



THE DRAMA

Disappointment. A brown-eyed, fair-haired maiden among the chorus stood; Her little legs were apple green; She wore a little hood.

by-night companies remind me of a certain fish that is found in the waters of the Columbia and which is known as the "sucker." Drop a bit of food in the water, and countless numbers of these fish swarm about it till every atom is devoured, and then, still greedy as ever, they retire under the next good thing comes along.

MAXINE ELLIOTT'S DRESS

Our Audiences May Be Cold, but That Is No Excuse for Slovenly Stage Costuming.

One often hears a howl about the conduct of Portland audiences at the play. The "late-arrival" nuisance is a nuisance, indeed; but as to a want of enthusiasm I cannot join in that complaint, as a rule.

But when Maxine Elliott appeared, looking—shall I say slovenly?—well, slovenly! It was a shock to all observers. One of her costumes was positively in need of a thorough "dry-cleaning."

ON THE BEACH.



"They say your heart is as hard as glass." "Try a diamond on it."

son why the piece is considered a success from a theatrical standpoint—is because of the boldness of its plot and the vulgarity of the subject. These are wrong words, but I stand by them. A play that has vice for a foundation might as well be a money-maker for a time, but it cannot under any circumstances be a moral educator or a power for good.

What a beastly taste some people have for the vulgar! Not many, by paying the general opinion among those who have made a study of the theater that good, clean plays will draw as well, and better, than those whose qualities are of a questionable nature.

GLEANNINGS FROM THE WINGS.

Matters of Interest to Playgoers and Actor Folk. The James Neil Company called for Honolulu Wednesday, June 13, to fill a four weeks' engagement at the Hawaiian Opera-House, Honolulu.

PIRATING NOVELS.

Some Recent Dramatizations and One Valgar Play. ASTORIA, June 18.—(To the Editor)—Whenever a play turns out a success, and particularly if it is a dramatization from some novel, and the author has been neglectful in securing proper copyright, every stock or repertoire company in the land—good, bad or indifferent—immediately pounces upon it and proceeds to present it, from one end of the country to the other, as if it were a money-maker. It is simply "squeezed" dry. Somehow these rip-

HE TAKES THE BUNS.

Theater Party Badly Rattles Door-keeper Henry Belasco. A theater party at the Alcazar introduced a new wrinkle the other night and Doorkeeper Henry Belasco so badly rattled for a few minutes that some small boys managed to slip past him before he could recover himself. There were about 20 young folks in the party. They floated out of a string of hacks and alighted upon Belasco with a deafening rattle of silk skirts and dazzling display of glistening white shirt fronts.

CLEMENT SCOTT'S VIEWS.

Famous English Critic Praises Our Dramatic Productions. Clement Scott, the much discussed theatrical writer, in a recent article, discusses the difference between the American and English stage, and in conclusion touches upon the subject of stage production in these words: "I must give the American stage, at least, the credit for this fact: that I have never yet seen an actor or actress take such a liberty with an audience as to imperceptibly when the play is actually produced. Nervous they must be—that is human nature—but they are aware of the responsibility of their calling."

NETHERSOLE'S BIG EARNINGS.

At the Age of 30, "Sapho" is Worth the Sum of \$200,000. Speaking of Olga Nethersole, whose season has just closed in a blaze of financial success, Henry Bell, of the New York Press, has this to say: "Yet she has always made a good in-

McDowell Weds Wealthy Widow.

William Melbourne McDowell, widower of the late Fanny Davenport, and Mrs. Wilhelmina Maria Wittson, a widow of Baltimore, and to be wedded, were married secretly at Newport News, Va., recently. The fact that the ceremony had been performed only becoming known the next morning, when the names of the contracting parties were found on the marriage license records of the Clerk of the Corporation Court.

High Praise for Actor Roberts.

No other actor who has appeared on this Coast for many years past can exhibit a larger or more complimentary budget of criticisms than Harry R. Roberts. He is a man of great personal magnetism, and his performance in the play "The Limited Engagement" with the Frawley Company, at the Los Angeles Theatre.

Timely Theatrical Guide.

The passenger department of the Southern Pacific has issued a well-timed and convenient Pacific Coast Theatrical Guide and Booking Sheet. It contains the names of every city and town on the coast, with their population; each theater, with name of manager, dimensions, seating capacity, how heated, etc.; the names of the leading hotels and their rates; names of transfer companies; distance between towns on the coast; besides much other valuable information.

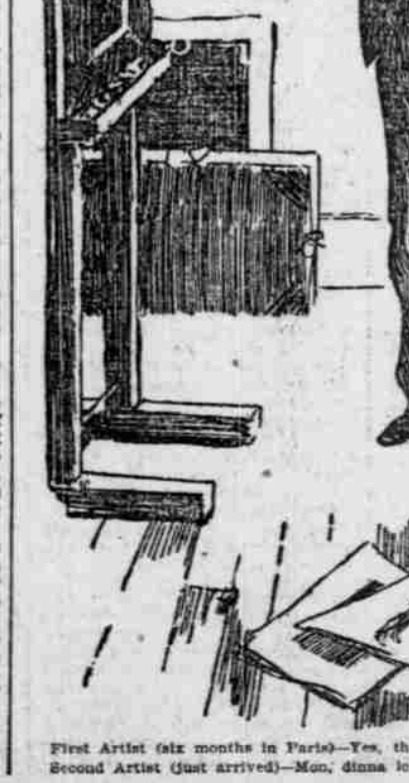
Kellar Next Week.

Kellar, the clever magician, will be the attraction at the Marquett Theatre July 2, 3 and 4. Since his last visit to Portland he has added many new tricks to his already extensive repertoire, and his performance is now regarded by many as being little short of marvelous. He has long been acknowledged as one of the greatest living magicians.

ABOUT "JANICE MEREDITH."

Strong Company Being Engaged for Its Dramatic Production. Edward E. Rose is at work on the dramatic version of "Janice Meredith" at Marshfield Hills, a small town in Massachusetts. When he began his task, the question as to who would play Janice had not been decided, although he (Rose) had always desired Mary Manning for the part.

QUOIT



First Artist (six months in Paris)—Yes, it is the best thing I've done. Second Artist (just arrived)—Mon, dinna let that discourage ye!—Punch

People's Popular Playhouse. The King Pins. Week Commencing Sunday, June 24 Saturday Matinee. THE VERY LATEST MUSICAL FARCE COMEDY. A SPRING CHICKEN. The Limit in Laughter All Top Liners....

WHAT MAKES THE ACTOR?

Franklin Sargent Talks of Modern Stage Aspirants. President of New York's Academy of Dramatic Arts Points Out Road to Success. There were 24 girls and 15 men in the graduating class of the American Academy of the Dramatic Arts this year, and nearly all of the graduates have already signed contracts for next year, but, naturally, they are not all cut out for stars.

What are the chief elements that contribute to the failure or success of your graduates? was asked of Franklin Sargent, president of the school which aspires to be the American stage of the Conservatoire in the French stage. "That's a comprehensive question," Mr. Sargent replied, "but I should say that, given fair physical and mental endowment, success depends very largely on the presence or absence of that indefinable something called personality, and on a capacity or lack of capacity for hard and ambitious work."

Rush of Applicants. "The number of young people who want to go on the stage is really appalling. I always say that this school of ours confers a greater favor upon the public by the number of persons it keeps out of the profession than the number it puts on. We have anywhere from 2000 to 3000 applications every year, most of them by correspondence; and out of that number we may take a possible 75. There are a few professional women as men among them who apply, and 55 per cent of them have no more aptitude for stage work than they have for Sanscrit."

New and Old Requirements. "There's the difference between the new stage requirements and the old. The public, the critics and the managers demand a higher grade of work and greater intelligence in the actor, and dramatic training is a very different thing from what it was even 10 years ago. We can mark the change plainly in the alterations we have been obliged to make in our methods. Sixteen years ago our instructors were mere mechanics, teaching conventional dramatic technique. Now we need instructors of high equipment and ability. The methods of work are much deeper, standards of intelligent study are higher. The old imitative and perfunctory system is swept away and we have a system based on logic and reason, founded on the great principles of physiology, psychology and esthetics."

Almost Entrenchable. There are certain instinctive tenets of good acting, and these are the ones that are almost entrenchable. They are a matter of heritage and early training. That's why so many actors succeed in the profession, and why so many fail. A society audience knows what a modern gentleman will do and will not do, and any number of clever actors fail, lamentably, when they try to interpret an ordinary, well-known, modern character. If they haven't the instincts in themselves, they slip up in a multitude of little ways.

An Example. "A most charming, white-haired old lady came in to see me the other day, and I advised her strongly to study for an indefinite capacity for diplomacy and handling their own business interests. Other students, however, have been smart enough to recognize their limitations and devote all their energies to perfecting themselves within those limitations. Oh, the times we have persuaded girls who wanted to be Juliet that they really have not any special gift save for old woman character roles, but could do very well in that line! And the times we have convinced under-sized men that they won't do for Orlandos and D'Aragnans, but will make fairly good French waiters and valets!"

Music at the Portland Tonight. March—"Swiss Reel"..... Pryor. Entr'acte—"The Beggar Student"..... Millocker. Scenes from "The Beggar Student"..... Millocker. Two-step—"The Man Behind the Gun"..... Gavel. Overture—"Post and Pessant"..... Suppe. "The Merry Widow"..... Strauss. Scenes from "The Merry Widow"..... Strauss. "The Merry Widow"..... Strauss. "The Merry Widow"..... Strauss.

Ripening in the Sun. A recent poetical effort of one of the colored brethren from Southwest Georgia reads: "Be glory watermelon's Gittin' happy in de sun, En de white man—he won't ketch me 'Whit! I get lots to run!"