THE SUNDAY OREGONIAN, PORTLAND, APRIL 11, 1909.



Of exercise she says most girls make the mistake of setting a firm rule to foi-low. In time this course of exercises becomes irksome. She varies her calis-thenics by following her daily inclina-tions. She never forces herself into any routine, and in this way avoids the mo-

<text><text><text><text><text><text><text>

to keep her weight down. These things are all calculated to stir the circulation from the long night's rest. It is followed by a bath. Miss Russell is a firm believer in the shower. She starts in with tepid water and tapers it down until it is as cold as possible.

rope to pay better prices, it also makes it harder on us because the artists de-mand more. We have also a financial pressure from South America, where they pay very large salaries. Of course right hare in America there is competition to be reckoned with, and this will be stronger as time goes on. How to coun-teract this increased cost of giving opera is not easy to figure out, because it would cost a fortune, and does cost a fortune to be able to meet the conditions which occur constantly, conditions from

which occur constantly, conditions from which we have suffered much this sea-son, such as the illness of Mr. Caruso and of other important artists."

son, such as the illness of Mr. Caruso and of other important artists." "But you are giving more perform-ances next season instead of fewer." "Yes," answered Mr. Dippel. "That is one way of reducing general expenses, for the more performances which can be employed, the better it is and the more chances there are to make it pay. Next season we will give additional perform-ances in the new theater. We have de-cided to call these 'Opera Lyrique' in-stead of 'Opera Comique,' in order that no one shall misunderstand the nature of the performances. We shall produce a number of well-known German lighter operas, similar in type to "The Barfered Bride," which has been the most suc-cessful novelty of this season. We will give Lorizing's 'Czar und Zimmerman' and others like it, such as 'The Merry Wives of Windsor' and 'The Taming of the Shrew."

. . .

ARMORY

Society Kirmess

and 17, and

kept Caruso off the stage during the last weeks. It was also a season of trying out voices, conditions, operas and many other details which never reach the pub-lic, and there is every reason to believe that next season things will be in a nor-mal condition. Many things developed which made it

Many things developed which made it more expedient to wait until next season, when, in connection with the Metropoli-tan will be the New Theater, in which such works will be given which cannot live in the immensity of the Metropolitan. It is probable that "Tiefland" would have created a different impression had conditons been more propiltous. It was due to this experience that Lapara's "Habanara" and Converso's "Pipe of De-sire" were held over until next season, and Caruso's Illness made it necessary to postpone the production of Tschäk-owsky's "Pique Dame." This and Hump-erdinck's "Children of the King." as also Debussey's settings of Edgar Allan Poe's "Fall of the House of Usher" and "Devil in the Belfry." will be given next season because they were not completed this year and as yet there is only the fomshed. It is probable that the season will open with the Humperdinck opera under Alfred Hertz.

are many of the present favorites, in-cluding Emmy Destinn, Mme. Gadski Miss Farrar, Mme. Fremstad, MM. Bon-



VAUDEVILLE DE LUXE

Illustrated Song.

GRANDASCOPE



Phones-Main 6 and A 1020

**Jolly Fanny Rice** 

THE MINIATURE MIMIC STAGE

CHINKO

The Youthful Juggling Genius.

MINNIE KAUFMANN

ing Her Own Original

MYSTICISM OF BALZAC, INSPIRATION OF "THE CONFLICT," DRAWS WESTERNERS

Although Produced Under Great Handicap, Play Written by Maurice Samuels Has Gripping Interest-Metropolitan Season Financial Failure, but Ambitious Plans Being Made.

EW YORK, April 5 .- Special cormeasure thy desires according to the | that Balzac wrote himself into this

The closing of the Metropolitan season The closing of the Metropolitan season occurs with a great Wagnerian triumph, notwithstanding the claim of the public that both influence and tastes will run to Italian repertory on account of the presence of Gatti-Casazza as director, and of Toscanini. Nearly everything which could retard progress happened, from the dismal failures of the German tenors to the condition of health which

N few YORK. April 5.—Special correspondence.) The principal item of this week in which interest was the production at the Garden Theorem of this week in which interest, the darden Theorem of the conflict," by Mauriee V, Samuels formerly of San Francisco, The work is based upon and has as in the plausible, beer of the work is based upon and has as the principal item of the plausible, beer of the sate and the conflict, between the modern trend in the plausible item of the plausible, beer of the work of this kind. People outside of New York do not realized, but it is not which to reproach the dividing line work of this kind. People outside of New York, "The conflict," the work of the plays "make shows the moust face criticism bad have had nothing with which to reproach the going on the road" and fail uterpt in New York, "The conflict," the plays "make have been so pronounced or so realises things, but there are manageria of the the dividing line work being of the sole of Fedora, and Floring with which to reproach the going line work do not realized the work been so pronounced or so realises things, but there are manageria to the the dividing line work being with which to reproach the going with which to reproach the going with which to reproach the going with which to reproach the young with which to r The work is based upon and has as in-spiration Balsac's "Peau de Chagrin." It is a great pity that it came into New York under auspices which made its immediate success impossible, be-cause in itsaif it has strength, liter-ary merit and a gripping interest. The Garden Theater is one in which mu-sical comedy may live, but it is no place for a work of this kind. People outside of New York do not realize these things, but there are managerial details which make or kill, for which reason so many excellent plays "make good on the road" and fail utterly in New York. "The Conflict" came into the theatrical circle with the worst possible handicaps, and notwithstand-ing this, it has been able to convince lovers of the higher class drama that the writer is capable, understands his subject and the handling of it. The play is full of bright witter

subject and the handling of it. The play is full of bright, witty lines, whether projected in humor or in cynicism, but the meaning which really lies behind words and actions is too subtle for the audiences who ato suble for the audiences who at-nd the theater wherein the play has (目前数)

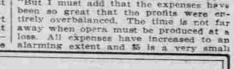
"Peau de Chagrin" will be romem-bered by lovers of Balaac as the first of three books having as subjects the body, the mind and the spirit, the first being of the physical, the second, "Louis Lambert," the mind, and the third, "Seraphita," the spirit. In these three masterpieces Balaac has cov-ered nearly the entire range of emo-tions with that marvelous sweep of comprehension which even to the cyn-feally inclined seems to justify the be-lief that he had most keenly developed psychical powers. 'Peau de Chagrin'' will be rem

<text><text>

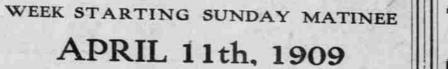
citerits around which to weave his own story. When the dividing line would not have been so pronounced or so re-lentless, and worshipers of the immor-tal Frenchman would have had noth-ing with which to reproach the young writer, who must face criticism either because he does or does not write as well, in this particular, as his illus-trious source of inspiration. The elements of the play written by Mr. Samuels are big, the treatment is pollshed and intelligent; indeed, mas-terly. He is not only a literateur, but a scholar, and he is as well achooled in psychology as a man need be to handle such a subject with distinc-tion and without presumption. It is for us to recognize the line between psychics and psychology. We may ac-cept or we may reject, but we must respect.

PHONES

Main 4685 A 1026



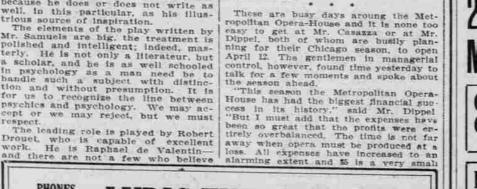
**PORTLAND FESTIVAL** PRICES CHORUS 10, 20, 30 300--VOICES--300 Cents SEVENTH AND ALDER W. H. Boyer, Director.



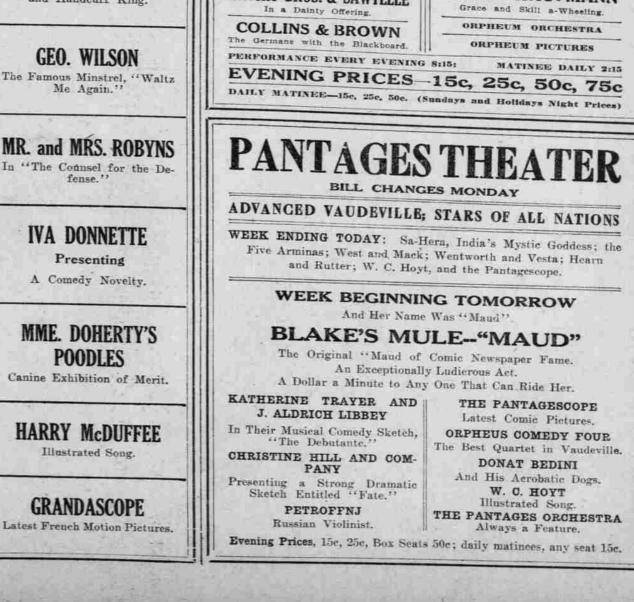
And Continuing All Week With Matinees TUESDAY, THURSDAY and SATURDAY

THE LYRIC STOCK COMPANY









ADVANCED VAUDEVILLE