



In One Act. Advance man with the iron jaw. Gay posters by the score. A shower of hand-kisses-photographs. From notices galore.

WITH ENTIRE FRANKNESS

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 German salotto-decorous and correct drawing-room drama—quite took away our breath.

Then, presto, change! "Madame Sans Gene" and "Tribby" developed unexpected strength in the company and brought it into the hey-day of public favor that it has enjoyed for so many seasons in Portland.

Starting Lapse. French wit and wickedness. That "In Paradise" is not exactly what its name would indicate has already been discovered by some hundreds of local theatergoers.



MISS PEARL LANDERS, OF THE FRAWLEY COMPANY.

Mr. Frawley has given us clean and wholesome drama, and because of this, he had earned the sincere respect of the people. But now he suffers a distinct loss of prestige.

and the stupid. But we soon learned that the company contains some strong elements. In Miss Van Buren's work, particularly, Portland people take a warm interest.

Now, every one will grant that it is the scariest thing in the world to fall down stairs, but to do it prettily and decorously, without hurting one's self in transitu—there's the rub.

Very few in the audience on Tuesday night knew that it was Miss Wakeman's first public performance in the role of Desatilla Ives, but by Wednesday night every one knew it; indeed, there were some who went there for the sole purpose of seeing whether she could take that headlong fall as gracefully as Blanche Bates used to take it.

Really, the hardest part of the performance 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 folds, holding her as in a vise, and with the eyes of several hundred people—not to speak of large nettes—bent relentlessly upon her, is not an easy matter, but it was triumphantly accomplished.

Her Remarkable Voice. The secret of Miss Wakeman's power lies in her voice, yet one cannot help wishing she would use it with more careful art. It is a wonderful voice, peculiarly suited to heavy emotional roles, but in moments of excitement, she is apt to forget herself and use it in rather unmusical fashion, as, for example, when she gave the blatant, blood-curdling shriek, "O, father, father!" after that terrible volley of curses, and when she rushes in frenzied entreaty from the banquet-hall.

Madame Galski, 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 European cities, she first appeared in a Wagnerian role at the Metropolitan Opera House in New York, in 1893, as Elsa, in "Lohengrin."

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.

"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 presentation.

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 scenes with John Van Buren over the teacups, she showed her lack of buoyancy.

AT THE METROPOLITAN.

Robertson's Comedy, "Caste," Will Be the Bill This Week. Tomorrow (Monday) evening the stock company at the Metropolitan Theater will produce F. W. Robertson's fine old English comedy, "Caste," originally 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.

The plot of "Caste" hinges on the love affair of an aristocrat and a young lady who, with her sister, is on the stage as a dancer. The father, who is a drunkard, is supported by the girls. The aristocrat, D'Alroy, played by Charles Welch,



SCENE FROM "TOLL-GATE INN"

marries Esther, one of the dancers, played by Miss Adams, against the wishes of his mother, the Marchioness de St. Mur. After the marriage D'Alroy is called away to join his regiment in the Indies.

Our old friend, Phoss 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 weeks ago. Frank Matthieu, to be sure, was here with the Frawleys on their last visit.

WORTHY WAGNER EXPONENTS.

Galski, Damrosch and Bispham at the Marquam Thursday. Mme. Galski, 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.

It was Richard Wagner who created the "ring" or orchestra in the sense in which the word is used today. He was the first to use a separate instrument, but, instead, a separate institution. From various standpoints, the forthcoming Wagnerian recital here is important, and of less and less importance.

Returning to San Francisco, Miss Landers appeared at Morocco's and other playhouses in that city, and at the Macdonough Theater, in Oakland, and finally went out with Stockwell, in Hoyt's play "A Midnight Bell," as the schoolgirl in that production.

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Without which no play of Russian political life and affairs would be complete. 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 are built.

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PROMISING YOUNG INGENUITY.

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 recently arrived in the city.

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MARQUAM GRAND CALVIN HEILIG, Mgr. Two Nights Only Tuesday & Wednesday March 20-21 GRAND PRODUCTION OF A GREAT PLAY... THE BEAUTIFUL COLONIAL ROMANCE TOLLGATE INN

Special Announcement The Great Musical Event of the Season MME. MR. DAVID MR. WALTER Gadski Bispham Damrosch The Greatest Wagnerian Artists in the World ONE GRAND OPERATIC CONCERT Thursday Evening, March 22

METROPOLITAN THEATER CASTE ROBERTSON'S GREAT COMEDY ONE WEEK COMMENCING Monday March 19 Matinee SATURDAY, AT 2 P. M.

CORDRAY'S THEATER JOHN F. CORDRAY, Manager ONE WEEK COMMENCING TONIGHT Sunday, March 18 MATINEE SATURDAY Edwin C. Jenson Presents the Greatest Success of the Present Decade DARKEST RUSSIA A Heart Story Deftly Woven With Clean, Bright, Wholesome Comedy.