situations in which she ap-pears. After the return of D'Alroy from the war, his mother forgives her son's marriage with the actress, through the influence of a son who has been born to the couple

Mr. Beaufort will play the part of Sam Gurridge, the plumber, who is in love with Polly. This is the first time Mr. Beaufort will have an opportunity to show the people his capabilities. Of course, everything ends happily. Miss Cooper and Miss Adams will sing new songs. Both will be elaborately gowned.

PROMISING YOUNG INGENUE.

Miss Pearl Landers, One of Mr. Frawley's Latest Acquisitions.

Probably few who witnessed pretty, graceful Pearl Landers' assumption of the part of Bess Van Buren, in "The Charity Ball," by the Frawley company, at Cordray's, last week, are aware that that young lady is a Portlander by birth and has only quite recontly arrived at the dignity of wearing long skirts. Yet such



of iractibility. They trembled with pity, in the third act of "Triby," when Miss Van Buren, with that helpless, pathetic stare, came on the stage, clad in trailing satin, while from the toe of her slippered foot to the lilies that breathed their pol-ber assignt the thurched cheeft they shud len against her blanched check; they shud-dered and shrank back in horror at Svangall's spasms of groveling rage. Yes, that was strong, clean work that was given us in "Madame Sans Gene" and "Trilby."

Startling Lapse.

gave the blatant, blood-curdling shriek, "O, father, father!" after that terrible volley of curses, and when she rushes in Then came that startling lapse into French wit and wickedness. That "In Paradise" is not exactly what its name franzied entreaty from the banquet-hall. would indicate has already been discov-Yet, in the preceding act, while she was ered by some hundreds of local theatergoers. A farce that has just escaped closing theater doors elsewhere, a farce that scandalized the not over-squeamish con-science of San Francisco, is not the sort of piay to attract decorous-minded citizens of Portland. Previous to this engagement, ments, startling levity or heartless un-

MISS PEARL LANDERS, OF THE FRAWLEY COMPANY.

WORTHY WAGNER EXPONENTS. Gadski, Damrosch and Bispham at

the Marquam Thursday. Mme. Gadski, Walter Damrosch and David Bispham, who are among the greatest exponents of Wagnerian music, are coming to the Marquam Grand Theater, Thursday evening, March 22. This will be one of the great events of the season in Portland, in a musical way. Much interest is being shown in it by the Portland Musical Club, and it is likely that the en-tire club will attend in a body. It was Richard Wagner who created the

endeavoring to persuade John Christison to remain in London, nearly all the emo-"singing" orchestra and made it an ocean of brilliant harmony, upon which the craft of vocalism was commanded to float. So it is that modern orchestration is based on Wagnerian principles, and now

the orchestra is no more an accompany-ing instrument, but, instead, a separate institution. From various standpoints, the forthcoming Wagnerian recital here is forthcoming Wagnerian recital here is important, and not least because of the efficiency and prominence of its three ex-ponents-Gadski, Damrosch and Bispham. New York. Madame Gadski, the Wagnerian soprano. has achieved remarkable recognition as an artist of great resources, despite the fact that her operatic career is but a short one. After seven years of voice culture in Eu-ropean cities, she first appeared in a Wagmorian role, at the Metropolitan Opera-House in New York, in 1894-95, as Elsa, in "Lohengrin." After her New York suc-cess, she appeared throughout the coun-try with the Ellis Opera Company. She returned from successes in London and Bayreuth to appear, with still more marked success, at the Metropolitan, in New York, last season. Her present visit to this Coast affords a rare and delightful opportunity for Portland people to hear a truly great opera singer, in the zenith of her artisile power.

Walter Damrosch is too well known to require an introduction. As a Wagnerian exponent and the successor of a still more famous father, he achieved fame, and the public has come to look upon him as one of the foremost American operatic conductors of the present day. David Bispham, the other member of

this great operatic triumvirate, is also an American by birth, and his career is almost entirely restricted to this Conti-nent. Since 1897 he has been recognized as one of the world's leading baritones. His vibrant voice exhibits splendid flexhis violatic voice exhibits spieroid nex-ibility and possesses fine carrying quality -a requisite to the successful exposition of the Wagner music-drama. He uses a clear enunciation and delicate phrasing, and is a master of vocal technique. With three such gifted musical savants, there should be no question of the success of the Thursday night production at the

"DARKEST RUSSIA" TONIGHT.

Melodrama Holds the Boards at Cordray's This Week.

"Darkest Russia" will begin a week's stay at Cordray's tonight. Among the many plays that have been built about a Russian theme, dealing with the question of Nihilism, in its various forms, few, according to press accounts, have been more to the liking of those who seek their relaxation and enjoyment in melodrama than "Darkest Russia," which is now in its seventh consecutive year of presents. Mr. Frawley has given us clean and whole-some drama, and, because of this, he had earned the shoere respect of the people. But now he suffers a distinct loss of prestige. It must be confessed that the work of the Frawley company during this en-more discriminating taste. That first week it looked as though we would be kept vibrating between the risque its seventh consecutive year of presenta-tion. It is a melodrama of the most pro-nounced type, full of thrills of scene and situation, with plots and plotters a plen-ty, and yet withal it has more of comedy than is usually allotted to plays of its kind.

The scenes are all laid in the domain of the great White Czar, and, in part,

dignity of wearing long skirts. Yet such is the case. Lillian Pearl Landers, to give her full name, was born in Portland, hot quite 16 years ago-she will not reach that interesting age until January next-and when a mere infant, she was taken by her parents to California, the news-papers of which state have since, with practical unanimity, whenever they have mentioned the talented young actress, claimed her as a California product. It was as a child of 10 that Miss Landers made her first appearance on the stars. made her first appearance on the stage, in a dancing and singing specialty, at the Columbia Theater, in San Francisco, five Columbia Theater, in San Francisco, five years ago. She attracted attention by her beauty and grace, and went from the Columbia to the Tivoli Opera-house, in the same city, where she appeared in the spectacular burlesque of "Ixion." Soon atterward she played little Meenle, in a revival of "Rip Van Winkle," and then she went on the road as Little Lord Fauntieroy, in the play of that name. It was in this that she first became well known to the theater-going public of the Pacific Coast. She was declared by com-petent critics to be the equal of any Fauntieroy on the stage, not even ex-cepting Elsie Leslie herself, the originator of the role, at the Broadway Theater, in New York.

Returning to San Francisco, Miss Lan-ders appeared at Morosce's and other playhouses in that city, and at the Mac-donough Theater, in Oakland, and finally playho donough Theater, in Oakiand, and finally went out with Stockwell, in Hoyt's play, "A Midnight Bell," as the schoolgirl in that production. At the expiration of Stockwell's eight months' season, which ended in Portland, abe joined the Fraw-ley company in Los Angeles, and has been with Mr. Frawley ever since, under a three-years' engagement. Mr. Frawley regards Miss Landers as one of the most promising ingenues on the boards, and has entrusted her with various important 'roles during her con-



ONE WEEK

Sutro, of San Francisco, as queen of the otism in which love and valor are told of grace. The Colonel of her brother's regi-May festivals in that city, three years in pretty prose.

"TOLL-GATE INN" THIS WEEK.

Old-Time Colonial Play to Be Produced at the Marquam.

ment discovers that he loves Hester, but honor forbids that he release her kinsman. The situation becomes thrilling in the last two acts, and, of course, all ends well, after a four days' season of sus-

17

pense, heartache and trials. The piece is said to be staged in a per-



Next Attraction: BOSTON LYRIC OPERA COMPANY

Mr. Frawley regards Miss Landers as one of the most promising ingenues on the boards, and has entrusted her with various important roles during her con-Grand next Tuesday and Wednesday even-

in pretty prose. The scene is inid at Bennington, VL, at the time of the Battle of Bennington, and the interior of the old "Toll-Gate Inn" is shown in the first act. The play has been described as a comedy drama, but it is claimed that it is, in reality, a refined and