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AN ACTOR'S CAREER.

French Fairy Story Told by Sarah Bernhardt. Occorico, a Parisian artistic paper, has a fairy tale from the pen of Sarah Bernhardt, of which the following is a translation:

"The fairies were all gathered round a baby's cot; the father and mother, wondering, respectful, listened to the invocations of each. 'Child, thou shalt be beautiful, tall and graceful.' 'Thou shalt be crowned with a crown of gold.' 'A hare shall thou become; crowds shall acclaim thee, and thy admirers shall drag thy chariot in the fervor of delirious enthusiasm. At thy word shall all peoples rejoice or be downcast; shall quake with fear or tremble with joy.' 'Poets shall cast their pearls at thy feet; musicians shall give up their art to the singing of thy praises.' 'A hundred heroines shall love thee.' 'Poison and dagger shall alike be impotent to hurt thee.' 'Thy fame shall re-echo from the mountain top and sound in the deepest depths of oceans.' 'The mother fell upon her knees and did homage to the assembled fairies. Then was the door burst rudely open, and the spirit of the glories of eternity entered. She spoke: 'I cannot take back the gifts of my sisters, but for thy sin in forgetting me shall thou be punished. Back to my imprisonment: His golden crown shall be made of common card. He shall laugh or be downcast; he shall love—but ever at the bidding of his mistress. He shall still quiver with the delight of applause, through the city at the heel of the chariot of a new hero. The laurels shall fade upon his forehead into immortals, and he shall die in misery and in ignominy, forgotten and unwept, leaving behind him neither trace nor memory.' 'Terrified, the father cried aloud: 'What shall be his fate?' 'He shall be an actor.' Then, softly, the spirit of death came forward and said: 'Child, wilt thou accept this? By death the new-born artist shall be buried in oblivion.'—Los Angeles Herald.

Music

I heard a master once; and afterward, While yet beneath the magic of his spell, I sought to put my rapture into words: Music is the expression of the soul. The language of the angels; and in us it touches all the mystic chords of life. It vibrates through and through us, until we become embodied with the sounds we hear. It sweeps across the soul in fitful gusts and seeks out every longing, every yearning. It reaches from our highest spirit heights Down to our lowest depths. It shows The beauty and the terror and the hope, The very mystery of life itself. It doth reveal to us we are divine. —J. A. Edgerton.

SYMPHONY SEASON HERE

Opening Concert in December—A Generous Offer.

The Portland Symphony Orchestra is not dead, but alive and thriving. For a while the outlook as to its survival was a little dubious, owing to the fact that many of last year's patrons had left also new and generous patrons had come to the rescue, and increased their subscriptions sufficiently to make up the deficit, so that the continuance of the concert is now assured. The list is still open, and subscriptions may be left at the Almsworth Bank or at 218 Chamber of Commerce building with William D. Sweetright, whose untiring zeal in the cause of good music has made another symphony season possible. In about two weeks—toward the middle of December—the first concert of the winter will be given. Rehearsals have already begun, and enthusiasm runs high as of old. The membership has grown considerably, for there are now 33 musicians in place of 20. There will be no loss of the individual talent that was so distinguishing a feature of the success last year. Rehearsals will be more frequent and this, with increased confidence in the leader and themselves, a closer bond of co-operation, more perfect unanimity of attack and phrasing, will ensure a marked improvement in the work of the orchestra, and consequently a season of sincere and hearty enjoyment on the part of the public. A great effort will be made to have the program popular, appealing to the tastes of the greatest body of music-lovers. In order to accomplish this, highly interesting novelties will be introduced, such as new or unfamiliar compositions of Grieg, Massenet and others, the ballet music from "Faust," which is very beautiful, and has not yet been heard in Portland, the grand march from "Aida," a new one, and the allegro in "Méphistophèle" (Motto), which has recently created such a furore of enthusiasm when given by the Italian band under Minoliti. It has been decided, no doubt wisely, not to lay too much stress upon the symphony as a special feature, and this for two reasons: because the orchestra itself is hardly yet able to grapple with refinement of emotional expression, the extraordinary subtleties, the dynamics of passion and power encountered in this most complex and difficult of all musical forms; also because the public has hardly yet reached the stage of enthusiastic appreciation which such earnest work demands. For this reason only one movement from a symphony will be given in each program.

Salaries of Stage-Folk.

Salaries of players vary with circumstances. The manager may find at \$25 a week a player whose moderate talent exactly fits a part of considerable importance. He may have to pay \$100 a week for a player whose talents are of a higher order and whose candidates scarce. If he wants celebrity in addition to ability he may be willing to make the salary \$500 a week. In that case he takes in account the public value of the name and makes a future of it in his advertisement.

Not more than 10 actors in America, aside from the stars, receive as much as \$500 a week, and not more than five actresses are paid that amount. In fact, \$150 a week is exceptional, and \$100 will engage an excellent hero or heroine, a fine comedian or a delineator of eccentric character.

The wages run down to \$75 for a sourette, ingenue, or old man, to \$50 for an old woman, juvenile man or juvenile woman, and so along to utility and chorists man at \$15 and \$10 per week.

Managers are ever on the alert to find some one of whom a star can be made. When one is chosen for that purpose a contract is made with him for a term of years, usually five. The actor receives the salary he has been accustomed to and also a share of the profits, increasing from as little as 10 per cent the first year to as much as 50 the last.

In the recent instance of two young actresses taken up for exploitation as stars, the manager of each assumed all the responsibilities and agreed to pay the same salary which had been received, besides a share of the profits. Good luck in the form of successful plays attended the ventures, and each actress in a few years, usually five. The actor receives the salary he has been accustomed to and also a share of the profits, increasing from as little as 10 per cent the first year to as much as 50 the last.

"But many a starting actor gets no more income than would as a skilled player, and the venture yields him nothing either in money or celebrity."—Chicago Tribune.

DR. ROLAND D. GRANT.

Preparing a New Illustrated Lecture on Yellowstone Park.

Dr. Roland D. Grant's lecture Wednesday evening proved a surprise in its excellence, even to the Maximas, who expected a great deal. It showed long and continued study and research among the sciences, keen observation and a vast amount of field work. His views were thrown upon the screen in quick succession, and every one was a gem. For 1 1/2 hours the doctor eloquently described the workings of nature in fine detail, mixing science with popular knowledge, attracting a large and intelligent audience, and carrying his hearers through the Grand Canyon of the Colorado, the Mountains of the Moon and the mountains and caves of the Pacific Northwest.

He was suffering with tonsillitis, and remained at the Hotel Portland until Friday night under the treatment of a physician. During his stay in the city many friends called upon him, and officers of the Maximas requested that he lecture for the club in the near future on the Yellowstone Park, for which he has a fine and very large collection of views.

There have recently been many radical changes in the scenic features of the park, with which Dr. Grant is thoroughly familiar, as he has made annual pilgrimages to that wonderful region for observation and study. He is under engagement to deliver 50 lectures through New England and the South, and while gone will have extensive additions and improvements made to his already fine Yellowstone pictures and lecture. On his return he will again appear before the Maximas in this city and present his new lecture for the first time.

ADDITIONAL CHURCH NOTICES

(Received too late for classification.)

Grace Methodist Episcopal Church. Rev. J. B. T. Lathrop, D. D., will preach at 10:30 A. M. and 7:30 P. M. at Grace Church, Twelfth and Taylor streets. Special music by the choir, under the direction of Mrs. Beveridge. Sunday school, Mr. E. Gillespie, superintendent, at 11:35 P. M. and Epworth League at 8:30 P. M. Dr. Lathrop has made the midweek prayer service of special interest and attraction, so that the lecture-room of the church is always well filled and a revival spirit is manifest. As the regular meeting night comes Thanksgiving day, the prayer meeting will be held Wednesday night this week. Dr. Lathrop will hereafter be at home to all callers Tuesday afternoon and evening of each week.

THE SERVICE

On the O. R. & N., consists of three daily trains in each direction, carrying through cars between Portland and Chicago, Omaha and Kansas City. All equipment is new, wide vestibule, gas lighted and supplied with modern conveniences. Engines equipped with electric head-lights, and all modern improvements for the comfort and safety of passengers. Ticket office, 30 Third street, corner Oaker.

Thousands whom it has cured vouch for the value of Hood's Sarsaparilla as a cure for catarrh.

magnificence and splendor and leaving nothing to be wished for in this respect. Miss Oltzka and Mr. Bars did well in their respective roles.

But in San Francisco will not have another season of grand opera, as the houses are anything but full. Be that as it may, the enthusiasm makes up for any lack in that respect.

LOHENGRIK. Miss von Braun.....Mrs. Wehling. Ortrud.....Mrs. Schumann-Haack. Elsa.....Miss Oltzka. The Flying Dutchman.....Mr. Bars. Der Haisler der Koenige.....Mr. Blum. Die Maerchen.....Mr. Bars. Die Maerchen.....Mr. Bars.

SAN FRANCISCO, Nov. 18.—(Special correspondence.)—The first full house of the season came out to hear this cast, and everybody went away happy. With all but one exception, the stars did honor to themselves and were recalled time and time again. Let us put that one exception to the score of indispotion, for it was so bad that nothing else could excuse it. Mr. Van Dyck certainly must have been ill, for as Lohengrin he was awful. His voice was off the pitch most of the evening, and his tones were raw and harsh, even strident. After his Tannhauser of Tuesday it was almost impossible to believe him the same singer; let us hope that by this time he has reformed himself.

This was Mme. Helnek's introduction to a San Francisco audience, and with her opening note she had everything her own way. Such singing of Ortrud, such dramatic fire, such passion, such hate and devilry, and yet such reserve force has never before been given the role, and instead of hating Ortrud one had compassion with her in her downfall. Mme. Helnek's voice is a voice full of warmth, and depth, reminding one of velvet in its smoothness and softness. It is a bright, ringing, powerful voice, which she has at perfect command, going from the loudest "ff" to the softest "pp" in a moment. She held the audience spell-bound in the duet with Frederick, and in this scene. The similarity between her voice and Nordica's was very marked in the upper register, one having to watch closely in their duo to see when the one had stopped and the other started, for they were as alike as two peas.

Nordica as Elsa was so tender and womanly as could be wished, especially in the brief scene where she attempts to worm the secret from Lohengrin. How charmingly she patted and caressed him, yet how angry she grew when he tried to ward off her advances. Her voice is a clear, high soprano, very free, and well modulated, not large but of splendid carrying powers. She has a stately figure and makes an imposing figure.

Blapham was Telramund, and fully shared all honors. Ed de Reszke's big bass voice called forth many plaudits, and Mr. Mulhmann did himself greatly credit as the hero of the opera. His vocal effect! He presented one superb picture after the other and created no end of enthusiasm.

Walter Damroch was given an ovation, and well he deserved it. Such enthusiasm abounded that the drama closed at 12:15 A. M., and even then the audience was loth to go. Let us hope that the last two weeks will be given to packed houses, so that we may soon again have an opera company of such magnitude on the Pacific Coast.

OTTILIE SCHUCKING.

New Director of Arion Society.

The Arion Society, which has been somewhat later than usual in beginning its work for the winter, has at last secured the services of a director whom, it is expected, will prove highly popular and successful. Gustavus Eseman, a long time associated with the musical interests of Chicago, where he at various times held the position of organist in Isaiah Temple, Church-Street German M. E. Church, Emanuel Episcopal Church (formerly of the Fourth Street School), a suburb of Chicago, and other church. The last named church position was held by him 19 years. Wherever he happened to be placed, he has been successful, and has greatly endeared himself to pupils and music-lovers. Mr. Eseman is a courteous and affable in his manner, and this brings him many friends. As a voice trained musician, he is well recommended by Dr. H. S. 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