



FRANK DANIELS
IN
"MISS SIMPLICITY"
AT THE
MARQUAM
GRAND

WM. BERNARD
BAKER STOCK CO.
PLAYING "MEN AND WOMEN"
AT BAKER THEATRE



KITTY BECK
WITH MURRAY & MACK
IN "A NIGHT ON BROADWAY"
AT THE MARQUAM

NOT for many moons have we had a grand opera, in English, in Portland, and the advent of the Gordon-Shay Grand Opera Company at the Marquam Grand last week, Friday and Saturday nights, with a matinee Saturday afternoon, was a welcome one. Considering the exciting series of adventures experienced by the company in getting to Portland, delayed by washouts, and all day in the train, practically without food, their performance of Bizet's "Carmen" was a remarkable one. Rose Cecilia Shay, mezzo soprano, is the star of the aggregation. She has a good voice, and a splendid presence. Helene Noid gave a fine, spirituelle rendering to the part of Micaela. Achille Alberti made a fine tenor. The performances of "Il Trovatore," "I Pagliacci," and the ever-loved "Cavalleria Rusticana," were admirable. The company contains first-class soloists who are also good actors. The scenery is superb. The performances are marked with a completeness that shows careful rehearsal.

Stetson's "Uncle Tom's Cabin" company drew large audiences last Wednesday and Thursday nights with matinee Thursday, and apparently this venerable play is as popular as ever. The version played was a poor one, quite different from the text of Mrs. Harriet B. Stowe. The dancing was good, but the singing was not up to the dancing. The play amused young folks.

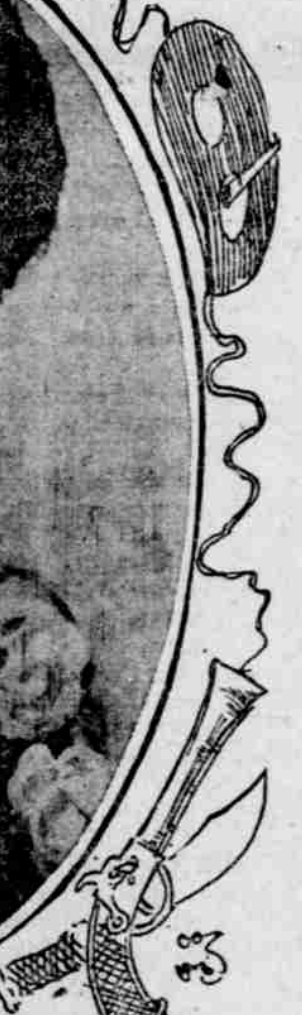
"Charley's Aunt" proved a winner at Baker's Theater last week. Any one suffering from a fit of the blues would have found this delightful, clean comedy better to take than a physician's medicine. Howard Russell as Lord Fancourt Babberly made quite a hit, and deserved the hearty burst of applause every time he stepped on the stage. He is doing good work. William Lamp, a newcomer, who personated Charles Wykeham, an Oxford student, who is a chum of Jack Chesnut, excellently played by George Allison, acted easily and naturally. His speaking is distinct. The best bit of acting done so far by William H. Dilla was his Stephen Spettigue, a crusty old fellow who got his eye teeth cut when he tried to catch the rich widow, Donna Lucia d'Alvador, well played by Minna Gleason. The scenery was very highly praised.

Two plays attracted good audiences at Cordray's Theater last week. "Who's Baby Are You?" and "My Friend From India," played by the same company, under the management of Myron B. Rice. The former attraction is a laughable bit of work, especially admired by women and children, and the interest was kept going from start to finish. The best situation in it is when the janitor's daughter mixes the identity of two babies, and each mother is at a loss to know her darling. "My Friend From India" has already been played by good companies, and Rice's people did not seem to be at home in it. There was a want of action.

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MISS INEZ FORMAN
IN "THE BURGLAR AND THE WAIT"
AT CORDRAY'S

William Prescott, the cashier of the bank, will have an opportunity to demonstrate to the Baker patrons that he is an actor of more than ordinary ability. His Gavin Dismart in "The Little Minister" was an excellent performance considering that he was not familiar with the members of the company and that his surroundings were strange. His work since then has convinced the public that he will make an enviable reputation during his stay in Portland. "Men and Women" calls for the full strength of the Baker Stock Company in short of Mrs. Fluke in very good parts. The stage is under the direction of Carlyle Moore, and the production this week will show that he has few equals and no superiors.

"The Burglar and the Wait" is a sensational comedy-drama opens at Cordray's Theater today. "The Burglar and the Wait," which will be presented at Cordray's for three nights only, starting with the regular Sunday matinee today at 2:15, is a sensational comedy-drama, full of fun and laughter, but with a serious undertone and powerful melodramatic situations. The great fire scene, the climax of the third act, being particularly effective. The play is the latest effort of Charles T. Dacey, who has written such successes as "In Old Kentucky," and "The Suburban," both of which have had phenomenal runs in New York and Chicago, and which have duplicated their first successes at recent return engagements.

The company to present "The Burglar and the Wait" here is a very strong one, headed by charming little Inez Forman, who as Erma, the waif, Na-na-na, the Indian Princess, and Armande, has won and held her audiences wherever she has appeared. If the supporting company, J. Fraser Crosby, Jr., has a splendid baritone voice which appears to good advantage in his song, sung while making love to Erma; and Charles and Adelaide Plunkett have appeared in support of Mrs. Fluke in "Tess" and "Becky Sharp," Charles Coghlan in "The Royal Box," Katherine Kidder in "Madame Sans Gene," and Francis Wilson. Others in the company are Clara Reynolds, Smith, Harry W. Mitchell, Charles H. France and L. S. DeKalb.

Popular Comedian in His Latest Success at the Marquam. Frank Daniels will appear at the Marquam Grand Theater next Monday, Tuesday and Wednesday nights, February 2, 3, 4, in his newest laugh-making musical success, "Miss Simplicity." Nearly 100 people are carried by Daniels for this piece, and excitement has waxed high in some places. It is reported, over the uncommon and striking beauty of the women with which the round little comedian has surrounded himself.

From everywhere that Daniels has appeared as Blossoms the report comes that he has acquired the most fitting part of his career. It is a pleasant departure, being an up-to-date characterization instead of the crusty old monarch, etc., of fiction. He has served up to him by his private librettist, assuming the character of ex-trolley car conductor, valet and substitute ruler, and encountering the difficulties of a man so peculiarly placed, give him excellent opportunities for his quaint style of humor.

The music of "Miss Simplicity" is said to be of a better grade than that usually written for light operas of this class, and Manager La Shelle has made every effort to surround Mr. Daniels with a company of vocalists who can do this musical full justice. In the company are Frank Turner, Douglas Flint, John Wheeler, Harry Holliday, Gratton Baker, Grace Orr Myers, Kate Uart, Mal Lowery, Florence Holbrook and Isabel D'Armond.

Seats and boxes are now selling.

BOYER CHORUS CONCERT
GADE'S "CHRISTMAS" AND SELECTIONS FROM HANDEL'S "MESSIAH"

THE second concert this season of the Boyer chorus will take place at Taylor-Street Church on Tuesday evening, February 10, when "Christmas Eve," a short cantata by the Danish composer, Niels W. Gade, and selections from Handel's "Messiah," will be sung. The principal soloists will be Mrs. Rose Bloch-Bauer, soprano, and Mrs. Walter Reed, contralto. Mrs. Bloch-Bauer will be heard at her best in the "Messiah" solos. The concert will be under the direction of W. H. Boyer, the chorus will number 65 voices, with an orchestra of 25 pieces.

In Gade's "Christmas Eve," the principal work falls on the contralto soloist, Mrs. Walter Reed, who will give the music a finished and artistic rendering. The cantata is full of fervent religious sentiment, and the concluding chorus, "For Unto Us," is a dramatic bit of writing. Handel's oratorio, "Messiah," is too well known for extended description. The selections made from the oratorio by W. H. Boyer, the musical director, are: "Every Valley," "Every Valley," "Comfort Ye," "H. W. Hogue; recitation and air, "Thus Salth the Lord" and "Who May Abide," Dr. W. A. Cumming; chorus, "For Unto Us," Dr. W. A. Cumming; Mrs. Rose Bloch-Bauer; air, "Why Do the Nations," Dr. Cumming; air, "I Know That My Redeemer Liveth," Mrs. Rose Bloch-Bauer; chorus, "Hallelujah." It was at first arranged that Mrs. W. E. Thomas would act as organist, but her sudden illness will probably prevent her taking part. She will be greatly missed. It is hoped that her indisposition will only be temporary. The singing of the Boyer chorus this season is unusually good, and equals if not exceeds the singing of any chorus of the same number of voices in the Willamette Valley. The chorus, containing as it does many solo singers, is a credit to Portland, and the attendance should be large.

AN Expert's Appreciation of the Russian Pianist. PORTLAND, Jan. 25.—(To the Editor.)—Not by the effects of dazzling technique, but by the innate musical conception of his readings, Gabelowitch has been remembered. As a pianist, such is the impression that survives after listening to his two recitals; and he would be gladly welcomed should he come again. His programmes were well chosen to satisfy all tastes, and included besides the more familiar numbers, some novelties. Of these the most pretentious in its technical demands was the Liszt Hungarian Rhapsody, No. 12, which he played with ease and confidence. The sixth and 12th Rhapsodies, the musical public is more or less familiar. Paderewski played the 11th and now comes Gabelowitch with the still less-known eighth. While it serves well as a technical display, it will have to be heard many times before it attains the popularity of the better known ones, if it ever does.

Lechetskiy is best known as a composer by his "Two Larks"—the Toccata in D minor was therefore a pleasant surprise, and should become better known. The other novelties were the Gavotte by Schumann, his "Capriccio" in the sixth (Nocturne) by Tschakowski, and the "Humoresque" op. 10, by Dvorak—all pleasing and worthy of a better acquaintance. His conception of Schumann's "Carnaval" differed in some points with the accepted traditions of Paderewski and Rosenthal. He took the Paganini number much slower and struck the last chord, instead of producing the pianissimo effect by harmonic vibration. In the "Arlington" he relaxed the rhythm between the skips. In the selection of the E flat Sonata by Beethoven op. 31, he was most happy. While playing less technically than some of the experts, the Sonatas played by concert pianists the Appassionata, Waldstein, Les Adieux, and the last three) it is one of the favorites from a musical point of view, a standpoint. It is unique in that the Minuetto takes the place of the usual slow movement. His performance fulfilled every expectation, and was thoroughly enjoyed by the audience. Chopin he appeared to best advantage in the G minor Ballade, the F sharp major

Night on Broadway," is announced as the initial production at the Marquam Grand Theater next Thursday, Friday, Saturday matinee and night, February 5, 6, 7. This play seems to have hit the press and public as just right, inasmuch as it has been presented in every city of note in the United States to phenomenal business. It is a cheering conglomeration of gaiety, fun, music and fun, and although it contains an original score of 19 numbers and borders on light opera, nevertheless it admits of many high-class specialties, and is presented by an organization of 50 people. This comedy lays but little claim to plot, and is presented for the sole purpose of introducing laughter, beauty and song, correlating all the refreshing elements of gorgeous scenery, brilliant costumes, jolly nonsense, entrancing music, clever comedians, fascinating prima donnas, bewitching sou-brettes and a dashing chorus of youthful forms with beautiful faces and sparkling eyes.

Miss Kittle Beck, a handsome and bewitching little lady, has been engaged to play the principal girl part. From all the glowing accounts the public may justly expect a performance of unusual excellence. The advance sale of seats will open next Tuesday morning at 10 o'clock.

CLUBMEN IN BURLESQUE.
Multnomah Talent Will Stage the "Wizard of the Nile."

Frank Daniels made a great hit in Portland by his production of "The Wizard of the Nile," but his success promises to be almost totally eclipsed by the Multnomah Amateur Athletic Club's burlesque rendition of the opera at the Marquam Grand the evening of February 20 and 21, with a matinee Saturday afternoon, February 21.

Rehearsals began a week ago, and are progressing so well and enthusiastically that the solos and choruses will be almost perfect when the curtain rises up for the first performance. Harry Douglas Allen and Mrs. Allen, who have had extensive experience in New York, Boston, Manchester, Worcester and other Eastern cities in training amateurs for the production of operas, have been secured by the Multnomah Club to train the club members in the stage business, dancing, etc. Professor W. H. Boyer has been secured as musical director, and will wield the baton at the performances. To Professor Boyer is also assigned the training of the singers, and his well-known ability as a leader and musician is a guaranty that the artistic and musical part of the opera will be a success.

Professor Boyer and Mr. Allen have not assigned the characters yet, but a number of interested and active members of the club have united in saying that there would be no mistake made in designating the principals as follows: Kithosh, Wizard of the Nile, Frank B. Riley; Ptolemy, George Eastman; Ptarmigan, Nick Zan; Obeliska, Sam Jordan; Cleopatra, Maurice Chir; Cheops, Don Zan; Queen Simoon, John Carson; Merza, L. Gerlinger, Jr.; Abydos, A. E. Gillard; Netocras, R. S. Drake.

With a chorus of 50 voices to supplement the above solo characters, the production cannot fail to be a fine one. The opera will be burlesqued, and many amusing local hits will be introduced by the versatile clubmen. All the feminine parts will be assumed by male members of the club, and Mrs. Allen and Miss Buckenmeyer will teach the boys dancing and girlish tricks.

The club has taken hold of the operatic burlesque with its usual enthusiasm. If

hard work, capable management and instruction, talent and native wit count, as is generally acknowledged, a genuine success is assured.

"WEARY WILLIE WALKER." Bright Musical Farce-Comedy at Cordray's Theater This Week. A play that seems to have made a strong bid for popular favor, judging by the enthusiasm in which it has been presented at Cordray's Theater this week, beginning Wednesday. The play, "Weary Willie Walker," is new, both in style and dramatic construction. It is called musical farce-comedy, but might claim the dignity of "high-class comedy," as it is free from all objectionable features of the former class of plays.

The dialogue is said to be exceedingly bright, pithy and sparkling, while the scenes are interesting and amusing.

The humor is of a good, wholesome kind, and bubbles up spontaneously, keeping the audience in continual laughter. The characters of the play are genuine people, not simple stage creations, while the plot is natural and interesting; altogether the production appeals to a refined audience rather than to one that is satisfied with horseplay. The engagement is for four nights and Saturday matinee, beginning Wednesday, February 4.

COMING ATTRACTIONS. One of the early attractions at the Marquam Grand Theater will be Florence Roberts in a repertoire of her latest successes.

A New Theatrical Deal. Last week was an important one for the theatrical interests of San Francisco and the other large cities of this Coast, says a San Francisco paper. Early in the week people well acquainted with the leading managers of the great Northwest were surprised to see upon the streets Manager E. D. Stair, of New York, one of the highest players in the game of theatrical management; Manager John F. Cordray, of Cordray's in Portland and other important houses on the Oregon coast; and Manager W. H. Russell, of the Third Avenue Theater in Seattle. These gentlemen had been preceded but a few days by Manager J. P. Howe, of the Seattle Theater, who went almost directly south, making but a short stay here. The visit of so many heavy guns in theatrical affairs meant something besides pleasure and there were several star-chamber sessions at the Palace Hotel before they left for the Northwest. It was an open secret that the combination meant business and had already secured a theater in San Francisco. In fact, one of the gentlemen, while paying a visit to the Dramatic Star, declared that if they did not get the house they wanted they would build one in this city. As a matter of fact, the combination proposes to establish a circuit of the important towns between Puget Sound and Los Angeles. With such a firm as Stair & Havelin at the Eastern end of the proposition and the management referred to above at the California end, there can be no question as to the reliability of the combination. Years of experience on this Coast have made Managers Cordray and Russell thoroughly acquainted with the requirements for successful amusement enterprise. It is now definitely announced that for a large portion of each year the Grand Opera House has been acquired by Stair & Havelin, who are the prime movers in the combination mentioned and own over 80 theaters in the United States.