

Bicycle Races
Horse Races

PORTLAND Will Celebrate

Band Concert
Evening July 3

FIREWORKS

1776



1902

BASEBALL

FOURTH OF JULY

2 Days' Celebration JULY 4 AND 5

REDUCED RATES ON ALL LINES OF TRAVEL

Boat Races
Literary Exercises

Grand Military
and Civic Parade

END OF DRAMATIC SEASON

ONLY OUTDOOR THEATER WILL FURNISH
SUMMER AMUSEMENT

With the closing of the engagement of the Pollard Opera Company, at the Baker Theater, last night, the local theatrical season came to an end. It has been in many ways a notable season. The fact of the three theaters playing good attractions instead of two, all weathered it, and that each one was filled whenever the play was worth seeing, may be taken as an indication that Portland has more theater-going people than ever, and that they are able to indulge their taste in this kind of recreation. They have been fooled sometimes, of course; once or twice voluntarily and willfully when they persisted in seeing plays that were not worth while, and at other times when one night was enough, and the offending attraction languished thereafter. But on the whole, there is no complaint to make with the kind of plays and players touring the West. Mrs. LeMoine, N. C. Goodwin, E. S. Willard, Mansfield and Rose Coghlan in the drama, and Jefferson DeAngelis and "The Burgomaster," in comic opera, are certainly of sufficient merit to warrant anybody's patronage, while the Stuart Company, at the Baker, furnished, at moderate prices, a class of entertainment that made the reputation of the theater in which they played. James Neill's two appearances in the course of the season, too, were events that were long looked forward to and keenly enjoyed, for Neill and his fine company have come to be looked upon as among the most welcome of stage visitors to Portland.

What we shall see next season is not announced. It ought to be even better than the entertainment of the season just closed, but there is the theatrical trust to reckon with, and the trust is out for money. It cares nothing for the West, nor for art, and unless it shall appear to its shrewd managers that this territory will pay to see the right attractions, and know them when it sees them, both West and art are likely to suffer, and to suffer severely.

SHIELDS PARK.

An Entire Change of Programme
Will Be Made Tonight.

While the rain caused the loss of two nights at Shields Park the past week, business and receipts were highly satisfactory. The place was packed Saturday and Sunday nights, and the rest of the time large crowds were in attendance, although the weather was anything but pleasant for outdoor amusements. That Mr. Shields has profited in experience through his connection with Eastern theaters is evidenced in the manner in which he started this new enterprise. But few persons would have had the courage to expend so much money in an outdoor theater in Portland, where the Summers are so uncertain, and further to provide such a strong opening bill. An exceptionally strong bill has been provided for this week, headed by the Matsuda troupe of Japanese acrobats—six in number. This is an act entirely new in this country, having landed from the Orient a short time ago. The Japs are noted for their ability as gymnasts, and the troupe is said to be one of the very best to come here. One of the great feats Matsuda does is to balance two 20-foot poles on the soles of his feet and have two of the boys climb to the top and perform daring tricks. Edward Shields makes his first appearance in a humorous illustrated talk on "Trip Across the Continent." Mr. Shields has advanced in his line of work since he left Portland several years ago, and

has been the leading lecturer for the Chicago News in the public schools. Hazel Sanger, an operatic star, will appear in a selection of songs; Arthur Jones will give a few moments in ragtime; Harry Edwards has two new illustrated songs to offer, and the Polycope has been supplied with 29 entirely new pictures, including a film of the Portland Hunt Club's drill and hurdle races. Mr. Shields wishes it distinctly understood that no liquors will be sold on his park. The new programme starts tonight.

ANECDOTES ABOUT "FAUST."

Sir Henry Irving Relates Interesting Stories.

Propos of the revival of "Faust" by Sir Henry Irving in London, the following anecdotes, related by that famous actor to Rudolph de Cordova, published in the London Mail, are interesting: "Incidents connected with the playing of 'Faust'—and by incidents, of course, I mean sensational incidents in connection with our production—are things which the members of my staff have always taken great pains to avoid. "Still, in spite of that, seeing that we have played the piece not only here at the Lyceum, but in the principal cities of England and America, there have been certain incidents which will perhaps interest those who propose coming to see our production, for the word revival is hardly applicable, seeing that everything on the stage, from a scene to a shoelace, will be entirely new.

"Faust is a heavy production. When we toured we sent roperly list ahead to the theaters, in order that they might know what they had to prepare for our visit. The property plot of 'Faust' is a portentous document, covering many sheets and pages of foolscap. From the 'plot' the prompter had to make out certain bits of 'pulls' for changes of scene, and other things for the use of the master carpenter. At Liverpool the master carpenter's name was Meers. The prompter was a factious individual, and when he came to the end of the list, thinking of what Bill Meers would have to supervise when we arrived, he wrote at the bottom of the plot: 'God help Bill Meers!'" "When we played 'Faust' in the north, I remember a well-known citizen saying to me after the play one night: 'Your Mephistopheles won't suit Scotland. That sort of 'devil' who goes poking his nose into other people's affairs is not the sort that Scotland will have. We like our 'devil' with tails and horns and plenty of brimstone, and that is the only sort we'll have.'"

"Unfortunately, I did not see my way to modify our production in accordance with the views of my friendly critic, and I went on giving the play in the usual way. "In America the play was always received with great favor; but in Boston and Philadelphia it created a furore. In Philadelphia, indeed, the authorities changed the law with regard to the overcrowding of the theaters by passing a special enactment. The people lined the streets for hours in order to get places, and on one occasion they even broke down the doors of the theater before they were opened, and we had to send for a squad of police to restore order and enable those who had bought tickets to secure their proper seats.

"In Philadelphia I always attributed the sensation of the play created to the Quaker element, for the story of 'the devil and the doctor' had always been a familiar and popular one with them; while in Boston I always put its success down to the appeal of the story to the Puritan element. In Chicago 'Faust' was also a great success; but there they

thought they knew much more about the devil than we did. "It was in Boston that 'Faust' drew the largest amount of money we have ever played to at a single performance. We acted in the Boston Theater, which is a very large house, and our record was and has remained the record of the house, for the receipts amounted to \$600, or \$1100. That was one evening after we had played a matinee at which the receipts were \$300, so that the two performances in one day drew no less than \$1200.

"In New York we were playing 'Faust' at the time of the great blizzard in March, 1888. Our was the only theater in the city open that night. Next day I was accused, in a good-humored way, by the press of hard-heartedness in compelling the members of my company to go to the theater on such a terrible night. We had never seen a blizzard before, and we none of us realized what it was like. Every single member of the company, however, turned up, and we played to one of the most crowded and enthusiastic audiences I have ever acted to in my life.

"The house was packed from floor to ceiling with—deadheads. Every seat in the house had been sold, but the weather was too bad for those who had paid to care to go out. On the other hand, all the theaters being shut and the actors not playing, they came down to us. I do not think there was an actor in New York who was not at the performance, which was a unique one under the circumstances.

"Incidents at home, as the Lyceum naturally is, are difficult to recall, for so few things happen here, I remember, though, one night of the first scene, a black cat belonging to the theater springing on my shoulders and sitting there quietly until I moved. "It is a remarkable thing that the audience did not laugh, and the unobtrusive effect gave a certain weirdness to the scene. My little fox terrier, 'Fussy,' made several appearances in 'Faust.' He was specially attached to Miss Terry—it was she who gave him to me—and she once had to pick him up and carry him off the stage, for while she was on he showed no disposition to obey when ordered off.

"Oh, yes, we use the same great teal of bells cast for the original production of 'Faust.' At that time they were the largest hemispherical bells ever cast. So great was the effect they produced in Philadelphia that they were actually duplicated for a church there. It is unfortunate that here, at the Lyceum, we have not a bell in the world to hang the bells, or we might produce a really surprising effect in the Strand as well as in the theater."

Miss Bauer's Success.

The Chicago Musical Leader, June 9, has the following: "At the recital given by Mrs. Etta Edwards, of Boston, some of the most exquisite translations to the songs were made by Miss Estelle Frances Bauer, besides being a most talented concert musician, is a linguist of remarkable attainments. "Miss Bauer is well known in Portland. She is the daughter of Mrs. J. H. Bauer, and since she left here has become a prominent figure in the world of musical criticism and composition.

On the Road to Fame.

New York Dramatic Mirror. "One of the most talented young women now in New York is Miss Grace Wishear, who three months ago was married in Seattle, Wash., to Oscar Graham, a young actor, who was then doing stock work with the Ralph Stuart company. Miss Wishear was a scenic artist of some West-ern repute, especially for her beautiful figure work. An example is the drop curtain at the new theater in Spokane. The subject is 'A Reading from Homer,' and it is considered one of the handsomest pieces of work of its kind. A year or two ago she worked with Frank Dodge at the Manhattan and Herald Square theaters here. Now she is painting miniatures on ivory. She has just completed one of Amelia Bingham and one of Grace George, and is at work on one of Mrs. Fiske. The leading photographers and critics who have seen

her work have pronounced it as exceptional. It is in miniature work that she excels, and she has made it a special line of art, in which field there seems no doubt that she will achieve fame.

"Captain Jinks of the Horse Marines" will be one of the attractions to be seen here next season. It is a fantastic comedy from the pen of Clyde Fitch. This comedy was not written to order to fit any star, but was held by Mr. Fitch until a proper cast could be selected. When this was done, it was produced at the Garrick Theater, and ran, uninterrupted, for 208 nights. The story is that of a certain Mme. Trentoni, a grand opera singer, who returns to America, her native country, after an absence of many years. The intrigue lies between her and Captain Jinks of the Horse Marines, a well-known character in New York, who falls violently in love with the singer. Obstructions are, of course, thrown in the way of love's smooth path, only to be overcome by strategy and ardor. The part of Mme. Trentoni will be played by Miss Elizabeth Kennedy, an Australian-American actress. An organization of 40 players is engaged for the fall interpretation of the characters, and the identical Gertrick Theater production, correct in all historical details, will be seen here.

James K. Hackett, actor-manager, is extending his enterprises. June 21 he signed a contract with Isabel Irving to star here for four years, beginning next season. Miss Irving will first appear in "The Critic," which is the play that Mr. Hackett will also use for his own tour. Thus there will be two companies in "The Critic." In one of them, Mr. Hackett, as Stephen Brice, will be the star, while the other will be headed by Miss Irving as Virginia Carvel. Mr. Hackett considers that Virginia Carvel is really the star part of "The Critic." Miss Irving will begin her tour on September 15, and a week later Mr. Hackett will open his season at the Chestnut-Street Opera-House, Philadelphia. Later on, Miss Irving will appear in other plays.

The most important theatrical event of the London coronation season began on June 7, at the Windsor Theater, with Beer-bohm Tree's revival of "The Merry Wives of Windsor." The cast includes Beer-bohm Tree as Falstaff, Mrs. Tree as Anne Page, Mrs. Kendal as Mistress Ford, and Ellen Terry as Mistress Page. The performance proved one of the most successful productions in years, and the enthusiasm of the audience was extraordinary. It has been postponed since the King's illness, together with the other coronation festivities.

The play in which N. C. Goodwin and Maxine Elliott will appear next season is Madeline Lucette Ryer's comedy, "The Altar of Friendship," that John Mason presented during his brief starring tour last year. The comedy was a decided success, and Mr. Mason's tour closed simply because suitable time could not be had. Mr. Goodwin recently secured the rights to "The Altar of Friendship," and is having certain minor changes made in it to better adapt it to his use.

Last year's report that Sarah Bernhardt and Maude Adams would be seen as joint stars in "Romeo and Juliet" has been given out again, with more details. According to the new story, the production will be made next October. Miss Bernhardt will be the Romeo and Miss Adams the Juliet. The stars will speak French; the rest of the company, English.

Frank Hennessy has secured the rights to "The Liberty Belle," that he will send on tour next season, over a route extending to the Pacific Coast. He promises to engage a strong company, and is having a new outfit of scenery painted. In addition to "The Liberty Belle," Mr. Hennessy will continue to manage "Brown's in Town."

Minnie Tittel Brune sailed last Tuesday on the Teutonic for Europe. She will go directly to Sorrento, Italy, to visit Marion Crawford, in whose play, "Unorma," she

is to star next season, under the direction of Wallace Sutton, and will return early in the Autumn to begin rehearsals.

Julia Dean, for four years a member of James Neill's company, has been engaged for Nat Goodwin's company. Her first part will be the fiery "When We Were Twenty-one."

FROM THE MUSICIANS.

Reply to Statements by Members of Celebration Committee.

PORTLAND, June 28.—(To the Editor.)—We beg you will accord us a small space to make answer to some assertions of the citizens' Fourth of July committee that appeared in the notice of the proceedings of that body in both The Oregonian and Telegram of the 24th inst. In the Oregonian's report of the proceedings, Mr. Summers is quoted as saying that the price was "very steep," and that "dummies" had been rung in on the committee in past celebrations, and that they would see to it that it was not repeated this year.

The Telegram's report of the proceedings quotes "that the price of musicians is far greater now than it was last year, as the rate is \$7 a man for a day. This price cuts a deep hole into the available funds. The committee will take precautions in any event to see that every man is a musician, and that the bands are not swelled with 'dummies,' as has been done in the past." The facts are somewhat different. Every man of the undersigned (eight in number) has been in Portland not less than 10 years, some much longer, and to their knowledge no "dummy" has ever been rung in on the Fourth of July or any other time. And as for the price having been raised since last year, that is also the fact. On the contrary there has not been a penny difference in the price of any item of Fourth of July music expense in the two years last past, as well as including the present year, and this statement is all the more unjustifiable from the fact that that chairman of the whole committee and the chairman of the association are the same individuals this year as last year and two years ago, and ought to know better than to permit a statement like that to be published. We, the representatives of the Musicians' Association, and the association, resent and repudiate this apparently gratuitous insult and effort to cast unjust reflection on the musicians of this city, and respectfully suggest that this august body take counsel of the late Dr. Crockett before they shoot their "wads." Yours,

The Board of Directors Musicians' Mutual Association, Local No. 19, A. F. of M.

Sell to the Filipinos.

PORTLAND, June 28.—(To the Editor.)—In your paper of the 24th I notice the suggestion of General A. S. Burt to sell the Philippines to the Japanese for \$50,000,000. Is there no one to suggest the sale of the Philippines to the Filipinos? Would there not be more justice in it? Are we selling a people as we would sell cattle? The Filipinos would no doubt gladly be willing to pay as much as the Japanese or any other nation, and why should they not have the opportunity to buy their native land at the same price as others if it should be for sale? The United States could certainly make a reasonable terms with them for coaling stations and stipulations as to trade, etc., as could be made with any other purchaser. The security for the debt would be just as good as if sold to the Japanese, unless in case of failure to pay the United States should foreclose not only on the Philippines, but also on Japan; in that case it might be considered a great financial scheme. In the interest of justice.

GEORGE H. ANDREWS.

One difficulty in the way of this arrangement is that the islands, so far as we know, are not for sale. The Supreme

SHIELDS' PARK

THIRTEENTH AND WASHINGTON.

ENTIRE CHANGE OF PROGRAMME

- Matsuda** and company of Japanese acrobats, six in number, direct from Japan.
- Hazel Sanger** California nightingale, operatic selections.
- Arthur Jones** Just a little rag-time.
- Shields' Orchestra** Sam Driscoll, Leader.
- Edward Shields** Humorous illustrated talk, "Trip Across the Continent."
- Helen Lamar** New transformation.
- Harry Edwards** New illustrated songs.
- Polycope** All new pictures, including Hunt Club's drill and hurdles.

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GENERAL ADMISSION, TEN CENTS
PLENTY OF SEATS. PLENTY OF SEATS.

Court has declared them American territory, and there is some doubt about the constitutionality of alienating American territory. There is some difference between cattle and the inhabitants of ceded territory, like Alaska, Louisiana or Florida. When the Filipinos get their independence, they will not have to buy it. Sale of the Philippines is chiefly advocated by those who suggest any and every expedient they can think of, in place of the right and necessary course that has been pursued.

"Whale Cure" for Rheumatism.

Fall Mail Gazette. I once heard a man who for nearly six years had been a martyr to rheumatism say he would give \$1000 to have a cure effected. "I wish, then, that we were in Australia or New Zealand during the shore-whaling season," remarked the writer, "I should feel pretty certain of annexing that \$1000," and then he described the whale cure.

The "cure" is not fiction. It is a fact, so the whalers assert, and there are many people at the Township of Eden, Twofold Bay, New South Wales, who, if it is vouched, can tell of several cases of chronic rheumatism that have been absolutely perfectly cured by the treatment herewith briefly described. How it came to be discovered I do not know, but it has been known to American whalers for years. "When a whale is killed and towed ashore (it does not matter whether it is a

"right" humpback, finback or sperm whale) and while the interior of the carcass still retains a little warmth, a hole is cut through one side of the body sufficiently large to admit the patient, the lower part of whose body from the feet to the loins should sink in the whale's intestines, leaving the head, of course, outside the aperture. The latter is closed up as closely as possible, otherwise the patient would not be able to breathe through the volume of ammoniacal gases which would escape from every opening left uncovered. It is these gases which are of an overpowering and atrocious odor, and which about the court, so the whalers say. Sometimes the patient cannot stand this horrible bath for more than an hour, and has to be lifted out in a fainting condition, to undergo a second, third, or perhaps fourth course on that or the following day. Twenty or 30 hours, it is said, will effect a radical cure in the most severe cases, provided there is no malformation or distortion of the joints.

VERY LOW RATES.

On June 25 and July 1 and 2 the Oregon Railroad & Navigation Company will offer extraordinarily low round-trip rates to St. Paul, Minneapolis, Omaha, Kansas City, Chicago and all points east. Get details at O. R. & N. office, Third and Washington.

ARE YOU GOING EAST?

If you contemplate an Eastern trip, it were pay you to call at O. R. & N. office, Third and Washington, and get particulars regarding the greatly reduced rates they will have to offer the 1st of July.

The Pianola
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