



Established July 2, 1856.

VOL. XXIV., NO. 4463.

HONOLULU, HAWAIIAN ISLANDS, SATURDAY, NOVEMBER 21, 1896.

PRICE FIVE CENTS.

WITH THE ACTORS

Week at the New Hawaiian Opera House.

THE FRAWLEYS GREAT SUCCESS

Society Plays Produced by a Good Company.

The Wife and The Two Escutcheons. History of the Players—Today's Attractions

Thanks to the foresight of Walter M. Giffard, Secretary of W. G. Irwin & Co., and Mr. Irwin's representative in matters pertaining to the theatre, the professional opening of the New Hawaiian Opera House by the Frawley Company on Tuesday night was, if possible, a greater social success than the opening by the amateurs ten days previous.

And in the performance, the audience, which filled every available bit of space in the building, received a treat that will be remembered for years to come.

This may not be the case with those who attend performances merely for amusement and who seldom get value received unless there is an exhibition of high kicking by black hosed sou-brettes in abbreviated skirts. But for the lover of the drama, for those people who yearn for scenic exposition, there was in the play of "The Wife" as performed by the Frawley Company a full measure of entertainment.

All Honolulu had been worked up to a state of expectancy bordering on collapse in anticipation of the event and those who had not seen the Frawley Company in the United States had heard of them, and resolved to see them here and it is safe to say that not one in the vast audience was disappointed, for in this company of talented artists is found the brightest of stars in the American theatrical firmament. And even though they were at a disadvantage from having scarcely recovered from a rough and long sea voyage and without the opportunities for a rehearsal in a house that was entirely new to them, their playing was so nearly perfect as to put the critics to retreat. They are ladies and gentlemen who rotate in a social sphere above the average player. They are graduates of an art which calls upon them to depict in one play characters in society which draw upon the imagination of the player for that which, were they not equal intellectually to those people in real life their task would be an impossibility. They are faithful exponents of an art which, the cynics notwithstanding, is by no means degenerating.

Those people in the United States who are as faithful in attendance at theatres as some people are to their devotions compare the Frawley Company only to that of the celebrated Augustin Daly and this opinion is concurred in by the people of Honolulu who have seen both.

The public generally has not been informed as to Mr. Frawley's position in the company, and consequently the roles assigned him in the two plays presented were in the nature of a disappointment. Mr. Frawley does not pose as a great actor; he has, however, responsibilities quite as great in the management of the stage, and the magnificent settings noticed at the Opera House this week are from his master hand. The posing of the players in the situations during the plays are in the main directed by Mr. Frawley; his business is not merely the studying of one part, but in all, and in seeing that the rehearsals are attended and the plays produced. Without Mr. Frawley's attention to all the details of the production the Honolulu public would not have had the pleasure of witnessing such capital performances. The whole world knows of Augustin Daly's company, yet where is the man who ever saw him play a part where there was as many as five lines to be repeated. Daly is not equal to the task, but his like as a stage manager can be found. In the opinion of many he surpasses Henry Irving, who has been characterized by some critics to be "the worst actor but the best stage manager living." Mr. Frawley's position is, in a measure, similar to that of Mr. Daly, except that the former acts at times.

The Frawleys have been seen here twice in plays so directly opposite in character as to furnish ample opportunity to pass judgment upon their acting. The same fashionable audience that greeted them on Tuesday was present Thursday night and from the applause bestowed there is no question

that the players have won the hearts of Honolulu theatre goers and that they will close their season three weeks hence crowned with the wreaths which Fame bestows upon Genius.

FRAWLEY COMPANY.

Review of Successful Career of Each Member.

A review of the dramatic work of the members of the Frawley Company show interesting and successful careers on the part of each individual. It demonstrates what local critics have already been impressed with, that Mr. Frawley has endeavored to gather about him artists of the highest order.

T. Daniel Frawley made his debut on the stage August 31st, 1882. Mr. Frawley has been quite successful as actor, manager and producer. He has

made her debut. The play has since been presented to her by the author. She has also appeared as Fuschia Leach in "Moths," and parts of this order, where her pretty and bright temperament are shown to best advantage. Miss Bates was born in Portland, Ore., and comes of a theatrical family, being the daughter of Mr. and Mrs. F. M. Bates, who are well remembered by the older theater-goers of the country. Mrs. Hillary, in "The Senator," Etna, in "The Great Unknown," is now stated as the best this young leading woman has given the public. Peter Robertson, the great San Francisco critic, says she is the natural successor of Ada Rehan, possessing a beauty and charming manner unequalled even by Julia Marlowe.

Miss Hope Ross, the pretty ingenue of the Frawley Company, is a graduate of the Boston Ladies' Academy. She made her debut about four years ago, when she was a complete success. She

engagement to an end and came to New York, where she was engaged for a tour of the United States. Then she was secured for the stock company playing in Denver, from which place she went to Salt Lake City, where she remained for over a year. It was there that Mr. Frawley saw her and engaged her for his company. She opened with the Frawley Company in San Francisco, playing the widow in "The Charity Ball." Since her engagement with the Frawley Company she has made distinct success in "The Lost Paradise," "Highest Bidder," etc.

Wilson Enos, an accomplished actor, formerly of the Frohman companies, was secured by Mr. Frawley to play the difficult character parts in this organization. His performance of the Earl in "Little Lord Fauntleroy" is considered a masterpiece of characterization. In Mr. Frawley's company he has achieved distinct praise for his work in "The Charity Ball," "His Wife's

Thomas McDonough, advancing rapidly by strict attention to her art. From thence she went to McVicker's Theater in Chicago. During her third season Miss McAllister was selected to support Edwin Booth in the leading roles on a tour of four months in the principal cities; then followed a season on tour, supporting Maggie Mitchell. She was then engaged for the leading business at the Grand Opera House, Toronto, Canada, for two seasons, where she gained high standing in legitimate work; then followed a season with Lawrence Barrett. When Mr. Frawley organized the Frawley Company he selected Miss McAllister to fill the roles of character and old women. She is now in her second season with Mr. Frawley, and has been acknowledged the Mrs. Gilbert of the West, having made successes in "The Charity Ball," "Moths," "All the Comforts of Home," "Arabian Nights," "Brother John," etc.

has played in support of Miss Jarbeau, whose comedian he was for 41 weeks. After leaving Jarbeau he played a season with Kate Castleton, then with Frank Daniels, then went to Denver, where Mr. Frawley saw him and engaged him. Mr. Clarke has made distinct hits in "The Charity Ball," "His Wife's Father," "All the Comforts of Home," "The Highest Bidder," etc.

Miss Lansing Rowan, a Los Angeles society girl, made her debut with Lewis Morrison. Afterwards has played with the leading stock organizations of America, and was selected by Mr. Frawley to fill a line of difficult parts with his company, some of which she has made notable in such plays as "The Charity Ball," "Moths," "All the Comforts of Home." Frank Worthing was two years leading man for Charles Wyndham at the Criterion Theater, London, England. He was then selected by Augustin Daly to succeed John Drew as leading man at Daly's Theater, New York City. Later, he was engaged by Mr. Frawley as leading man for his company. Mr. Worthing's success in San Francisco, where the Frawley Company has just concluded an 18 weeks engagement has been most pronounced. This young actor is now considered the foremost light comedian in America.

FIRST WEEK SUCCESSES.

Frawley's Demonstrate Their Capabilities to Public Satisfaction

Possibly the Frawleys would have tickled the peculiar theatrical palate of Honolulu to a little better advantage had they chosen a less serious production than "The Wife" for the opening night. The piece is one of the strongest and best of the repertoire, and well suited to bring out to good advantage the strong dramatic power of which the company is possessed. But it was noticeable that the touch of comedy introduced by Miss Ross, Mr. Leslie and Mr. Clarke stirred the audience more than the strong dramatic situations. This, however, is Honolulu, and is by no means a reflection upon the capabilities of the company.

Mr. Frawley impersonated the wronged and impetuous lover to perfection, and Miss Bates' portrayal of the strong womanly character of Helen was indeed charming. In the healthy character of a manly, upright American statesman, Mr. Worthing made a most favorable impression, while the villainous political editor, who subjects friendship and decency to an unconquerable greed for position, found a happy exponent in Wilson Enos.

Miss Lansing Rowan suited admirably the harder side of womanly character represented in Lucille Ferrant, the New Orleans beauty—beautiful in face and figure but a tigress in disposition.

THE TWO ESCUTCHEONS.

Pronounced More Satisfactory Than "The Wife."

"The Two Escutcheons," produced on Thursday, gave greater satisfaction than the opening play, for the reason that there was a vein of humor throughout, a something that pleased the entire audience without catering to the tastes of any particular part of the house. Absolutely free from coarseness and without interpolations and side plays on the part of the actors, its refinement was always noticeable.

Honolulu audiences are in the main hypercritical, but in "The Two Escutcheons" the audience Tuesday evening found no employment in this line. Every one in the cast acted the character assigned to them so eminently satisfactory to the audience that nothing was left to the imagination and nothing to be desired.

Take, for instance, the part of Baron von Wettengen (Mr. Arbuclie). There was the high class German without an attempt at burlesque, for Mr. Arbuclie wisely omitted the dialect, so often butchered by actors. With Mr. Clarke, his role as Thomas Foster was naturally an exaggeration of the well-to-do pork packer which one finds among the millionaires of Chicago, but it was not more overdone than one finds in the "penny dreadful" novels which evolve in the grey matter of American authors. The part is essentially an exaggeration, there would no humor in it if the representation had been simply that of Mr. Armour or any of his colleagues. On these two, and with the able assistance of Mr. Worthing, who proved himself an adept at love-making and borrowing, from the standpoint of a man of the world, rested the burden of the play. No point can be scored against Mr. Worthing; on the contrary,



always been associated with such companies as Daniel Frohman's Charles Frohman's, T. Henry French, Wm. H. Crane, Nat C. Goodwin, Klav & Erlanger, Denman Thompson, "Old Homestead" and "The Senator," both of which had a run of over two seasons in New York City. His most successful parts have been Lieut. Schuyler, in "The Senator," Capt. Swift, in "Capt. Swift," Clement Hale, in "Sweet Lavender," Charles Courtley, in "London Assurance," Alfred Hastings, in "All the Comforts of Home," Lord Jura, in "Moths," and others. Mr. Frawley has successfully handled two stock companies of his own for many seasons, and now in conjunction with his partners, Messrs. Friedlander, Gottlob & Co., is handling what is considered one of the best equipped organizations in America.

Miss Blanche L. Bates has been on the stage but a short time. She made her debut at Stockwell's Theater in San Francisco August 28th, 1893, but has played quite a number of parts since, as her experience has been in stock companies, playing extensive repertoires. She is a very pretty woman, with every requisite for the style of the part she is cast for in this company. Her most successful impersonations have been Mrs. Willoughby, in "The Picture"—the part in which she

began her engagement with Mr. Frawley when he started his present company. She is an accomplished musician, and her violin solos are quite a feature of some of the Frawley plays.

George W. Leslie, a clever young actor, who has, by diligent application, taken a place in the front rank, as a light comedian, made his first appearance on the professional stage with John Sleeper Clarke, playing in the entire repertoire, a trying ordeal for a novice, but in which he acquitted himself with credit. His training with this famous comedian has stood him in good stead. On leaving Mr. Clarke, he was engaged by Roland Reed, as leading man for a 10-weeks' tour of the West, re-engaged for the following season. Then followed engagements with the following well-known stars and managers: Hoyt & Thomas, Charles Frohman (as leading man in "Jane"); Augustus Pitou (stock company); Joseph R. Grismer ("New South"); William H. Crane ("The Senator"). It was in this company that Mr. Leslie and Mr. Frawley first met and formed a friendship that has increased with time.

Miss Madge Carr Cook commenced her theatrical career in England, playing the provinces first, when a London manager saw her and engaged for his city theater. Having a desire to visit America, she brought her London en-

tertainment to an end and came to New York, where she was engaged for a tour of the United States. Then she was secured for the stock company playing in Denver, from which place she went to Salt Lake City, where she remained for over a year. It was there that Mr. Frawley saw her and engaged her for his company.

Maclyn Arbuclie started with McLean & Prescott, and was with them four years, after which he became a member of Charles Frohman's famous company. He then played with Mrs. John Drew, in a big production of "The Rivals," after which he joined the Frawley Company, since which time he has lifted himself up many rounds of the ladder of theatrical fame. His work as the Senator and as Prince Zuroff, in "Moths," a dramatization of Ouida's famous book, are considered two of the best of his work.

H. S. Duffield commenced his career as an actor as a member of the stock company in the Olympic Theater, New York, continuing in stock companies in the cities of St. Louis, Louisville, Cleveland, Buffalo and Rochester, when he was secured for the production of "Around the World in Eighty Days," at Niblo's Theater, New York City, for the role of Phineas Fogg, the Englishman. He was then engaged to support John E. Owens in juvenile roles, at the Park Theater, New York City. A short time after he joined Mr. Frawley. He was placed by that gentleman in front of the house as manager for him.

Phosa McAllister began her stage career in the stock company of New Orleans, under the management of

Ten years ago a very youthful manager wept with apprehension because the stage manager informed him that, owing to an emergency in the cast, he would be compelled to fill a minor part in "The Two Orphans." There never was any worse scared debutante than he who walked on the stage, with quaking knees that night and spoke the familiar lines about the villain being his prisoner. The old stage manager clasped him on the back and said: "My boy, you have got to be an actor," and so Harry Corson Clarke began a career that has justified in every sense the discernment of his histrionic sponsor. Mr. Clarke is a legitimate child of the drama, coming from actors upon both sides of the house, who are blood kin of the profession's best talent. He

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