

ted is to have an English speaking theatring company heat season. Beryt Hope will take a company thate in the Autumn and open the Ronamiciento Theater. Miss Rope will organize a company which will appeal both to Americana and Mexicana a repertoire company with added vandeville. Attractions.

Lawrence D'Orasy's last appearance in Augustus Thomas' comedy, 'The Earl of Pawtucket,' was made in His Majesty's Thesas, Montreal, recently. Out of the His weeks that have elapsed since the play's first right it has been played 100, or nearly 600 times. In the new comedy which Mr. Thomas is writing for his use next season. Mr. D'Orasy's character will be that of the secretary of the British Embassy at Washington. . . .

The official inanguration of the Home for Aged actors founded in Paris mainly through the efforts of the Couquella brothers, was at-tended this week by leading lights of the dra-matic profession. It opugites a bandsome new building at the Font Aux Dames, and hoked at its best amid the inxertiant out-tures of early Summer verdure. The natural dignity of the old actors has been appeared by requiring each immate to pay a certain num for the privilege of thring in the bome and ending his days in peace.

Arrangement for the production of "The Conquest;" as dramatized by Phil Rogonay, are now progressing in a most estisfactory manner

are now progressing in a most manner. The Lewis and Clark play will be presented at the Belasco early in July and will be an event of unusual importance in a theatrical way. Optiming night will be "authors" night, ind for this occasion a very large subartip-tion list has already been secured. For this special night tickets will be sold at (fill's bookstors and Beary's candy shop, on Morri-ann street.

Mrs. Madeleine Lucette Ryler, author of "Mice and Men," has adapted Mr. Harland's back, "The Lady Paramount." The stage version will first be produced in New Tork and them in London. Her adaptation of "La Belle Marsetilaise," for Charles Frohman, will acquaint playgeers with one of the greatest of Farislan successes. The hero of the play in Napoleon, when he was First Consul. The story is wholly factilious, and tells of his at-tempted assassing to be for a samulation of the title of Emperor.

. . .

From present indications it would seem that an unusually large number of former theatrical fairs is to be offered next season in the way of revivals. James O'Neill, it is said, will revive "Monte Cristo," which has been his greatest success. San Toy." one of the most delightful of all English musical conselles. still again take the road. "The Wizard of On." while of more recent date. will have another season with the original company, headed by David Montgomesy and Fred Stone as the Tin-Woodman and Scare-crow. . . .

Martin Harvey's Hamist, according to a London critic, is a careful and elaborate, and not a very interesting production. Martin Harvey is a graceful and melancholy figure, but he is not a very intellectual one. He Harver is a graceful and melancholy figure, but he is not a very intellectual one. He is an ebuilient, sormented creature, apt on slight provocation to break into language; we missed the sublicity, the intellectual mastery of the man who was too keen a philosopher, too refined a genileman, for his age, and cir-cumstances. Compared with some other Bain-lets, he lacks wit and point. And yet there is poetry and fire in his interpretation, and a great deal of pathetic beauty in his death-scene.

Miss Lillian Russell will play next sensor the conclusion that insumuch as the has been a very profitable star for a number of other persons, showing the sensor salaries she has heretofore drawn. It is Miss Russell's present intention to charter a private car for the entire season and to play mostly in the one, two and three-night citles. The car will be fitted up in the most waring in the biggest citles and moving from one to another of these by the or-dinary means of travel. There is a great dat of territory that has never been visited at all by Miss Russell, and this will be in-cluded in the route laid out for her. . . .

One of New York's prominent critics thus describes the Giory Quayle of Cathrine Coun-tas, as given this week at the Broadway The-ater, Brooklyn: "Cathrine Counties, in the title role of Glory Quayle, portrayed this most difficult character in a clever and charming manner. She is beyond a doubt the cleverest actross that has been seen in Stock in Brooklyn for a long time. In the charac-ter of Glory we might say that Miss Counties is a worthy microsensor of Viola Allen, who originated this role several seasons ago. In

of those players whom Columbus favors

with curtain calls, the Dispatch of that

city instituted a series of brief interviews.

In these the players replied as follows:

William Gillette.

Bertha Galland.

Daniel Sully.

Maciyn Arbuckie.

D

the many of strength Mine Count the numero play abe pleasure to whnese, i pleasure to whnese, i miration of her aud clever and charming and continued appla her reward." the ad-to this in calls act was audience. S ing actress plause after

The set of the set of

The Shakespears revival faver which at-isoload London theatrical managers so re-verely in the season of 1904.05 has eshausted thesis and after tonight, instead of having five or siz theaters relying on "Hamlet" and other works of the immoral bard, not seen other works of the immortal bard, not even one will have such a name on the playbills. Beerbohm Tree began his smanon at His Majesty's with a revival of "The Tempert." Then in November Otto Stuart put up "Tah-ing of the Shree" at the Adelphi. Lewis Waller revived "Henry V" in January, while Beerbohm Tree produced "Much Ado About Nothing." Mathness of "The Merchant of Venice" were given at Terry's in March, then at the Adelphi came roung B. B. Irving's "Hamlet." while Tita Brand threw open the Shaftsbury that the public might eve "Othello." In the middet of a most successful run of "Beaucairs" at the Imperial, Waller again

In the millet of a most successful run of "Beaucairs" at the Imperial, Walke again gol bitten with the Shakespears production of "Romes and Juliet." The revived six of his plays, and kept "Julius Cassay" on the bill for a week longer, following that with "Twelfth Night." Last night Martin Marvey gave his final performance in a short-lived revival of "Ham-let" at the Lyric. Next week all trace of the present attack of Shakespeare will have disappeared.

. . .

It was laughter week at the Belasco, | and the public must have added materially to its adipose, if to laugh is to grow fal_ "Are You a Mason" is a Howeits would call) it diverting, and the Relasco people played it well.

Marquam in the way of theatrical entertainment. A big spectacular show, "The Carni Venice", opened on the such the even tenor of their way. That was all for last week. There is something better to come

"LEAH KLESCHNA" AT EMPIRE

Mrs. Fiske and the Manhattan Com-

Mrs. Fiske and the Manhattan Company will be seen in "Leah Klescona," ine notable drama by C. M. S. McLellan that they presented with tremendous success in New York for five months. The play was the hit of the season in the metropolis and Mrs. Fiske and her associates in the cast were said to furniso the finest acting seen in many years. The same cast that appeared at the Mannatian will be seen here in the play

"Leah Kleanina" is a singularly powerful drains of modern life, with scenes laid in Paris and near Neustari, Austria, at the present time. Mrs. Piske is seen in a role different from any she has hitherto played. The daughter of a noted criminal. Leah has

ained by him as his assistant in thefts of uncommon dimensions and adroitness. They seem part of the rou-tine of life to her. One brings her face to face with a man-the most discussed Frenchman of the hour-whom she has admired from afar. He does not arrest her, upbraid her or laugh at her. He is not even sentimental over her. He simply understands ner as no one class has and sympatoctically rouses

It is a fresh idea for a play and one worthy of Mrs. Fiske's keen intelli-gence. Mrs. Fiske gives a superb study Financier" at the Maronam of the girl's automatically criminal nature, and denotes admirably the change that comes with her moral awakening. dian, will pay his initial visit to the Mar-The psychological as well as the dratic side of the character are fully aliged and Mrs. Fiske's triumph as motic Leah has been complete,

In the performances of ner asso-ciates in the cast. The play is rich in Aramatic situations and strong atting toles. No star within memory has been surrounded by such a group of players as John Mason. George Arilis, Charles Cartwright and William B. Mack, Claus Bogel, Edward Donuelly, Monroe Salis-bury, John Emerson, Charles Terry, Frank Eastwood, Emily Stevens, Fer-nanda Elisou, Mary Maddern, Gertrude Graham and the others in the cast. The play was staged under Mrs. Fiskels personal direction, and ber methods dominate the performance.

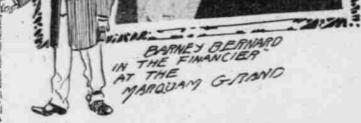
third acts picture Sylvanie's mansion at Saint Cloud. The scene is a richlyappointed library, pure French re-naissance in architecture and furnish-The fifth act, most important of the play from a scenic standpoint, re-veals a vista of jettuce fields steeped shine, with the foreground shaded by a grove of apple trees.

TO REPEAT "RACKET'S WIFE"

Four Extra Performances of the

Great Farce Comedy at Empire.

Great Farce Councely at Empire.
So great was the success of "Racket" at the fail and Dill Are Counting to the fail of the stress of the success of "Racket" at the fail of the stress of the success of "Racket" at the fail of the stress of the success of "Racket" at the fail of the stress of the success of "Racket" at the fail of the stress of the success of "Racket" at the fail of the stress of the success of "Racket" at the fail of the stress of the success of "Racket" at the fail of the stress of the success of "Racket" at the fail of the stress of the success of "Racket" at the fail of the stress of the success of "Racket" at the fail of the stress of the success of the success of the success of the stress of the stress of the stress of the success of the succes of the success of the succes of the succes of the success of



the comedians here.

The company has been distributing laughs to crowded houses everywhere. The advance sale of scats will open next

Thursday morning, June 22, at 19 o'clock,

THE STAR THEATER.

Acme of Animal Education Reached

in Dog and Monkey Show

Potter's Dog and Monkey Circus is the

headliner at the Star for the new week.

and without doubt it is one of the mo

one else has and sympataetically rouses the other and better woman that is in ber. In the end that conquers, the more easily when love enters. The girl leaves her father and his associates and goes back to the letture fields where her mother and labored, there to find her mother and labored, there to find tumed chorus and the latest novelty from the antipodes, the Maori dance, will all be seen during the coming engagement of

ral sense comes to take her to his BARNEY BERNARD TOMORROW

Financier" at the Marquam.

quam Grand Theater for one week, beginning tomorrow, Monday night, June 19, calized and Mrs. Fishe's triumph as the has been complete. The personal success is all the more otable since it shince out among the itilizant performances of net asso-tier.' and written especially for Mr. Ber-cier.' and written especially for Mr. Bercier.' and written especial e

excellent acts of the kind over offered to the public of Portland. Potter is a man who has gained great renown as a trainer of dumb brutes. He holds several medals for having trained the dogs of the rich-est people in America. He has a new method, which he calls the brute kindergarten, and his success will be shown at the Star at each and every perform-ance during the week. Musical Thors offer an act that all real lovers of good

bernonal direction, and oer methods dominate the performance. The settings of the first and fourth acts show the home of the Kleschnas, typical Paris lodgings. The second and third acts picture Sylvanie's mansion music will thoroughly appreciate, as it is very high class and varied. Calef and lioned peer of the American stage in He-brew comedy roles. As the star of a play written especially for himself, his wonderful talents as a chartor actor are brought out as never before. Local theabrought out as never before. Local thea-tergoers may congratulate themselves on the coming of Barney Bernard in "The Financier." for it will be one of the most enjoyable stage offerings seen here in seasons. Sents are now selling for the engagement. Barney Bernard in "The Blue." The pictures will affer the sector the average found in the filuatrated song. "The Life of Louis XIV" is the picture.

CROWNED KINGS OF COMEDY

Kolb and Dill Are Coming to the

on by the Bissaneau and it is very and out of the common. Thomas will be seen in a new play.

of a programme to please people at this season of the year, and the Grand will

BAKER'S GREAT BILL.

An Open Letter.

usual patrons.

be crowded all week with its

and Fuller are two very excellent singers and dancers. Crawford and Duff have a high-class comedy sketch. The Earl Sisters do character change work and Charles Kent, who was with Wright Lori-mer in "The Shepherd King," has written a play called "The Punctured Aura." are pretty bright and well-dressed ar-tists. Mr. Richard Burton has a new

Scott Sealon, formerly of the Columbia Stock Company, and a popular local favorite, comea here this week with Barney Bernard in "The Financier." illustrated song. "The Man in the Over-alls," with pictures that are dreams of artistic beauty. The new sleeping-car on . . .

Nan Patterson, disbeartened by the atti-tude of the public, severs her connection with the theatrical company at Altoona and starts for home. the Deadwood Line is the motion pic ture of the Grandlscope, and it is very funny and has never been seen here be-fore. The whole bill is just the kind

In spite of the recent decision of the court, James 8. Metcalfe, the critic of Life, was refused admission at the Knickerbocker Theater in New York.

CO

Corinne, who was an successful in "Mo Goose" last season, will be with "The F ers Brothers in Ireinnd" next season, will be featured next to the stars. Exposition Four Signed for Second

Week-New Features Added. Fredaric de Belleville will be in Mrs. Fiska's company next season. He had the fois of Alec in "Tesa of the D'Ubervilles" when Mra Fisks first produced this play. So enthusiastic and general has been the reception accorded the Exposition Four, which heads the Baker bill this week, that they will be retained for the ensuing seven

May Irwin is to use next season a new play by Reginald Pinero, a cousin of Arthur Wing Pinero. It is a straight comedy, dif-ferent from anything heretofore used by Wire Irwin days. Their act, however, will be an en-tirely new one, and equally as entertain-ing as that which has won Portland aince the four stars of vaudeville made their Miss Irwin. . . .

the four stars of vaudeville made their Initial appearance last week. Seven other strong acts have been added. Howell and Emerson come with a big record as fun-makers, and their specially act has made a great hit in the East. The Aherns, third on the programme, have an original act in which they show re-markable power as gymnasts and equilib-rists. Jean Wilson, the popular baritone has prepared a new illustrated ballad. O'Dell, Hart and Ridley are peeriem com-edians who constitute the famed Eagle trio. Daisy Schneil is a petite and dainty soubretts, who adds much to the bill. An entirely new series of moving pictures on The London County Council is considering the plan of forming a municipal opera-house. A size is talked of in Aldwyck. The feeling is general that London should have something more modern than Covent Gar-den

. . . . Kyris Bellew, it has been definitely de-cided, is to play "Raffles" in London. E. S. Willard, the English actor, sailed last week for London. Next season Mr. Willard will be seen here in a revival of "The Fool's Re-vense."

venge." . . . Brady has completed arrangements for the appearance in New Orleans for two weeks, commending December 11, of Wright Lorimer in his magnificent production of "The Shep-herd King." entirely new series of moving pictures on the Bakerograph closes a bill that takes place with the strongest of the season.

. . . E. 5. Willard, who fecently returned to England, is making preparations for the production of a version of "Monsieur Prisgola." the comedy by Alfred Capus, which was produced a short time ago at the Renalssance Theater in Paris.

A new romantic comedy, by Mrs. T. P. O'Connor, "The Temptation." was recently produced in Liverpool. Laurence Irving and Miss Mabel Hackney played the chief char-acters. The story is about the trials and hardships of the "genteel" poor.

"Porty-five minutes from Broadway" has now been decided upon by George M. Cohan as the title for the new musical play which he has just completed for Fay Templeton, and in which the will star next season under the management of Klaw & Frianzer, serted my authority."

Paiti's Craig-y-nos Castis was up for auc-tion sale last Tuesday, and again it was withdrawa. There was only one bid, that of \$250,000. It is a beautiful place, but out of the way, and probably the diva will have it on her hands for the rest of her life. "Insamuch as my audiences invariably demand a curtain call. I have come to regard this feature as a part of my even-ing's or afternoon's effort, as the case may be. I have given it considerable thought. I endeavor to project the spirit of my role as much as possible into these speeches, and to entertain by way of those witticiarms which are consistent with the character I internet."

Madge Carr Cook, who will be remem-bered for her delightful characterization of Mrs. Wiggs in "Mrs. Wiggs of the Cabbage Paich." will star best season in a new play by James M. Barrie. It is highly probable that Mrs. Cook will go to London this Sum-mer to confer with Mr. Barrie. character I interpret.

Charise Frohman has a contract for a number of years with the munical councily comedian. Huntley Wright, who for nine years has been the star of the productions at Daiy's Thrater, London, and was the creater of the parts played in America by James T. Powers and William Morris. stage manager and actor; the author, that he has conceived the subject maiter; the stage manager, that he has surrounded and embediated the subject with detail, and the actor, who, through his individ-unity and powers of mimicry of life,

The American colony in the City of Mex-

EFFECT OF CURTAIN-CALLS Noted Actors Discuss the Question Pro and Con.

O actors individually approve the cur-transforms the suppets of the author's brain, and, guided by the blazed trail of tain calls? Of course, they do, or they would not be so anxious to take the stage manager, presents a living character. As a child appreciates enco urageit. But do they believe that the personal ment for the completion of a difficult sum, so likewise do the author, stage manager gratification it imparts is payment sufficient for the artistic shock which it gives and actor appreciate the encouragement the audience? This question worried the and support of the audience. I am in favor of the curtain call." playgoer of Columbus, O., during last season, and in order to obtain the opinions

Madge Carr-Cooke.

"I believe in the curtain call when responded to judiciously, but do not favor acknowledging, by reappearance, a scene call, as this interferes with the action of the piece. Furthermore, I do not believe in speeches by actors before the curtain unless it be at the close of a perform-ance." "I feel that, in appearing before the cur-tain or outside the scenes of the pky, I am shattering, at one blow, the Illusion

Otis Skinner.

which not only myself but the entire com-pany have been working faithfully to es-tablish The Illusion, or sense of actual-ity, is at the basis of effective drams, and "The curtain call seems to be so well es-tablished a custom that I think we can worry along with it. Esthetically, it is wrong, but so are men's high slik hats and women's pompadours. There seems to come a moment when an audience it should not be subjected to so rude and unnecessary a blow."

wants the chance to pour forth its appro-bation, and it won't be denied its rights. "I remember when, as a child, I went to the theater for the first time, and, leaning forward in my seat, watched an exciting climax of a thriling play. The theater, the footlights, the audience, all were for-It is to gratify this spirit that Mr. Roose velt makes speeches from his private car when he goes to chase the cavorting

coyote." William Faversham.

the footlights, the audience, all were for-gotten. To me it was s glimpse of an-other life. Even when the curtain fell it was only a temporary obstruction to a glimpse of a wonderful reality. Then, in response to a burst of applause, the cur-tain rose and all was changed. Friends and enemies stood hand in hand, howing and smiling. To me they seemed to say: "Don't take us seriously, this isn't real life: we are only acting! Those of us you think enemies are the best of friends; and we lovers are not at all fond of each other." "After that the play was ruined. Try "I believe the more curtain calls-if they are genuine-the botter, as the actor is then encouraged to give his best efforts to a responsive audience. Speeches are hap pily dying out, as, if they are made during a performance. I believe they take an actor out of his part and destroy the illu-sion no necessary to our art."

Amelia Bingham.

"We actors are like race horses. We need the spur and the whip, which, with "After that the play was ruined. Try as I would I could not forget that it was the mimic world that I was gating on. I saw the make-ups the scenery, and the ertifice of it all. When, some years later, I began to entertain sorious ideas of a stage career, I remembered that scene, as I dd every time in my sarry stage ax-perfence, when I was obliged to do the same inartistic thing myself. 'If I am over a star.' I used to say to myself. 'I will not work so hard for an effect and then spoil it all.' And then when the time that is the dream of every young professional came to be a reality. I as-serted my authority." "After that the play was ruined. Try us, is applause. We need to be goaded on to our best efforts by the appreciation of our auditors, and there is none of us too old to appreciate genuine applause. It is very necessary for the development of the better and more artistic qualities in the actor. We owe it to ourselves and to the auditor who shows appeciation, to acknowledge the compliment by reappearing. I favor the curtain call."

John Drew.

"I see no reason why the cortain call should be done away with. The betweenact response is not inartistic, as I see it. An act of a play is like a chapter in a book-each one more or less complete in itself. At the end of a chapter one lays "Insamuch as my audiences invariably down the book and may not resume it for several hours-perhaps not until a day or two later. At the fail of the curtain an

incident or scene is closed. The auditors chat together-sometimes of the play-sometimes of other things; men leave the sometimes of other things: men leave the theater; in fact, the play is all but for-gotten for the moment. Yet when the next act is started the thread is taken up, as was the case with the book, and fol-lowed, the same as if no interruption had occurred. How the appearance of an actor outride a scene, in response to applause, could affect the enjoyment of the piece,

"The curtain call is a tribute to author tend to destroy the illusion, I ca ste."

Murine Eye Remedy cures eyes; makes weak eyes strong. Southes eye pain; doesn't smart,

An Open Letter. The following letter from Frederick Be-lasco to Bose Eytings. Portland's famous actrees, citizeness and dramatic teacher, will be of considerable interest to those interested in theatrical matters: Portland. Or. June & 1905.--MJ Dear Miss Sytings: I have not had the pleasure of meeting you during my stay in Portland, and consequently must take this means of anying to you that I desire to enter into an arrange-ment with you by skink the Belasco Thater anagement may occasionally seture puptle of your school of acting for our productions. Four school of acting for our productions four school of acting for our productions four school of acting for our productions. Four school of acting for our productions. Four school of acting for our productions. To an instruction are well started on suc-and women who have enjoyed the advantages of your instruction are well started on suc-zers in the scheret. MED BIELASCO. F. S.-Mr. Sainpolis, our stage director, will rait men you to discum than later. F. B. of the Staroscope, and it is the most gor-geously beautiful moving picture that has ever been exhibited in this or any other

city. It reveals the life of the French King so graphically that the figures al-most speak. The entire bill will be sure 'to give delight to all who see it.

Waldron will do a comedy act that will bring roars of hughter and drive away the blues. Stansfield, the old-time come-dian, will also introduce a humorous