DOESN'T do any harm, and it may accomplish some good, to stop and ook at some of the more prominent customs of twenty-first-century theaters and ask ourselves why such or such a custom exists, and whether it should continue.

THE ROUNDERS

Wiston

ACCESSION OF

HENDALL

The matter of curtain-calls, for exam-How were they regarded in former years, and how are they looked upon now by the audiences and by the players? The conditions that surround them now, and the conditions that once surrounded them, the natural development of the star's or the popular actor's "speech," the function of the curtain in stage representationthese are matters upon which wary, and not only audience and players do not agree, but the histrionic profession and the public that pays money to witness stage productions also disagree among themselves.

Applause is the sole, trustworthy indicain the actor has that he is appreciated. Thus he, or she, comes to live upon that sweetest, dearest, most desired thing in whole wide world-the sound of two hands patted together. Hand-clapping seems to be the natural way to express enthusianm. A baby does the same thing manifest his glee, as naturally as he hawls in order to inform his immediate audience of other feelings. So we may down the act of hand-clapping as sufficiently regular and reasonable for all time, and accept it as the permanent way that people will always show their approval of a happening on the stage. To secure this applause the players have wandered far and wide from the canons of art, the principles of good taste, the tenets of common honesty. There may be some few actors who continue to go through an evening's concentrated thought (which alone permits and insures a good performance) without swerving from his purpose, without utilizing a trick to wheedle the audience in to special rounds of applause, without sacrificing a jot of the smoothness of the role's creation as it these conscientious actors who let their role consecutively grow upon the audience and round out at the end of the play a wonderful performance free from claptrap, free from any special effort of the moment to gain a personal advantage inconsistent or even unessential to the character which he is portraying-such actors are few and far between nowadays. THE rule today is that the player will go many lengths not any, but many, to secure the temporary ascendancy of the instant that comes from a sudden spell of hand-clapping from the audience. The player cannot realst the temptation, This is so for many reasons, and some of them are justified. Members of the profession always "throw bouquets" at each anybody, can make an audience seem, other. They seldom speak to each other and really feel, enthusiastic over an inquence of this, they can seldom learn anything from each other regarding the formance can be made to look like a merits or demerits of their performances. great artistic success, when it is in real-No doubt they act in this silly and insincore manner mainly on account of their tion whatever except a mistaken and esmecessarily temperamental organizations, sentially cruel forcing of festivities by for they are, without many exceptions, kindly disposed friends and a lot of lambs supersensitive beings, and lean toward the that can be led whither you will. Yet the childlike in their natures. They must be actor must take the sound of applause so if they are fit individuals to play the as it comes to him. It will avail art of mummery. By simulating feelings but little to analyze it. He must receive natures into a sensitive state that seems with all his might and main, the chances They make up for all this tious "roasting" when the object of their they may disregard the help that watching not necessarily to their discredit. It may may give them, argue that they are acting on an impulse born of the fact that they lied when they praised their friend's performances in the first place. It is possible that they are at the moment squaring up accounts with their own souls. The fact remains that actors estimate their own performance by the "hand" they receive, Again, they know that their worth to the manager is rated by the amount of applause they call forth. Also they think that their fame and standing are greatly affected by the applause. Not only is their egotism ministered to, but their very being is stimulated, their pocketbook filled and their happiness made complete by the hand-patterings that come to their ears rule do not follow this practice is because when they "hit" their audiences. The record of these occurrences is preserved by making the occasion as memorable as possible. If vigorous applause is responded to by the raising of the curtain, and the player who is called for appears on the stage, bowing his acknowi-

PRIMA DONNI COPRANO IN THE ROOMDERS AT THE BEILIG THEATRE STARTING TOMIGHZ APROXIMER & Roberts not get into the Baker Theater within a

BESSIE

ANNAHILL

week's time. That is a ranner good piece La Polama of judgment on the part of Mr. Baker. I think. If he is able to select plays that draw like that, and can secure them, he draw like that, and can secure the secure th of judgment on the part of Mr. Baker, I think. If he is able to select plays that is a valuable man to have around a producing firm.

USICAL comedy stock meason at the Heilig Theater, opening tonight with The Rounders," sets me aglow. 1 am glad to see this theater open with music and light opera, and what appears to be good company. There certainly is mer it in some of the people, and they have a big list of pieces from which to pick. They tell me that the schedule for the first few weeks will be: "The Rounders, then "Said Pasha," which is a fine sing ng opera; next "The Runaway Girl, which is large in variety and general in

its appeal; then the producing of their big star tenor, Russo, in "Cavalleria Rus-

Slegfried Gotterdammerung. Harry (Leader of a German street C. Bradley hand.) waiter in the Hotel Royal Dollar Eliarritz. Abhranis (Londing licerne First Nighter Melvin May itedge in up-to-date American girl.) Bessie Taunchill LAn Thea (A ballet dancer. Mama Seraphine (Thra's new mother 1 Nina Seamans

(A reporter.) (A reporter.) Bell Dale (A little Parisian.) Members of Singfried's Band, Ladies of the Ballet, Swells and Parcens of the Ballet. SYNOPSIS OF SCENES. Act L. -The Beach of Biardis. Act IL. -The Dressing-room of a Theater. Act IL - The Dressing-room of a theater. Act IL - Corridor of the Hotel Metropole. Act IL - Corridor of the Hotel Metropole.

w selling at the box office of the Heilig Theater,

## NEW PLAY AT THE BAKER.

The Man From the Golden West" **Opens** Fifth Week.

"The Man From the Golden West," E. A. Rose's best play, will open the fifth week of the Baker Theater stock season



FHEDERICK

ESMELTON

STAGE DIRECTOR

BAKER THEATEN

develops, in order to get a "laugh." or All of this hurrah helps the players ma- | veals objects less artistic. The smirkwithout depending upon a clacque to an- terially and spiritually, and, in a measing star, or popular favorite, of the sist the disposition of the audience. But ure, they are entitled to all that it usual type, or, even more objectionable, the fhane extemporaneous "speech" of brings.

the actor entirely out of his element. **B** UT HOW about the habit of making everything in life and on the stage subservient to the accomplishment of are guying the player on such occasome such scene as the one to which I sions. But the attitude most often enhave alluded? The applause that is heard countered on the stage today is conduin theaters is more than half false. It is cive to just this condition of affairs. seldom the honest, spontaneous result of Days that are past seem the brightest, appreciation of genius-a superb piece of and it is also ludicrous to a degree to acting. The potential and latent mischief always refer to the past for some pon that always underlies the attitude of an derous and well-bred illustration of all. audience is responsible for plenty of crazy that is good and sound, but you reapplause, giggling, startling spurts of member that John McCullough and his laughing and handelanning. The people big mates of the footlights took their are like sheep. The theater makes them | curtain-calls seriously. It was only in more so when they are listening to a play. reply to heavy, oft-repeated, thundering plaudits that they came out be A clacque can start and keep up applause, and the ushers, a few friends, fore the curtain and bowed with gravity. Why should the curtain he raised to give the actor a chance to smirk at disparagingly of any performance in different or a mediocre performance. It his audience? The curtain is a piece which either the speaking person or the is usually possible to so bunco or hood- of furniture, shutting off the canvas person spoken to is concerned. In conse- wink an ordinary audience that, if the stage picture after the scene has been conditions are favorable, an opening perfinished before the gaze of the audience, if the audience wants aim bad enough let the actor come out from a ity only an ovation that has no fo nda. special aperture at the side, pass before the curtain and bow his acknowledgements. The very difficulty of the operation would make the audience reasonable in its demands. Only when some extraordinary example of excellence were shown would the applause be long and strong enough to warrant of all kinds, they kneed and mold their it as sincere. And if he does not seek it the appearance of the hero or heroine of the moment in front of the curtain. But now the audience is encouraged to to foster a certain consideration toward are that others in competition with him But now the audience is encouraged to get some more play by the stage peodays on the stage. It is only when a ple. The success of the piece is fixed "taffy" a thousandfold by their supportion man or a woman gets up rather high that by the number of curtain calls. The men in the "flies" are on their taps, condemnation is not around. But that is chances for applause and curtain calls ready to hoist or lower that curtain if anybody bats an eye hard enough to be

Inasmuch as players offend our good heard, and in stock productions the taste in this matter of seeking applause habit becomes ridiculous. After a scene I think they could be criticised. I do not has been concluded with some impresthink they should ever drop down on siveness, Biff! goes a little appreciative their performance in order to get a pattering, and up goes the curtain on "laugh" or make some grotesque point. two or three of the jealous principals I regret to notice many who interpret a of the performance, who how to role so that it falls far short of what the audience and shake each other's hands role might be, just because the actor saw and bow to each other in congratulapoints where he could easily get "hands. tory obeisances. The leading lady, or If they could only realize that the very the leading man, or both, take the cenbest performance possible-thought out or ter of the stage, whether they have the most inteiligent lines-will, in the end, been prominent in generating the apdo them more individual good than any plause that caused that curtain call or special advantage they may conceive for not. The people have apparently had the moment, we would have better acting enough of that particular kow-towing, on the stage. The fact that actors as i and so the applause ceases and the curtain goes down. More applause and the curtain is raised again, to reveal the the majority of them are under-educated rather than the opposite, and are acci-dents rather than trained members of a whole company except the supernumeraries on the stage. The audience gets more "play" for their money by this method.

again, and finally, if matters can be adedgments-if this thing is repeated and it the curtain is phenomenal. It can go up justed with the assumed hereditary rights is extremely emphatic-then there is a far quicker than a woman can lift her and class distinctions observed behind the window and waving their handkerchance for it to get into the newspapers. skirts on a rainy day, and it often re- decenes, possibly some person in the cast chiefs, while you still hear the seren- ple who wanted to see it that they could

. 1

JOHN SAINPOLIS HEAVY MAN BARER THEATER -co.-

....

L'RIGE DATA

and Taning Ina who has made a remarkable impression may at last be singled out and the audience be treated to a solitary glimpse of him, or of her as the case may be. The news of the event is that there were "so many" and "so many" curtain calls, and that So-and-So made a big hit. When any member of the cast makes a hit in this way it only stimulates the wrath and the active emulation of everybody else in the cast to duplicate it or damage the effect of the hit that has been made.

ENRY IRVING responded to cur- feel creepy when he winks at you, HEARY IRVING responded to the leading lady's hand dawdles with the leading lady's hand dawdles with the leading lady's hand the second although he at length fell into speechmaking, he was always brief and he reason for all these incongruities is had remarkable intelligence. Mans- the intimacy that has grown up befield, after that greatest of all climaxes, Baron Chevrial's death scene in compliment. I think he is right. If audience then do so as you are-the the box office, and there's where the actor, not in the role. The curtain salaries come from. has shut off the play. The audience is complimenting the actor or the actress on his or her ability to act. Let us see the player, not the part that has been played. Stoddart, in "The Bonnie Brier Bush," refused to respond to curtain calls. He would not interrupt the consecutive thought that he knew was necessary to his best performance of the part. After the play was finished he was willing to see anyone. Henry Miller is doing a remarkable thing in the way of giving more for the money than the tickets call for, just to show what is possible in the fashion of sustaining and continuing the "picture" after an act has been ended. The curtain goes down on a scene where several members of the cast are being serenaded. The scene is an interior and the people are The in the room, where you can hear the music from the outside. The players run to the window and wave their the audience. Down goes the curtain. Applause rings it up again. A drop That is all there is to it. This is repeated has been lowered and the scene has changed to the street. The actors are

the

ading. There has been a great deal of ingenuity displayed in preparing "pictures" for use after curtain calls. It has been run into the ground, but it helps to make a play appear successful and it gives the audience more play for its money.

ZALAD MALAND

TOTTIE

THE MENDALL MOSICAL CO THE HEILIG

KENDALL COMEDEINNE IN, THE ROUNDERS

The question of whether it is proper or not to have an actor, or an actress, die one minute in the play and the next minute bob up serenely, smilling factory amusement during the Summer at a reasonable figure. The Hawallan Roybefore the whole howling assemblage in answer to a curtain call, will never al Band charmed big audiences at the Hellig from Thursday night to the end be settled. Most people think it a very inurtistic thing to do. After you have of the week. The town is full of people and the vaudeville houses are happy with heard Camille cough and seen her die fairly attractive bills and large audiences. in complete exhaustion, you gasp when

she trips on and smiles the paint off her face at the admiring audience, if you have really felt the play. After a king has been stabbed through the liver, and he has died unquestionably and been carried off for burial, you and makes a Chesterfieldian bow

tween the public and the stage. The people know the players and the peo-"A Parisian Romance," responds to a | ple want to kiss and hug them when curtain call with gravity, always tak- they give a good performance, and ing his make-up off. He is Mansfield they insist upon seeing them again and he believes that he deserves the and again in response to curtain calls. You must not offend the audience, for you are going to appear before the the audience pays its money through

> HE mercurial and whimsical character of the audience when wrought up to a high pitch is well illustrated in this climax of Mansfield's. The line that drops the curtain on the great supper scenes in "A Parisian Romance" is, 'Let the music cease-the Baron is dead.' Manafield has received as many as 13 curtain calls for that climax. The usual greeting of the climax is the wildest ap-plause and cheering for his realiam. See how great enthusiasm can instantly be converted into giggling. One night an ex-cited actor delivered the closing line thus: "Stop the music. It has killed the Baron." The house roared. What Mans-field did to the actor for rulning the scene is not a matter of history. WEEKS come and go, this week will pass muster as an acceptable period in the theatrical category of this season. The run of "The Eternal Cliy" at the Baker Thester has been the most greeting of the climax is the wildest ap-

handkerchlefs, turning their backs to at the Baker Theater has been the most at the Baker Theater has been the most important and the most talked of event. This heavy and in many respects beautiful play has called forth so large an amount of interest that they are going to run it Monday, Tuesday and Wednesday of the coming week. There were so many peo-ple who wanted to see it that they could play has called forth so large an amount of interest that they are going to run it seen poking their heads out of the Monday, Tuesday and Wednesday of the

ticana." Russo is a phenomenal tenor who bowled everybody over in San Fran-clsco. They are saving him for the fourth week. But this programme sufficts to tell me that they are in dead earnest to put on a good sort of light opera up there at the Heilig. Now I am satisfied. I see two stock or-Now I am satisfied. I see two stock or-

A. H. BALLARD.

"THE ROUNDERS" TONIGHT

Kendall Musical Company Begins

Engagement at the Heilig.

singing, dancing, attractive stage pic-tures, in fact, a rollicking, jolly season of musical comedy begins today at the

Heilig Theater, Fourteenth and Wash-ington streets. The Kendall Musical Company, fresh from triumphs in Los

Angeles, and augmented by artists from San Francisco, Boston and New

York, comes here to open the musical

comedy season today. There will be a change of bill each week and the first

Rounders," the famous New York Ca-sino hit. Lottie Kendall, the dainty premiere, is one of the brightest lumi-

naries in the organization, and she well associated with others, who w instantly please the Portland publ

The greatest cure has been taken to gather together a company of really

apable people and a strong, skillful

shapely chorus. The stage pictures will

be attractive, the singing excellent, and the verve of the performance quite

up to a high standard. A season o

musical stock, high-class and smooth and artistic, put on by competent peo-

ple, who have won fame elsewhere and

gather

week, beginning tonight, comes "The

Hilarity, fun, music, pretty girls,

again Thursday night and play the week out. James Errol, "The Man From the Golden West," is a man from Nevada, who goes to New ganizations, one devoted to the drama (the Baker), and one devoted to light music (the Kendall Company at the Heilig). York to try his fortunes amo the quick and sharp-wlited denizens Wall street. There he comes to grief among The prices of these entertainments are, both together, not equal to the amount theatergoers are willing to pay for one theatergoers are willing to pay for one good entertainment. So, if the music end is kept up to the standard we expect all and he also becomes involved in a fiealong from the drama end of the duo, the people can acquire two evenings of satis-factory amusement during the Summer at also, for there is a couple who also co from the West, and who are addicted to betting on baseball and horseracing. Errol's part is to come in the action in time to save his old friend from utter rulu. A rise in stocks puts all the worthy ones

n their feet at last. Instead of taking New Yorkers out to the West, as does "The Girl From the Golden West," this play, "The Man From. the Golden West," takes the man into New York. It is a peculiarly interesting and strong play that gives the Baker company an opportunity for delicate as well as forceful characterization. The cast is as follows:

Arizona. Mary Lawton, Mathew's daughter. Miss Lillian Lawrence. Niss Lillian Lawrence.

Mrs. Simon Deane (her first visit to New York). Mrs. H. D. Byers York). Mrs. Mrs. Jessie Dean, frank and unsophisticated. Miss Jewel Power

Time-Present. Place-New York. Act I-Mathew Lawton's drawing-room. (San Diabolo above par.) Act III-A garret in New York City. (San Diabole falls.) Act III-Mathew Lawton's office. (San Diabolo wayers.)

Diabolo wavers.) Act 1V-Mathew Lawton's drawing-foom. (San Diabolo 175.)

## HENRIETTA CROSMAN.

## Celebrated Actress Coming to the

the Hellig Theater.

That Henrietta Crosman, who is coming to the Heilig Theater shortly, in her latest New York hit, "Mary, Mary, Quite Contrary," is entitled to be regarded as the greatest of living comediennes is proven by her brilliant achievements in various lines of comedy. She has scored throughout the range from classic comedy to modern. She holds the record run for a woman in Shakespeare, having had a run of 100 nights in New York in "As You Like It." This run has never been equaled by a woman and never at-tained but by one other player, and that was Edwin Booth, who at the height of his fame presented "Hamlet" "The Rounders" is the following:

public

height of his fame presented "Hamlet" for a like number of nights. Miss Crossman will be seen here now in a modern play. This is a departure from the line she has been following for some time, as for several years she has been presenting romantic comedica.