



The performance at the Metropolitan will close the theatrical season until Autumn. The Widemann Company, which for three weeks has held the boards at the popular price playhouse, is not much of a company as far as art is concerned, but it has amused a great many people, and the specialties it offered were better than the average. Next time it comes to Portland it will probably do better.

HENRY MILLER.
He Will Present a Fine Repertoire at the Marquam.
During his coming engagement, Henry Miller will present, at the Marquam Grand Theater, the following repertoire: Monday and Tuesday nights, "Heartsease"; Wednesday night, "The Importance of Being Earnest"; Thursday, Friday and Saturday nights, "D'Arcy of the Guards." "Heartsease" is a romantic comedy in four acts, by J. I. C. Clarke and Charles Kilen. It is a costume play of the most effective caliber, and as staged by Henry Miller is one of the most elaborate productions ever seen in this country. The play is interesting and attractive. "The Importance of Being Earnest" is a brilliant comedy from the pen of Oscar Wilde, in which Miller and his associate players give a highly polished comedy performance, and one which proves exceptionally acceptable to admirers of brilliant literature on the stage. "D'Arcy of the Guards" is the latest Miller production, and its success is such as to warrant the management announcing it for the final three nights and Saturday matinee of the engagement. "D'Arcy of the Guards" was arranged by Louis Evan Shipman for Henry Miller, and the author has fitted the star with a splendid role as the young Irish officer of the Grenadier Guards of the Napoleonic Lord Cornwallis during the Continental War. The sale of seats has been extraordinarily heavy for the entire engagement.

BERNHARDT'S NEW PLAY.
Several American Dramas Going Abroad to Be Acted.
(Paris Correspondence of the Chicago Chronicle.)
Marion Crawford has just had a play accepted by Sarah Bernhardt and Marcel Schwebel, the author of Bernhardt's version of "Hamlet," has gone to Jersey under contract to deliver a French rendering of Crawford's piece on October 1. The subject is a heart romance of medieval Italy amid surroundings of great splendor. In fact, costumed and set, Bernhardt exacts a pledge that neither an American nor an English production should take place until she herself had played the piece for three months, but she has since modified her plans by postponing her opening one month in order to make the glamor of her reappearance in Paris after her long absence coincide with the interest awakened by a Parisian production of an American-written play. Mme. Rejane, tired of the modern things provided by French authors and wishing to duplicate the success she made in the historical dramas with the French, has bought a piece entitled "Pompador," by Charles Frederic Niedlinger, the New York critic. Tommy, the famous novelist, is engaged in translating a play by an American which Minnie Fluke will produce in New York this fall. The French version opens in November at the Gymnase Theater, with Jean Hading in Mrs. Franks' role. Manager Devaul has bought an option of Maude Adams' new play by Barrie, which, though Frohman keeps the secret in order to create a big surprise, deals with a French subject of the Napoleonic period, like "L'Aiglon," and needing the same kind of elaborate staging.

In an interview in Figaro on the astounding new regime inaugurated in this sudden demand for the work of American playwrights Allan Dale, who has just arrived in Paris, says: "It was bound to come; our boys always had more invention and fresher ideas and you couldn't hope to eternally keep the mysteries of your technique from such a quick and versatile race as ours."
George Tyler, manager of the Lieber Theatrical Company, having received favorable replies to his overtures from both Gabriel D'Annunzio and Eleonora Duse, has gone to Italy to close a contract with that famous couple for their joint appearance in America next winter. The Lieber Company argue that on account of the sensational lovers' quarrel and reconciliations of Duse and D'Annunzio, they will be the most powerful drawing card it is possible to import.
While Duse has no objection to touring the United States, she was apprehensive that the nature of her relations with D'Annunzio were now so well known that their joint appearance would be considered a defiance of public morals and be resented vigorously by the American press and public. But Tyler was directed by cable to overcome all objection at any cost and both Duse and D'Annunzio were exceedingly hard up, they finally accepted.
Charles Frohman announces that during the next season of the Knickerbocker Theater, New York, Maude Adams will produce "As You Like It," playing Rosalind. Sydney Brough will impersonate Orlando.

TO PAINT THEATER SCENERY.
A Great Workshop to Be Built for Scenic Artists in New York.
New York Herald.
Ground will be broken in Fifty-fifth street, just west of Ninth avenue, next week, for a great scenic studio building to be erected by a company formed by Messrs. George W. Lederer, F. C. Whitney, Thomas Mliner, Charles Blaney, B. Frank Dodge, William A. Brady, Max Freeman, Stanislaus Strange and others. The building will contain studios for scenic artists in which they may not only paint the scenery for great productions, stage sets, but also be shown with all the effects of light and color as when presented to the public in a theater.
The lack of adequate space in which to paint the scenery for use in New York theaters has been one of the drawbacks to having productions ready on time, and first nights have so often been deferred on this account in New York that managers have often found it necessary to send to other cities to have the scenery prepared because of the overcrowded con-

dition of studios here. In more than one instance an entire production has been prepared in Europe and brought to this country.
A recent combination of managers and scenic artists proposes to obviate the difficulty under which they have been laboring by erecting a large building, in which the work can be done rapidly, comfortably and thoroughly. Ground has been secured in West Fifty-fifth street, and a double building, occupying a plot 100 feet square, will be erected. The building will be completed in nine weeks after ground is broken, and it will be occupied almost immediately after. One of the two connecting buildings will be 44 feet high, in which will be the stage for trying scenic effects. The stage will be 48 feet wide, 41 feet deep and will have a proscenium opening of 32 feet. Over the stage there will be offices for the company. The adjoining building, which will be 50 feet high, will contain a carpenter shop 50x100 feet, a property room 40x22 feet, and storage rooms for scenery in the basement and on the upper floor. The scene-painting room will contain eight frames, and there will be a model room, a designing room and all other appurtenances for a first-class scene-painting establishment. The company's directors are Messrs. George Lederer, D. Frank Dodge, F. C. Whitney, William A. Brady, Charles Blaney and Stanislaus Strange. It was incorporated in Albany two months ago, with a paid-up capital. Contracts for the buildings have been awarded, and there will be no delay in pushing the construction to completion.

Old Morality Plays in London.
From a London Cable.
There was a remarkable dramatic performance Saturday in the quadrangle of the old Charter House, sacred to the memory of Thackeray and Colonel Newcome. This was an open-air production of the two oldest morality plays in English literature. One was entitled "Every Man," and was based on a text found in the library of Lincoln cathedral, and the other was a passage from the "Sacrifice of Isaac," taken from one of the Chester series of miracle plays. The morality plays were staged with simplicity and costumes from early 15th century illustrations from Hans Holbein's Oriental collection. They were acted with dignity and force under the direction of William Pool, manager of the Elizabethan Stage Society. The characters were superbly sonated in the two plays, and the lines were recited with clearness and fervor. A large audience witnessed this unique entertainment on the site of the old Cathedral monastery, and was impressed with the dramatic force of these medieval plays, designed originally by monks for religious and didactic teaching, but marking the beginning of English literature for the theater.

Notes of the Stage.
"Whose Baby Are You?" with May Vokes as the star, will be a road attraction next season.
W. W. Randall is to manage Frederick Warde in his tour of the South and West next season.
"Ben-Hur" will be presented in Australia, England, the United States and perhaps France next season.
Sarah Bernhardt's London season has been a flat failure. The Britishers did not appreciate "L'Aiglon."
Notwithstanding the adverse criticism on the opening night, "The Toreador" has continued to draw a big house.

The Rogers Brothers began rehearsals in New York last Tuesday. Next season's company will comprise 80 people.
Richard Mansfield will confine his work to the larger cities and long engagements next season.
M. Coquelin has revived "Uncle Tom's Cabin" in Paris with great success. He has added several new characters to the play.
Creston Clarke will produce "Hamlet" the coming season using the costumes worn in the piece by his uncle, Edwin Booth.
The new musical comedy in which Lulu Glaser will star next season will be named "Dolly Varden" by Manager Fred Whitney.
Francis Wilson will be the star of "The Strollers" on tour next season. The piece will be altered so as to make the leading role more prominent.
Helen Bertram has thrown up her part with the Delmar Opera Company in St. Louis and Laura Millard has been engaged to take her place.
The Turkish Minister to England has succeeded in having a piece called "Secrets of the Harem" prohibited in London by the Lord Chamberlain.
A play called "Fortune's Bridge," a melodrama supposed to have been written by the late Charles D'Amico, may be given a trial in Denver next month.
Should the weather prove at all favorable it is expected that a majority of the New York theaters will be opened for business by the last of August.
Madge Leasing has made a hit in a London music hall singing songs on similar lines to those adopted by Fay Templeton at Weber & Fields' last season.
Dugby Bell has been engaged to sing the role of Joe-Ko in the Casino Square Opera Company's production of the "Mikado" at Manhattan Beach next month.
The theatrical business in Buffalo has been a decided frost, and several plays will close down for the Summer.
The regular season, instead of starting August 1, will not begin before September.
Bertha Clay's "Dora" has been dramatized and will be presented on the road by two companies next season under the management of E. A. Schiller, of Chicago.
George Edwardes, the London manager, insists that he will produce "Three Little Kids" early in the Fall, with Edna May, Ada Reeve and Evie Green in the principal roles.
The latest report from New York is to the effect that Sam Shubert, of the well-known Shubert Brothers, who control several theaters in America, is shortly to be married to Lulu Glaser.
Viola Gillette, of "The Fortune Teller" Company, which recently closed in London, may go to Australia, as Manager William G. O'Connell, of that country, has made her a big offer.
Ross Snow will have the part of Haggard Hoolligan in the farce comedy of that name next season. Walter Jones was spoken of for the part, but Snow's engagement settles the question.
Jessie Milward has been kept busy holding receptions since her return to London. She is undecided whether to use "The Climbers" or "In the Palace of the King" as her opening piece.
Sadie Martini's play next season will deal with the troubles of a music hall singer who marries a lord. Clyde Pritch is the author, and its first production will take place in Philadelphia about September 1.
"Maid Marian," a sequel to "Robin Hood," written by Reginald De Koven and Harry B. Smith, will be presented by the Bostonians next season, the premier taking place in Philadelphia about September 1.
Otis Starmer has secured the rights to George H. Baker's story, dramatized by William Young, called "Francesca de Rimini," and will make an elaborate revival of it early next season. This is Lawrence Barrett's old play.
Louis Mann and Clara Lipman threaten to appear in Shakespeare, season after next. Mr. Mann playing Shylock and Miss Lipman Portia. Nat Goodwin is responsible for this. Eddie Egan believes he would like to play Anagnor.

Australian theatrical managers are almost pleading for American attractions, and say that almost any attraction from the continent will be guaranteed a success in the antipodes. Reports from London and the English provinces say that never before has there been so many successful American performers playing in England as at the present time. The English people have become tired of the old acts as presented by the English performers and have turned to the Yankees for relief.

CAREER OF BELASCO
ONCE ACTED MINOR PARTS ON A PORTLAND STAGE.
Always Had a Desire to Be an Actor—His Early Life in San Francisco.
Doubtless few old Portlanders will remember that David Belasco, the famous playwright, was once a member of a company playing at the Oro Fino Theater, some time in the '70s.
Belasco was not likely to have attracted much attention in those days, as he was assigned to minor roles, in which his lines were brief, and his appearance would hardly have excited more than passing notice. It is safe to say that none of his auditors would ever have imagined that the little shrimking man before them would in the not distant future become one of the most successful dramatists in America, achieving such triumphs as "The Charity Ball," "The Girl I Left Behind Me," "The Wife," "May Blossom," "Caprice," "The Heart of Maryland," "Naughty Anthony," and attain recognition as a genius in the perfection of realistic stage effects.
David Belasco was born in Victoria, B. C., his parents being English Jews. They removed to San Francisco while David was yet a small boy, and he was educated in the public schools in that city. Belasco's career as a playwright may be said to exemplify the fact that success in life is more than reasonably certain when one follows his most ruling tendency or inclination, and does so assiduously. When he had finished his education in the public schools, and was a regular participant in the literary exercises in the hall in Lincoln School Friday afternoons, and on special occasions. He sometimes took part in a dialogue, but as a rule shone alone on the stage. "The Madman" was one of his favorite pieces, and "The Vagabond" another. He was very dramatic and forcible in style, but had a disagreeable habit of chewing his words when excited and excited he was not infrequently. He was, however, a favorite with the boys, and his declamations were always received with applause. In disposition he was quiet and not much given to athletic sports or play. He was fond of novels.
On completing his education Belasco determined to become an actor, and after some solicitation, succeeded in obtaining a chance at the Metropolitan Theater, of which E. W. Randall is the manager. This was only a transitory opportunity, and he soon afterward made a more determined attempt, and succeeded in obtaining an engagement at the California Theater, under the management of John McCullough. David's taste previous to this had been run more in the "heavy" than otherwise, and it was a great surprise to his friends to learn when he adopted the profession of a comedian. He intended to endeavor to be a comedian. His stay at the California Theater was short. He made his first appearance as a country stable boy. It was an unorthodox comedy part, but he was successful. His laugh was a hoarse laugh, and jarred on the ears, and his grins were Mephisto-like in their piquancy.
Belasco was genial and sociable enough and his ordinary expression was agreeable. He was not factually cut out for a comedian. His face when distorted was anything but clown-like, and he was given to knitting his forehead very perceptibly. He tried a few other things and then dropped out of the company. His next went to the Baldwin Theater, and invariably, when he had nothing else to do, frequented the lobbies of the theaters, and it was in those days of his early ambitions that he first came to Portland.
His next visit to Portland was about the year 1876, when he acted as stage manager at the New Market Theater in the production of "Seneca, Silve Bago, and the Two Milliners," in which J. W. Kennedy sustained the principal comedy roles, and Harry Colton was leading man. Belasco did not take part in the performance.
As an actor he has realized that as an actor he would not be one continuous round of glorious fame and glittering fortune, and that dollars and success must be found in some other branch of his chosen calling. He tried playwriting, commencing in San Francisco in conjunction with James A. Herne. He eventually went to New York and continued to write plays and to direct their original production. How well he has done this the public has judged.

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Juneau, Alaska.
Judge Winn is visiting in Seattle.
Mr. and Mrs. A. Basthen, of Seattle, are visiting here.
William Hunter, a Customs Inspector in this district, will soon leave for his old home in Portland, Or., on a vacation.
J. W. Ivey, Collector of Customs at Sitka, visited here during the week.
The Misses Mabel and Cora Vance, of Seattle, are visiting friends here.
Mr. and Mrs. G. A. Young entertained a few friends at cards on the evening of the 4th.
Jack Dalton, of Porecupine, brought down a lot of dust which he deposited in a bank here.
A pleasant sailing party was given on Thursday evening by the ladies of the Presbyterian Church.
Miss Cooper, who is in charge of the military department in one of the large stores here, will soon go to San Francisco.
Mr. and Mrs. B. M. Behrens, Mr. and Mrs. Hills, Mrs. W. M. Ebnor and Miss Ethel Ebnor are spending a few days at Indian Bay.
Mr. and Mrs. V. McFarland are making arrangements for the reception of Mr. McFarland's parents, who are residents of Portland, Or. They are expected to arrive now most any day.

Can It Be Possible?
New York Evening Post.
There must be some awful mistake in the figures of the Bureau of Navigation reporting American shipbuilding for the fiscal year ending July 30, 1901. What's this—1178 vessels built, of 401,000 gross tons? A total tonnage surpassed only twice in our whole history? Why, this cannot be. It has been proven again and again that ships cannot be built in the United States without a subsidy; so how extremely impudent in the Commissioner of Navigation to declare that they are being built in greater numbers than for many years. This is very near giving Hanna the lie direct, and we think that the Commissioner should be removed at once. Certainly "the good of the service" would seem to require such a step, or else the violent shutting up of the shipyards whose owners are insolent enough to build ships after Frye had conclusively demonstrated to them that they could not do it. Anyhow, it is a comfort to know that the subsidy bill will be pushed next winter. Dewey has said that he will ignore the ships and the facts, and declare again that all our yards will rot and our flag disappear from the ocean unless subsidies be granted. The greater the number of ships built without a subsidy, the more powerful the argument for the subsidy. But, really, the figures ought to be suppressed.

MARQUAM GRAND CALVIN HEILIG, Manager
ONE WEEK, Beginning MONDAY, JULY 22
HENRY MILLER AND COMPANY
IN HIS THREE NOTABLE SUCCESSES
WEDNESDAY NIGHT—ONLY TIME
MONDAY AND TUESDAY NIGHTS
HEARTSEASE THE IMPORTANCE OF BEING EARNEST
Oscar Wilde's Brilliant Comedy.
Thursday, Friday, Saturday Nights and Sunday Matinee.
D'ARCY OF THE GUARDS Mr. Miller's Latest Romantic Success
PRICES—MATINEE AND EVENING:
BALCONY, FIRST THREE ROWS, \$1.00. BOXES AND LOGES, \$10.00.
SECOND THREE ROWS, 75c. Gallery, 25c.
LAST SIX ROWS, 50c. SEATS NOW SELLING.

arrived in Vancouver last Monday, and will spend a year with Mr. and Mrs. A. J. Hochmer.
C. D. Bowles, Judge A. L. Miller and County Commissioner C. G. Shaw and their families left the first of the week for their Summer outing at Clatsop Beach.

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Mrs. Frank C. Landrum, of Spokane, is visiting relatives and friends in this city. Mrs. Landrum formerly made her home in this city.
Miss Berenice Shepherd entertained a number of her young friends at a 5 o'clock tea on Friday at the residence of Mr. and Mrs. O. P. Taylor, North Centralia.
Mrs. John Schumer entertained Mrs. Shafer, of El Paso, Tex., and Mr. and Mrs. August Hilfert, at dinner on Thursday. Mrs. Shafer was formerly Miss Hill, part of this city.
In honor of her guest, Mrs. Charles R. Harlowe, of San Francisco, Mrs. W. D. Robert entertained a number of friends at tea on Wednesday. The affair was very pleasant and much enjoyed by those present.

Juneau, Alaska.
Judge Winn is visiting in Seattle.
Mr. and Mrs. A. Basthen, of Seattle, are visiting here.
William Hunter, a Customs Inspector in this district, will soon leave for his old home in Portland, Or., on a vacation.
J. W. Ivey, Collector of Customs at Sitka, visited here during the week.
The Misses Mabel and Cora Vance, of Seattle, are visiting friends here.
Mr. and Mrs. G. A. Young entertained a few friends at cards on the evening of the 4th.
Jack Dalton, of Porecupine, brought down a lot of dust which he deposited in a bank here.
A pleasant sailing party was given on Thursday evening by the ladies of the Presbyterian Church.
Miss Cooper, who is in charge of the military department in one of the large stores here, will soon go to San Francisco.
Mr. and Mrs. B. M. Behrens, Mr. and Mrs. Hills, Mrs. W. M. Ebnor and Miss Ethel Ebnor are spending a few days at Indian Bay.
Mr. and Mrs. V. McFarland are making arrangements for the reception of Mr. McFarland's parents, who are residents of Portland, Or. They are expected to arrive now most any day.

SELLS & GRAY'S UNITED SHOWS
WILL EXHIBIT ONE DAY ONLY
AFTERNOON AND EVENING
PORTLAND, MONDAY, JULY 22

The Eddy Family
The Marvelous Eddy Family consists of six Marvelous Premier Acrobats. The highest-priced performers in the world.—The Three Tybells, in their wonderful aerial performances. The greatest and most daring acrobats in America today who turn a complete somersault while riding a bareback horse.—Read what the papers say: Savannah News, April 7, 1901.—"The performance of Sells & Gray's Shows was excellent and every act interesting." Birmingham Age-Herald, April 22.—"Great crowds enjoyed Sells & Gray's two performances yesterday. The tents were packed and everybody was pleased." Location of show given by Sells & Gray's Shows, 20th and Baxter streets. Reserved seats sale begins at 9 A. M. on show day at Aldrich's Pharmacy, Sixth and Washington sts. Grand Street Parade at 10 A. M. on show day. E. J. Sells & J. L. Gray, Props.

and emphasizes what should have been universally recognized long ago. Who ever may be found responsible for the large shrinkage in the funds of the order, it is certain that it would have been discovered long ago and checked if the officers of the order had not been given almost unlimited power or if their financial accounts had been regularly audited by outside expert accountants. Experience has demonstrated the folly of putting in the power of any one man for long period of time to do as he pleases with large sums of money which do not belong to him. Particularly should great care be exercised in the handling of funds intended for the support of people who may have no other resources. It is not a difficult matter to surround the management of such funds with safeguards that will make long-continued carelessness or dishonesty impossible. Every organization which holds in its keeping money intended for widows and orphans should see to it that such safeguards are provided. The Pythian order is not the first society to suffer from overconfidence in the honesty or sound judgment of men it trusted, and it is to be feared it will not be the last to suffer thus.

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