

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

clance and modesty And comme il faut and wit Revealed themselves in every Revealed themselves in every pose.

A chapple in the pit

Assured himself her blood was blue

As any Queen's that reigns;

He'd wager, too, that's what he'd do,

She'd ten times better velns.

He waited to be introduced: They sauntered up the street,
The wordlets from her ruby lips
Were-well, they were a treat;
Por "wasn't you?" and "usen't it?"
And "nit" and "cell the turn." And all them other little gems, And many a "dough to burn,"
Fell hard upon his tingling ear,
Across a wad of gum.
He thought, the pity of it all,
Why isn't beauty dumb?

When next he sees the dainty maid, With less of apple green. He'll know that she is scenery And he who looks and runs away, May live to look another day.

San Prancisco Dramatic Review.

MAXINE ELLIOTT'S DRESS

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

One often hears a growl 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.

I think that the John Drew Company and the Goodwin-Elliott Company received their full meed of applause. Especially is the atstement true of the reception accorded the last-mentioned organization on the occasion of its recent Marquam engagement. On both nights the audience was most beautifully arrayed, in bonor of actives who is said to be the most beau. tiful leading woman on the American stage. This was only befitting the occa-

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 "dry-cleaning." The other was decidedly stringy as to skirt, and commonplace as to bodice-and pity 'tis! Is the lady out for a Summer holiday,

There is this much to be said: When a mpany of actors such as those of the Goodwin Company, and which communds a large, cultured and splendidly dressed audience, at a high cost per seat, visits Portland, it is naturally expected that its members will appear before that audience in clothes as beautiful and as clean as the parts presented will admit of.

her old clothes?

FARCE-COMEDY AT CORDRAY'S. "A Spring Chicken" All the Week at

That Theater. The claim is put forth that "A Spring Chicken," which will be produced at Cordray's tonight, and will run all the week, including Saturday matinee, at that theater, is one of the liveliest and brightest of the many farce-comedies which have been seen on the road this season. It is said to be a laughmaker of the purest type, and to be in capable hards, a leading ember of the company being Rose Suth erland, who will perhaps be remembered for her work with Hoyt's "Trip to Chiva-town" Company. Other members of the organization are: Bert Flatt, Mabel Cassidy, Harry Armstrong and Gustave Kline. Numerous specialties will be presented. and otherwise the production is said to be altogether satisfactory.

Manager Jones' Next Attraction.

Manager Jones has booked a very good attraction for the Metropolitan Theater for Friday, July 6, at which time Marie Mildred Marsh, planist, and Reem John-ston Shank, contralto, will appear in a repertoire of classical music.

Miss Marsh is a graduate of the Cincin-nati Conservatory of Music, and has spent five years abroad. She is said to have perfected herself thoroughly in the technical requirements of her profession. Mrs. Shank has traveled through the East with David Bispham, the grand-opera baritone, who was here this season with Walter

End of Season Near.

The theatrical season is drawing to a close. The sole attraction of last week locally was the Nashville Students at Cordray's Theater, and there is not much to come at either of the Portland houses in the immediate future. The approach of warm weather and preparations for going to the seashore and mountains disincline people for theatrical entertainment, and will bring them out in any numbers, ess it be a dramatic or operatic attraction of the first magnitude.

PIRATING NOVELS.

Some Recent Dramatizations and One Vulgar Play.

ASTORIA, June 19.-(To the Editor.)-Whenever a pluy turns out a success, and particularly if it be a dramatization from me rovel, and the author has been neglectful in eccuring proper copyright, every stock or repertoire company in the hand-good, bad or indifferent-immediately pources upon it and proceeds to present st, from one end of the country to the money-maker it is simply "squeezed" dry. Somehow these fly-

first shat is found in the waters of the Co-lumbia, and which is known as the "sucker." Drop a bit of food in the water, and countiess numbers of these fish swarm about it till every atom is de-voured, and then, still greedy as ever, they rather until the part would believe comme. retire until the next good thing comes

was the rage, and no doubt he was "murdered" in more than one one-night stand. More recently "Quo Vadie?" has had a hold on the public, but the one that at precent seems to be most prominent in the public eye is the adaptation from the French of Daudet's "realistic" novel, "Sapho." Have you ever read the story? Well, the man who had the nerve to adapt

spiel," Hobart's adaptation of the German musical farce, "In Himmelhof." William Farnum, the young actor who william Farnum, the young actor who will play "Ben-Hur" next season, is a splendidly developed athlete. He is 25 years old, stands 5 feet 11 inches and weighs 150 pounds. His chest measure is 42 inches, and his bleeps 15½ inches. An actor who can look Ben-Hur, as well as act the part, is a valuable acquisition to this play. this play.

NETHERSOLE'S BIG EARNINGS. At the Age of 30, "Sapho" Is Worth the Sum of \$200,000. Speaking of Olga Nethersole, whose sea-

son has just closed in a blaze of financial success, Henry Bell, of the New York indertaking.

From all we can gather, the chief rea
"Yet she has always made a good in-

ON THE BEACH.



son why the piece is considered a success come on the stage. Her debut was effect-

power for good. The arrest of Olga Nethersole while presenting "Supho" in New York is, of yourse, one of the onuses that draws a "The season that has ended was much morbid crowd to see the play. "The mere unrouncement that Sapho' would be presented by the present of the presen sented sufficed to crosse a run on the box-office and to pack the sheater. The play-ers are entisted to something more than and at the age of 3°, the drama has paid

What a beastly taste some people have for the vulgar! Notice that the critic return uses the term "deficate subject." A dirty Park I subject, rather, and one which no self-dom. respecting playwright would or need put ize that instead of owning her own house nto a play, and that no manager who has she holds it on lease, four years more of the best interests of the theater at heart which term have yet to run. At the ex-

would put upon the boards.

It is never necessary to stoop to the bad. There are countless good plays that can be produced, and I think it is the general opinion among those who have thinks well of us, and may cast her lot made a study of the theater that good, with Yankee Doodle.

"She has gained 10 pounds in flesh since ter, than those whose obalities are of a questionable nature.

questionable rature.

We realize that the theatrical manager is in the business for the money that he can make, and that he presents plays with that end in view. Let him consider such plays as "Rosemary" "The Little Minister," "Sheriock Holmes," "Sag Harbor," "Barbara Frietchie," "The Christian," "Res Hur", all (seen and worthy man," "Ben Hur"-all clean and worthy the exi of the season. Better still, he will have the suitefaction of knowing that his production is worthy of his labor and the patronage of the public.

S. TERRY M'KEAN, JR.

GLEANINGS FROM THE WINGS. Matters of Interest to Playgoers and

Actor Folk. The James Neil Company sailed for Honolulu Wednesday, June 13, to fill a four weeks' engagement at the Hawaiian

Opera-House, Honolulu. The Barnum-Bailey circus exploited itself in Hamburg, Germany, by paying the street raliway companies \$500 to stop all their cars during the five hours of a parade. Germany never had a hig tent show, and this one amazed the people with its size and methods.

Pretty and shapely chorus girls who

Pretty and shapely chorus girls who can sing and dance are in great demand in New York, and competition among managers to secure them is sharp. Ben Teal will use 100 in "Foxy Quiller," 80 in The Rogers Brothers in Central Park, and 60 with Agoust family. He began making his engagements eight months

Ben Teal will stage the new vaudeville farce being written by John J. McNally for Frank McKee, as a vehicle for the

exploitation of the Agoust family.

Mary Mannering will make her initial appearance as a star in "Janice Mcredith." in Buffalo, early in October.

of the boldness of its plot and the vulgarity of the subject. These are strong words, but I stard by them. A play that has vice for a foundation might be a money-maker for a time, but R carnot under any circumstances be a usoral educator or a cover for avoid. ower for good. Ing senson. Since she reached the age of The arrest of Olga Nethersole while pre- 25. Olga's income has averaged \$17,000 a

praise for careful treatment of a delicate subject." This is a critic's "write-up" on a recent performance of the piece in San Francisco.

"Her London home, to which she will seturn next week, is in Norfolk street, Park Lane, which is the heart of swelldom. Miss Nethercole is grieved to real piration of that time she will probably be come an American citizeness, for in spite of bilious journalism, Magnetrate Mott, our District Attorney and Grand Jury, Olga

"She has gained 10 pounds in flesh since Sapho's' troubles ended, and is now as fit as a fledle and twice as handsome. Next season she will begin her tour in San

ABOUT "JANICE MEREDITH." Strong Company Being Engaged for Its Dramatic Production.

Edward E. Rose is at work on the drasatic version of "Janice Mcredith" at Marshfield Hills, a small town in Massachuretts. When he began his task, the question as to who would play Janice had not been decided, although he (Rose) had always desired Mary Munnering for the

Early one morning Rose went into the village to make a purchase. A telegraph messenger handed him a dispatch from Frank McKee, announcing the engagerunn McKee, announcing the engage-ment of Miss Mannering as Janice. Mr. Rose, in his enthusiasm over this news, took off his bat and guve three obsers in the street. The people of Maishfield Hills now speak of him as "that crany man who gens up theater shows."

It is evidently Frank McKee's purpose

to surround Mary Mannering with a re-markably strong company in "Janice Meredith." His first engagement—that of Robert Drouet-for the leading man's paid of Charles Fownes, the bond servant, who is afterward on the staff of Washington, was an indication of this. Mr. Drouet is one of the most promising young leading

men on the American stage.

But McKee's most important move was to secure Burr McIntosh for Philemon Hennion. Mr. McIntosh is a very clever actor, especially in character parts. He was the original Colonel Calhourn Bow-ker in "John Needham's Double," the ortrinal Taffy in "Trilby," the original Jack Rose in "Piney Ridge," the original Dan-lel Boone Bingley in "The Governor of Kentucky," the original Joe, the cowboy, dith," in Buffale, early in October.

Peter F. Dulley will inaugurate his retual Joe Vernon, the blacksmeth, in "In
turn to stardom in Boston in September, Mizzouri," and the original Colonel Mo-

who followed his father, Frank

HE TAKES THE BUNS. Theater Party Badly Rattles Door-

keeper Hency Belasco, A theater party at the Alcazar introduced a new wrinkle the other night and had Doorkoeper Henry Belasco so badly ratifed 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 backs and alighted upon Belasco with a deafening rustle of silk skirts and dazzling display of glistening

white shirt fronts. The first of the crowd to reach the genial Henry thrust a biscuit into his out-stretched hand and brushed by him into the theater. Before the astonished ticket-taker could recover from surprise sufficiently to apeak, he had a great assort-ment of biscutts and buns, enough to start a small bakery. "B-b-b-but where's the tickets," he

"B-b-b-b-but where's the tickets," he finally managed to summer.

"Why, inside the burs," was the laughing repky of the last man, as he slipped into the door. And so it proved. There was a big crowd at the gate, but they all had to wait till the discomfited doorkeeper had broken open all the burs and extracted from them the tickets.—San Francisco Dramatic Review. isco Dramatic Review.

CLEMENT SCOTT'S VIEWS. Famous English Critic Praises Our Dramatic Productions.

Clement Scott, the much discussed theatrical writer, in a rocene 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 of ctress take such a liberty with an audince as to be imperfect when the play is actually produced. Nervous they must be-that is human nature-but they are aware of the responsibility of their call-

"In England, on the other hand, there are scores of actors and actresses who are habitually imperfect in their words, who not only 'stick' themselves, but cause who not only 'stick' themselves, but cause others who are letter-perfect to stick also; who ruin the scenes in which they are engaged and jeopardize the prospects of the wretched author. Such spiendid firs-night performances, in regard to sym-metry, order, smoothness and system, as those I have seen in America, would be almost throughly on a first night in Lonalmost impossible on a first night in London today. And why? Because in Amer-ica you never produce a pay before it is ready. Unfortunately, we do,"

McDowell Weds Wealthy Widow.

William Melbourne McDowell, widower of the late Fanny Davenport, and Mrs. Wilhelmina Maria Wiltson, a widow of Baltimore, said to be wealthy, 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 lie ense records of the Clerk of he Corporation Court.
The bride is said to be a handso

blonds, and 27 years old, according to the records, while Mr. McDowell's age is given as 41. Mr. and Mrs. McDowell went to New York after the marriage.

High Praise for Actor Roberts.

No other actor who has appeared on this Coast for many years past can exbudget of criticisms than Harry R. Roberts received from the Los Angeles press, during his limited engagement with the Frawley Company, at the Los Angeles

favorable notices to reflect that they are the honest, outspoken opinions of gen-tlemen who know what they are writing about and express their ideas in intelli-gert, incisive and remarkably correct English.-Music and Drama.

Timely Theatrical Guide.

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

Kellar Next Week. Kellar, the clever magician, will be

the attraction at the Marquam Theater July 2, 3 and 4. Since his last visit to Portland he man 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 givalest living magicians.

People's Popular Playhouse

CORDRAY'S THEATER

The King Pins



ALL THE LATEST

MUSICAL HITS

Week Commencing Sunday, June 24 Matines

THE VERY LATEST MUSICAL

A SPRING CHICKEN

The Limit in Laughter All Top Liners....

BURT FLATT ROSE SUTHERLAND HARRY LE COMPE

MABEL CASEDY ADAH SHERMAN GUSTAVE H. KLINE

REGULAR PRICES

FRANKLIN SARGENT TALKS OF MODERN STAGE ASPIRANTS.

President of New York's Academy of Dramatle 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 of the first magnitude. Some of them may fizzle out altogether and drop from the theatrical firmament, but their diplomas are guarantees of a certain degree of ability and a creditable tunining, and they are to have their chance. What the first years of practical stage experience will bring out neither teachers nor managers can tell.

What are the chief elements that contribute to the failure or success of your graduates?" was asked of Franklin Sarcent, president of the school which aspires to be to the American stage what the Conservatoire is to 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 inde-scribable something called personality, and on a capacity or lack of capacity for hard and ambitious work. Beauty is a valuable thing for an actress, but it does not count for as much as it did in the old days. Look at the most famous actresses today and see how many of them are beautiful. Good looks may get a giri place on the legitimate stage, but it ill not keep the place for her, and it

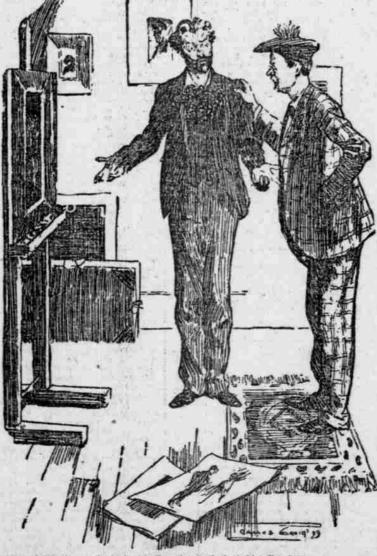
will not carry her to pronounced success.
"When Mary Anderson came out she
took in lessons and then was put on in
Parthenia and that sort of thing. She
created a furure, but if she were a debutante today she couldn't repeat the ex-perience. Only a short time ago a young woman called upon one of our New York spanagers. She was stunning, with a face and figure and personality even more charming than Mary Anderson's. The manager was delighted, enthusiastic, promised her great things and told her she must come up here and put in two she must come up here and put in two years of hard study. She wouldn't have it, couldn't do it. Finally, rather than lose her, he agreed to six months of work at high pressure. She is working

desperately hard and doing well.

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 cut a figure, of course, but something greater intelligence in the actor, and dramatic training is a very different for the stage are an important clew to thing from what it was even 10 years

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 mechan-ics, teaching conventional dramatic technique. Now we need instructors of higher 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 "For example, look at the study of old-

QUOI?



Second Artist (just arrived)-Mon, dinna let that discourage yel-Punch

WHAT MAKES THE ACTOR? | age characters. The student doesn't merely imitate the old person he sees. He is taught the physiological effects of age, the change in contour of the head and face, the forms of the bones that become prominent, the lines that result, the re-lation of the bones and muscles, the ef-fect of age upon the muscles of the upper middle, and lower face, upon the roice, upon the mental characteristics, upon the whole anatomy of the body, the walk, the poise, the hand. With a phy-siological and psychological understand-ing of the results of age, the student can work out intelligent and original inter

pretations of such rules.

"Then there are the life study classes Then there are the life study classes. The pupils are required to select incidents from real life, street scenes, etc., and to give in the classroom, the action, gestures, tones, motives, contrasts, pathos, humor of perhaps half a dozen persons concerned in the episode. Such study develops a literary as well as a dramatic faculty, and its results are tremendously beneficial; but nothing of the kind was ever attempted in the old days. The theory and laws of color are studied along lines strictly scientific.

studied along lines strictly scientific.

"The study of dramatic literature is analytical and philosophical. The philosophy and history of costume are thoroughly taught. You see there is a philosophy and history of costume are thoroughly taught. osophical current under the whole course of dramatic training, and the modern teaching naturally turns out profession-als of broader capacity, higher intelli-

als of broader capacity, higher intelligence and finer ideals.

"The effect of the new standards can
already be seen. The managers say that
one or two actors or actresses of the
new type, who study intelligently and
have high standards of thought and culture, can leaven the whole tone of a
company. Our best professionals have
always gained through their own efforts
their force and breadth; but the younger
men and women now are starting in upon
the profession with what a few of their
elders learned through hard experience
and many fost years." and many lost years."
"Do you have many applicants?"

Rush of Applicants.

The number of young people who want to go on the stage is simply appalling. I always say that this school of ours confers a greater favor upon the public by the number of persons it keeps out the stage than by the number it puts on. We have anywhere from 2000 to 4000 applications every year, most of them by correspondence; and out of that number we may take a possible 75. There are four times as many women as men among them who apply, and 25 per cent of them have no more aptitude for stage

of them have no more aptitude for stage work than they have for Sanscrit.

"We send each applicant a long list of questions to be answered; and, by the facts given in the answers and by the style of the answers, we can size up the individuals fairly well. Mest of them we drop at once, advising them to give up all thought of the stage. Those to whom we give a personal examination are carefully studied; and, unless we believe they have real dramatic possibilities, we decline to take them, and discourage their stage mania.

discourage their stage mania for the stage are an important clew t

fitness.
"When did you first think of this?" ask, it a girl says, that years at the years ago, that usually settles it; but if she says, 'I've always thought about it and wanted to act,' I ask her when she began to do anything toward it. If she has any real talent, she has probably been trying to act for her own amuse-ment, going home from the theater and trying the scenes in her own room, etc. It's an interesting thing that it is almost always at 15 that she has first started

always at 15 that she has first started in on experiments of that kind."
"Ought students to begin regular dramatic study early?" asked the reporter.
"The earlier the better. Child training would be a good thing, if the right, natural methods could be pursued and no artificiality instilled into the child nature; but, since that seems practically imsible now, it is at least desirable that sible now, it is at least desirable that students should begin work at 17 or 18. Comparatively few of our pupils are so young as that. The age average among the men is 22, and among the women 23, but we have pupils of 16 and others who are from 30 to 49 years old. The student of 40 is barred from some roles, but there is always a demand for good old women at the stage. and old men on the stage.

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 the stage. She has a delightful personality and two years' or even one year's work would fit her to make a good liv ing. There's no other profession in which you get the value of what you do so quickly and so liberally as you do on the

"The greatest number of our girls com from the West, but the greatest amount of talent is shown by the Southern pupils. They are, as a rule, pretty, have charming manners and sweet voices, and then they usually have temperament. That is the keynote of success. The Southern girls have feelings, fire, imag-ination, a certain warmth of sympathy that tells with an audience every time. They have the talent, but they often fall from sheer laziness. They do not often work as hard as the Northern or Western girl; and, in the long run, industry an pluck tell.

The reason half the promising young actresses and actors fail to achi success is that they will not work. They get discouraged if things do not come their way at once. They aren't patient or plucky. They lose their grip on high er standards, slip into carciess work, do not develop. The women and men who succeed are working, studying, broadening every day, and employing their less ure hours in that way. I could point out the men and women of real dramatic standing and prove to you that they are all working like Trojans. They don't get up at noon and fool away the afternoon and then fool away half the night, after

theater is over. Not much. "I remember, years ago, going behind ne scenes with Mr. Frohman and asking where a young girl was who had a minor part in the play. The old stagers all laughed and said she was in her dressing-room grinding away at something-that she never had time for any fun, eve between acts, but shut herself up and studied Shakespeare. They thought slie

was a fool. Today she is one of the lcan stage, and it was sheer grit and work, not natural talent, that did it. Laziness has ruined hosts of actors and actresses of talent. They either quit the work altogether—by way of marriage usually, in the women's case—or elfe they drift down lower and lower, by degrees, and the tide sweeps on and leaves them. One must keep up with the dra-matic procession today, or go under.

Different Sort of Applicants. "The character of our applicants is gradually changing. The improvement in the tone of the profession and the broadening of social ideas account for it, I suppose. We get boys and girls from the best families, and a great many college graduates of both sexes come to us. It's a funny thing though that we seldom find our remarkably gifted pupils among that class. They do well in the modern society play or light romantic drama; but for real emotion, high tragedy, pathos, humor, the prize goes to pupils fro

"I fancy it is because, in that social stratum, instinct counts for more than education. Emotions are primitive, and the lower classes don't hesitate to express them in primitive fashion. In the upper crust of society, the gospel of re-pression has been preached for so long that every one is incased in a hereditary and acquired shell of good breeding, and we have a terrible time chipping off enough of the shell to let emotion and

sentiment leak through. "I'll tell you the hardest proposition in theatrical training—a Quaker pupil. He may have talent and pluck, but he has slough off all his nature, education and traditions before he can express natural feelings unreservedly. For the last two years our highest honors have been carried off by pupils from the lower East carried off by pupils from the lower East.
Side. That proves just what I've been saying. The students brought us temperament and fire, but had no mental discipline. We can furnish mental training, but we couldn't have furnished the dramatic instinct and temperament. A good many of our sweller pupils bring us what we could sumply, and haven't us what we could supply, and haven't

the necessary elements that we can't 'Mixed blood produces good dramatic possibilities, and a dash of Hebrew is especially valuable. The Hebrew temper-ament is essentially dramatic. In fact, almost all races are more gifted dramatically than are the Anglo-Saxons. prize pupil two years ago was a Hun-garian and we had a girl who was a compound of Hebrew, French and Spanish who was a wonder-full of fire to her

inger tips.
"Women are easier to work with than men-quicker, more apt. The men seem less responsive; but, in the long run, I believe more of our men are definitely successful than of our women. A good comedienne is the hardest thing in the dramatic world to find. In fact, high-class comedy is out of the reach of most pupils and professionals. So is straight high tragedy, for that matter. Eccentric character work is the easiest thing in eastly, too. If a pupil shows a tendency to exargerated melodrama. usually encourage it, to give fre xpression and unconsciousness.

we can refine it. Almost Unteachable.

"One thing is almost unteachable. There are certain instinctive tenets of good breeding, certain attitudes of mind and resultant expression that can't very well be grafted upon an untrained nature. They are a matter of heritage and early training. That's why so many ac-tors and actresses aren't convincing in society plays. They can study the atmosphere of a historical play, and, if they slip up on little things in it, the audience will not know the difference, but 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-bred modern gentle-man. If they haven't the instincts in themselves, they slip up in a multitude

of little ways. "We have a great many ugly duckling episodes. I have even dropped girls at the end of their junior year, because I thought them hopeless, and have seen them blossom out into stars; and I have grudgingly graduated pupils, thinking they never would amount to much, who met with lucky opportunities achieved big reputations. It's a good deal of a speculation. A number of our pupils are succeeding famously, not so much through dramatic talent as through an infinite capacity for diplomacy and handling their own business interests. Others succeed because they have sense enough to recognize their limitations and devote all their energies to perfecting themselves within those limitations. Oh, the times we have persuading girls who want to be Juliets 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 convincing undersized men that they won't do for Orlandos and D'Artas but will make fairly good French walters

and valets! "By the way, lack of physique is the greatest handicap among young actors.
A very large proportion of our men pupils are small, and it counts against them, but it gives the few big, fine petition."-New York Sun.

Music at the Portland Touight.

Gevotte—"L'Ingenue" Milk Waltzes—"Tout Paris" Waldt Two-step—"The Man Behind the Gun Overture—"Poet and Peesant" Suppe Idylle—"Narcheus" Nevin Waltzes—"Village Swallows" Strau a Scenes from "Il Trovatore" Verdi Piece de salon—"Wag Tail" Ellinberg Cake-walk—"Hannah's Promenade"

Ripening in the Sun. A recent poetical effort of one of the olored brethren from Southwest Georgia

Charles L. Brown, director,

'De Georgy watermelon's Gittin' happy in de sun, En de white man-he won't ketch me Whilst I got legs to run! -Atlanta Constitution.