

TRAINING DANCERS  
IS NATION'S WORK

Russian Expert Tells of Preparation for Imperial Ballet; Frohman's Play.

New York, Jan. 20.—Russian dancers have the center of the stage these days. All the other dancers from the old time "buck and wing" artists to the exponents of the sinuities of Salome have been sent back to the wings.

Perhaps the Russian method of training the czar's dancers is responsible for this. Mlle. Tamara Karsavine, one of the artists who has been in part responsible for the popularity of this style of dancing outside of Russia thus tells of the way the ballets of her country are trained. She says: "Between the ages of nine and twelve I commenced serious work, at the age of nine boys and girls of sufficient promise are taken in the ballet school, which, with its various branches, occupies one entire street. Here they receive not only instruction in music, dancing and dramatic art, but in the ordinary branches of education. In every large school, of course, when there are many boys and girls in a class, a certain amount of difficulty must be experienced in finding out exactly what mode of progress each individual is making. To obviate this difficulty, therefore, as far as dancing is concerned, examinations are held each year, and those pupils who do not score a certain percentage of marks are told that their services are no longer required. This step is an eminently sound one, from the point of view of both teacher and pupil; for, obviously, the former is merely wasting time in endeavoring to teach the art of dancing to one who has no real talent for it, while the latter, if not making a fair rate of progress, is wise to give up dancing early in life for competition. Intensely keen in those great Russian ballet schools, and there is no room for boy or girl who does not possess the real spirit of dancing.

How to Dance. "You will understand that to the trained dancer, the dancer who has given up some of the best years of her early youth to mastering her art, not only do the legs dance, but the eyes, the hands, the neck, the head, the arms, the mouth; in fine, the whole body dances.

"Every gesture has been studied; every gesture has a meaning, a mind. Ah, me! I can recall now as if it were but yesterday, that I was practicing entries, bows, smiles and every pose both when dancing and when awaiting my turn to dance. And how patient my master used to be! Halting the whole soul was in my work, that it was my most earnest ambition to be as far as possible a perfect mistress of my art. He never tired of explaining to me the real meaning of the poetry of motion. 'Little miss, little miss,' he would say to me sometimes, after a long morning's practice, 'the true art of motion should be felt rather than seen. Visible effort is never graceful, for its very strain detracts from real natural grace. If you were to dance as I would wish you to dance you must understand that there is in movement real poetry. It must be so spontaneous as to make you seem a thing of aerial fancy of flight, and of evanescence so spontaneous as to make you seem rather to tread on atmosphere than on the stage. You understand me? That is good, for it shows me that you possess the real soul of the dance.'

Goes on Stage. "At the age of 18, or maybe 17, if the pupil has shown real aptitude, a final examination is held, and then, provided the ballet master pronounces the verdict of proficiency, a royal carriage appears before the door of the school and the novice is taken to exhibit her talents upon one of the royal stages.

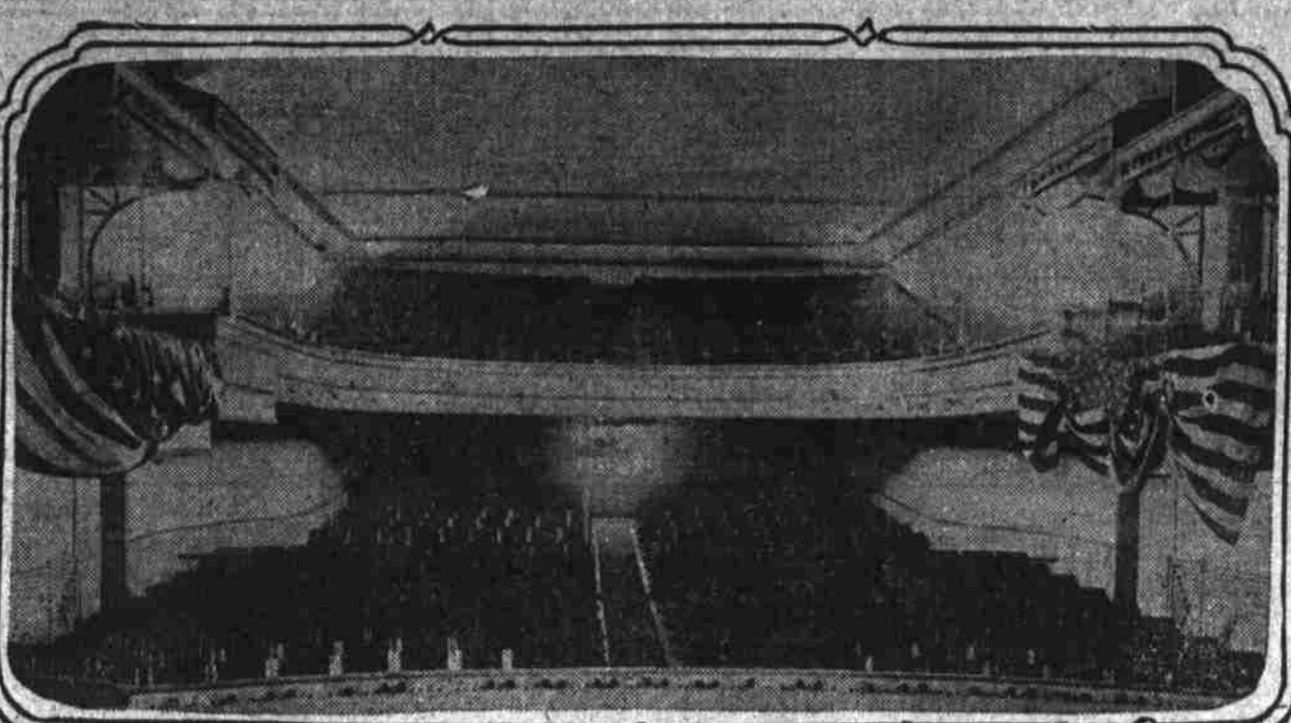
"At St. Petersburg, the great home of ballet dancing, and the only great school of ballet dancing existing in Europe, Sunday is the night of the most entrancing spectacle that the Imperial Opera house at St. Petersburg in the winter season—in the summer the opera houses are closed—it would be difficult to find. The audience, too, is not only especially critical, but it is well qualified to criticize the pirouettes, positions, postures and poses, the 'twinkling feet' and mysterious modulations of their favorites. Ah, yes, the applause which a popular prima ballerina receives on these great gala nights is surely ample compensation for those weary months and years of drudgery from morn till night in the big ballet school.

"But the Russian dancers are not permitted to grow old in service. A score of years represents their little day, and at the age of 37 they retire on a pension which provides generously for her future. And there you will have the real secrets of the last success of ballet in Russia. It is a profession which, to the artist, succeeds in gaining positions at the Imperial theatres, provides not only a source of income during their working years, but a little nest egg to draw upon when her smiles are only painful reminders of vanished charm.

London's New Spectacle. "Probably the greatest spectacle ever staged is that which is amazing London at the present time under the title of 'The Miracle,' produced by Max Reinhardt, the great German stage manager. The scene of the spectacle is a Russian cathedral. It is staged at the Olympia.

Charles Frohman believes he has under contract another Henri Bernstein in the newly arrived Belgian playwright, M. Kistemaecker, whose first really serious effort, 'The Flambee,' has just scored such a great success at the Porte Saint Martin theatre, Paris. Produced in English, 'La Flambee' will be called 'The Aryan' or 'The Singed Woman.' It is a powerful, medium slither for a forceful convincing leading actor or an equally equipped leading actress. A mere account of the plot of 'La Flambee' gives no adequate idea of the almost uncanny power of hypnotic suggestion that it exerts upon every audience that sees it. Evidently its author frankly regards the theatre as a place wherein people's emotions can be played upon as effectively by the electrician and stage manager as by the author. Surprising lights, curious colors, unexpected sounds—in a word, the continuous suggestion of bizarre abstract ideas is aimed at by Kistemaecker to enhance the effect got by the concrete ideas in his very striking dialogue.

Grants Pass, Or., One of Best One-Night Stands on S. P.



Grants Pass, Or., Jan. 20.—Grants Pass opera house, the hobby of H. C. Kinney, who caused its construction in 1907, at a cost of \$900, has a seating capacity of 700, and its coziness makes it a home. In an acoustic sense, it is perfect, the whispered perorations of orators carrying to the very rear seats. In its aisles are laid rich patterns of rugs. Its stage is 30 feet wide, 40 feet deep, and 50 feet high, and it is only the attractions carrying the very height of scenery that cannot find accom-

modation for every set in their productions. The theatre has ten dressing rooms for the players, that are a delight and a luxury to every player using them, and it is seldom the members of any theatrical company visiting Grants Pass do not personally thank the local management for their excellence. The drop curtain was painted by William Grabach of Portland and represents a scene on the Rogue river near the city with the green and never barren hills in the distance. In 1908, Mr. Kinney leased the theatre

to Thomas J. Fuson, an experienced manager, formerly of Ashland, who gave the bookings his personal attention, and by bringing many first class companies to the house, has given Grants Pass the reputation of being the best one-night stand between Portland and San Francisco. On January first of this year, Mr. Fuson moved to Medford, the management was given to T. F. Hanley, who for 1 year in Chicago, Kansas City, St. Louis, Los Angeles and San Francisco was an inveterate theatregoer.

the Strings" as the first travesty of the forthcoming Weber and Fields jubilee. This was decided after various other successful plays in New York had been seen by Weber and Fields. Lillian Russell, Fay Templeton and Edgar Smith, the librettist. It is probable that other popular successes will be burlesqued from time to time during the Weber and Fields jubilee engagement, as was the custom at the old music hall.

Peculiar Scenic Effect. (Special to The Journal.) The Dalles, Jan. 20.—Klickitat hills, across the Columbia from The Dalles, present a strange appearance just now. The hills extend from the mouth of Klickitat river at Lytle, about 30 miles up the Columbia, and rise from the river to an elevation of 2000 feet. The top of the ridge and reaching about half way down its side is bare, while from there to the river the snow covers the ground. The snow line is very regular and shows the effect of a stiff chinook wind which cut the snow down to a line almost parallel with the river.

CAT "COMES BACK" AT RATE OF MILE A WEEK

Elizabethtown, N. Y., Jan. 20.—A three-colored cat named Fatima, born and brought up in the village, has broken all local records in "coming back." Shortly after Christmas, 1910, Herman Aldrich moved from this place to Silver Bay, near Lake George, taking his family and possessions, including Fatima. The trip can only be made in a roundabout way, by stage and railroad. A week or two after reaching Silver Bay Aldrich wrote to friends here that Fatima had disappeared. Yesterday a bedraggled three-colored cat appeared at the back door of Aldrich's former home here. She was recognized by children as Fatima, taken in and a dinner at once provided. The distance between Elizabethtown and Silver Bay is 50 miles as the crow flies. Fatima had made about a mile a week.

FARMERS' JONAH DRY BRINGS FIVE ACCIDENTS

Wilkesbarre, Pa., Jan. 20.—Albert Hughes of Forkville, a farmer, was the victim of five accidents the other day. Having lighted a fire under a boiler preparatory to killing three hogs, he forgot he had laid his new gloves on the fireplace and they were burned. In adjusting a plank over a barrel filled with hot water Hughes slipped and was severely scalded. An hour later the butcher knife he was using cut a deep gash in his arm. Next, in adjusting a kettle filled with boiling lard, he spilled the lard on the fire and was scorched when it blazed up. While eating supper a bone stuck in his throat and a physician had to be called to remove it.

AUDITORIUM MAY RISE AT SPOKANE

Bond Issue of \$500,000 Likely to Be Authorized to Complete Structure.

Spokane, Wash., Jan. 20.—An auditorium with seating capacity of at least 10,000 and so constructed as to be available for all public gatherings, will probably be erected in Spokane this year. The initial steps toward such an undertaking have been made and the proposition will soon be placed before the citizens either in the form of a municipal bond issue or by public subscription. The necessity for such a building has been strongly in evidence during the four National Apple shows held in this city since 1908 and also the crying need of such a building to house the ever increasing number of national conventions which are coming to the city. Spokane has no large auditorium where mass meetings, festivals, automobile shows, poultry shows, dances, celebrations and spectacles can be held. It is believed such an institution can be made self-supporting through the constantly increased patronage. A municipal bond issue to provide \$500,000 is receiving encouragement. The flexible type of auditorium, such as is in use at Denver, St. Paul and a few other cities, is favored. In these auditoriums there is sufficient room to seat 10,000 people in an immense convention hall and by an ingenious mechanism operated by hydraulic pressure the inner walls of the building are made to close in and a temporary stage is lowered from the loft, reducing the size of the building to a theatre accommodating 3,000 to 5,000 persons. The temporary walls can also be used to form a number of smaller halls at the same time, thereby accommodating three or four medium sized conventions at once. Such a building, it is estimated, can be erected at a cost of \$400,000, exclusive of the site.

LUMBER INDUSTRY PICKS UP ON GRAYS HARBOR Aberdeen, Wash., Jan. 20.—With the sale of the Union mill to George L. Fleits of Detroit, Mich., and its probable opening for business soon, and the leasing of the Western mill by C. M. Weatherax, indications for a busy season in the lumber industry are encouraging. The Western mill closed down in 1907 and has been idle most of the time since. The opening of this and the Union mill will give employment to about 700 more men. W. B. Mack was made receiver of the Union mill last December as a result of the depressed lumber market. The purchase price will be about 90 cents on the dollar for the creditors.

**HEILIG THEATRE**  
7th and Taylor  
Three Nights Beginning Tomorrow  
Matinee Wednesday  
**HENRY W. SAVAGE**  
Offers the Original and Only Production of  
**PUCCINI'S GRAND OPERA**  
THE GIRL OF THE GOLDEN WEST  
Founded on Bellasco's Drama in English  
With Grand Orchestra of Fifty Musicians  
Great Casts of Famous Artists—Big Singing Chorus.  
Prices Both Nights and Matinee—Lower floor, \$3; 3rd rows, \$2.50; Balcony, 5 rows, \$2.50; 6 rows, \$2; 2nd rows, \$1.50; 5 rows, \$1.00. Gallery, reserved, \$1.50; admission \$1.00.  
SEATS NOW SELLING  
AUTOS AND CARRIAGES AT 10:30 AND 4:30 P. M.

**FIRST ANNUAL FOLLIES**  
Direction of PORTLAND THEATRE MANAGERS  
**FOLLIES Heilig Theatre**  
JANUARY 25, 1912  
Novelties Burlesque Class  
ANY SEAT ONE DOLLAR  
Seats on Sale at Every Theatre in the City  
No reserved seats will be sold at Heilig box office until all exchange tickets have been taken up.  
No one person will be allowed to secure more than six reserved seat tickets.

**Orpheum**  
Phones Main 6, A 1020  
Beginning Monday Matinee  
ADVANCED VAUDEVILLE  
Week, Jan. 22

**JULIET?**  
The Romany Opera Co.  
(Inc.)  
In Humorous Character Studies  
Direction of Alexander Bevan.  
In a Spectacular Singing Scene, Entitled  
"La Festa Di Mezz' Agosto"  
PAUL AZARD TRIO  
KARL THE PARROFFS  
WORLD EVENTS MOVING PICTURES  
Evening Prices: 15c, 25c, 50c, 75c  
DAILY MATINEE—15c, 25c, 50c. HOLIDAY MATINEES—Night Prices

COMING TO THE HEILIG THEATRE  
LEBLER & CO.'S PRODUCTION  
THURSDAY FEB. 1-2-3  
FRIDAY "The Deep Purple"  
SATURDAY  
SUNDAY  
MONDAY  
TUESDAY  
WEDNESDAY  
FEB. 4-5  
6-7  
E. C. WELTNEY PRESENTS  
"The Chocolate Soldier"

Unequaled Vaudeville  
**PANTAGES**  
Seventh and Alder Streets  
WEEK COMMENCING MONDAY MATINEE, JAN. 22  
Attraction Extraordinary  
By Special Arrangement Mr. Alexander Pantages Exclusively Presents  
**The Seven Daivises**  
THE GREATEST ACROBATS OF THE WORLD  
Introducing Mlle. Daivis, Europe's Strongest Woman  
Mabel Whitman and her PICKANNINIES  
In Southern Songs and Dances  
Karl Hewett & Co.  
in "WHO IS ELAINE?"  
Deltorrelli and Glissando  
The Harlequins of Music  
Reuh and Drew Musical Entertainers  
The Down East Four  
In Melodies Old and New  
Pantagescope  
Latest Animated Events  
FIRST ROW BALCONY AND BOXES RESERVED  
Phones A-2236, Main 3646  
Prices 15c-25c—Matinee Daily—Curtain 2:30, 7:15, 9:00

**4th Annual Gymnastic Exhibition**  
Portland Social Turn Verein  
400 TAKING ACTIVE PART  
Monday, Jan. 29, Heilig Theatre  
LOS ANGELES TEAMS in BASEBALL as applied to calisthenics.  
Many Other New and Original Features.  
PRICES.....25c, 50c, 75c

**BAKER THEATRE**  
Main 2, A-1000  
Morrison and 11th Sts.  
Geo. L. Baker, Manager.  
WEEK COMMENCING MATINEE TODAY, JANUARY 21, 1912—SUNDAY  
The Greatest Dramatic Hit of the Century  
Clarence Bennett Co.'s Record Breaker  
**THE SQUAW MAN**  
A Stirring American Drama in Four Great Acts  
By EDWIN MILTON ROYLE  
The show that dazzled two continents  
FIRST TIME HERE AT POPULAR PRICES.  
Bargain Matinee Wednesday, 25c—All Seats Reserved  
Saturday and Sunday Matinees—25c and 50c. Evening prices—25c, 50c, 75c and \$1.00.  
NEXT WEEK — "GRAUSTARK" — NEXT WEEK

FORMERLY THE GRAND  
**Empress**  
Week, Jan. 22d SULLIVAN & CONSIDINE  
The Re-Engagement of the Matchless Musical Laughmakers,  
**FRED-ECKHOFF AND GORDON-ANNA**  
In Their Instrumental and Wordy Absurdities.  
SPECIAL FEATURE  
The American Premier of Europe's Newest Novelty  
**MLE. CECILE AND COMPANY**  
Presenting an artistic Posing, Singing and Acrobatic Dancing Act  
**TED LENORE**  
Singing Comedian  
Initial American Tour  
**MARIN AND LONA**  
Juggling and Equilibristic Feats  
HERT The Incomparable Comedy Couple GRACE  
**VON KLEIN AND GIBSON**  
(Recently of the Wintergarden, New York) Introducing Their Latest Topical Interpolations, Musical Hits and the Freshest Comedy  
Added Feature  
The Distinguished Character Star  
**JAMES GRADY AND COMPANY**  
Presenting the Dramatic Gem, "The TOLL BRIDGE"  
ORCHESTRA

**LYRIC**  
Fourth and Stark Streets  
Fourth and Stark Streets  
WEEK COMMENCING TOMORROW MATINEE  
TENTH WEEK  
DANCING, FUN, SONGS AND SURPRISES  
The KEATING & FLOOD MUSICAL COMEDY CO.  
PRESENTS  
**THE FLIRTING DUCHESS**  
A MELODY OF COLOR—A GALAXY OF BEAUTY—A MUSICAL GEM—LAUGHS—GIRLS—NOVELTIES  
FRIDAY NIGHT — CHORUS GIRLS' CONTEST  
Two Performances Nightly—7:30 and 9:15—15c and 25c.  
Matinees Daily—2:30. (Any seat 15c except Sundays and holidays)  
Next Week—THE GIRL WITH THE GOLDEN VEST  
THE MOST SENSATIONAL TRAVESTY OF YEARS

**PEOPLE'S THEATRE**  
SUNDAY MONDAY TUESDAY  
PROGRAM CHANGED AGAIN WEDNESDAY  
THE OLD BOOKKEEPER ..... Biograph Drama  
CAUGHT IN THE RAIN ..... Vitagraph's Convict Tale  
COMPROMISE, and A BOARDING-HOUSE ROMANCE .....  
A Night Out ..... Lubin's Double Comedy  
MAYLASSIA LIFE ..... Graphic Travogue  
THAT TRIO, Something Different, and CHIEF EAGLE HORSE, Change of Song.  
COMING, WEDNESDAY, MRS. CHARLIE ALISKY  
Of Famous Gilman Family, in a Song Feature All Her Own.  
**Arcade Theatre**  
A Just Verdict ..... Legal Tangle  
To Save Brother ..... Western Justice  
Loved Animals ..... All Comic  
Buffalo Sights ..... Descriptive  
A Night Out ..... Comic  
Arcadian Trio ..... Singers  
**Oh Joy Theatre**  
Girl of the West ..... Thrilling  
The Little Organist ..... Dramatic  
Dad's Watch ..... All Comedy  
Ellwood ..... Vocalist  
Friday Night for Amateurs  
**Crystal**  
THE BEST SHOW ON THE EAST SIDE  
in the  
Neatest, Most Comfortable  
and Up-to-Date  
Photo-Play Theatre  
**STAR THEATRE**  
THE TWO SPIES ..... A War Tale of Tremendous Power  
TOM TILLING'S BABY ..... A Vitagraph Beauty  
MERELY A MILLIONAIRE ..... Great Tramp Drama  
IS THIS YOUR HAT? ..... Rich Pathé Comedy  
ROMIG TWINS ..... The Big Hit  
AND OTHER FEATURES