

RECITAL BY EGAN PUPILS

The Grand Is Packed to the Skylights With Audience.

Manager Ed. Drew Stars in a One-Act Comedy Entitled, "My Treat."

The Egan Dramatic School last evening took pleasure in presenting the pupils of the fall class in three one-act plays at the Grand, and a record audience took pleasure in attending the performance. It was a "Prince of Platoon" audience in size, if not in money. Admission was free last night, and it was not necessary to go out into the byways and hedges and compel the people to come in. Many of the auditors were friends of the pupils; many others came out of curiosity, and there were still others who make a practice of attending the recitals of a dramatic school, so that in future years they will be in a position to say: "I told you so!" For many of our best stage folks are graduates of dramatic schools. The Charlotte Cushman or the Mrs. Scott Siddons of the future may have trod the stage of the Grand last night, or the old rose walls may have reached the voice of a greater than Mansfield in the time to come. Not that Mansfield need have any immediate apprehension, but Seattle has produced good actors before and can do it again.

Even in the youth of their dramatic training, several of the Egan pupils have a fairly good stage presence and action, and give evidence that they could do pleasing professional work in the not distant future. They are crude now, but they have gotten over their first nervousness and lots of hard work and hard study will qualify them to go it alone in road companies. In the opening farce put on last night, Gustave Harris displayed the rudiments of a good juvenile man. Esther Mason, in this and the following drama, developed particularly good ingenue requirements. She is pretty, refined and does not overact. P. W. Benedict puts far too little animation into his delivery. Pearl Erickson makes a nice stage appearance, but her declamatory delivery is very bad. As displayed by their characterizations in the second and third acts, Viola Thompson and Russel Simpson can advantageously assume character old women and old men.

Mr. Lewis, who assayed Mr. Quicke in "Cape Mail," is comic in appearance and in delivery. The main fault with his work last night was that by keeping up his comedy play he took away the scene from the two women who were having a dialogue down stage. Nell Langdon and Abbie Durkin, may be mentioned as promising. Remembering the sad fate of S. Miller Kent and T. Daniel Frawley, S. Daniel Weisfield should drop his first initial ere it is too late. Kentucky colonels and kindred characters should be his line of stage work. Miss Miller, who assays Rose in "A Game of Cards," must study some more before she makes Mrs. Fiske or Mrs. Le Moyne apprehensive.

It might be a good suggestion to all of these young women to make a try for quaint character work if they have any talent in that direction. The stage is jammed with good, bad and indifferent leading women. The character comedienne, like Rose Melville, or Eva Tanguay, or Ada Lewis, are all too few.

In addition to the plays, Thomas Hall and J. Lane earned applause with a fencing exhibition, Ida Grey Scott pleased in solos and Lillian Sutherland Martinetti set the house wild with her songs and dances.