

THE STAGE



FLORENCE ROBERTS
AS
"ZAZA"

AT THE MARQUAM GRAND



THE KILTIES' BAND

CANADA'S GREAT MUSICAL ORGANIZATION IN
FOUR CONCERTS THIS WEEK

THE Kilties' Band is coming to the Exposition building, to give four concerts Friday and Saturday nights, with matinees each afternoon, and it is safe to say that the event will be the chief attraction of its kind this season. The concerts will be given under the auspices of the Portland Caledonian Club, and Scotch people, both in this city and surrounding country, will be there in force, with their many friends. Not only is the brass band section equal to any of the great bands now on the road, but critics who have heard the band in the East declare they prefer it to any other musical organization. The bagpipe section, with kettle-drums, is a feature not carried by any other band, and, in addition, there is a vocal choir, from 15 to 20 male voices, which sings Scotch songs. There are also Highland dancers and a tenor soloist, Lockhart.

Canada is the home of the Gordon Highlanders' Kilties' band, and the leader is William F. Robertson, of Hamilton, Ontario, Canada. The band is now making its sixth concert tour of America, in full-kilted regiments. It played from Rochester, N. Y., to Kansas City and returned from Syracuse through New England and back to Quebec from Pittsburg, Pa., and returned, with an extended engagement at the Pan-American Exposition, from Vermont to Kansas and south to the Gulf of Mexico, including the great engagement at Madison Square Garden, New York; the Exposition at Charleston, S. C., and at the leading Summer resorts, including Willow Grove Park, Philadelphia, for four weeks; the Mount Royal Music Hall, Baltimore, for four weeks; Atlantic City, Pittsburg, Buffalo, etc. During the Buffalo Exposition, the Buffalo Review stated: "The Kilties' scored an instant hit. The crowd that surrounded the grandstand numbered at least 10,000 people at times. So, during the most successful period of its engagement, could not nearly boast of that number."

Whether the grand old songs of Scotland or come from the great operas are played, the Kilties' Band is at home. The drum major is seven feet tall, and weighs over 300 pounds. There will be two street parades, when the bagpipe and kettle-drum section will be heard only.

WHERE CHOPIN IS BURIED.

He Sleeps Beside Other Great Creators of Music.

PARIS, France, Jan. 8, 1903.—The season is beautiful just now for a visit to the illustrious tombs at Pere La Chaise, where all is sombre and silent. Walking up the avenue and turning the first passage to the right, we visit the grave of Bachet, who is buried in the Jewish portion of this cemetery. From here one sees the beautiful monument erected to Alard and Heloise. The figures cut in marble are life-size, and all romantic lovers visit this spot and take away a pebble as a souvenir. In a neighborhood quite out of the way, rest Herold, Mehul, Bellini, Girelli, Boieldieu, Cherubini, Chopin, Erard, Pleyel and others not quite so well known. Here lies Boieldieu, who gave us 23 operas, but only one of which remains in our repertoire, "La Dame Blanche."

Only a simple stone bears the name of Mehul, and near rest all the family of Pleyel, Camille, Ignace and their descendants, and now the beautiful sculpture of Chopin, sweet, dear, gentle, Chopin, whose last wish was to be buried near the Sicilian Bellini, who died at the early age of 35. At the foot of Chopin's grave rest the dead leaves of Autumn, a fresh bouquet of violets which some loving admirer placed there that day. It probably was a music student, for all Chopinists are sentimental. Around the huge stone is cut in plain letters, "Frederic Chopin, ne a Zelozowa-Wola, pres de Varsow, fils d'un emigre, Franciszka Marja a Mile. Krzyzanowska, fille d'un gentilhomme polonois." Chopin was buried from the Church of the Madeleine October 30, 1849. On the stone above Cherubini, near Chopin, one reads, "Membre de l'Institut de France, Directeur du Conservatoire de Paris, Superintendant de la Musique des rois Louis XVIII and Charles X." Bize, the only Parisian composer, he who gave us "Carmen," is also buried here. Recently a pot of fresh violets was placed at the foot of the grave with an inscription on a card, "To the greatest of musicians from a profound admirer."

COMING ATTRACTIONS.

James and Ward.

Louis James and Frederick Ward will be seen at the Marquam Grand Theater in the very near future in an elaborate production of "Francesca da Rimini."

"The Heart of Maryland" will be one of the early attractions at the Marquam Grand Theater.

"Human Hearts."

"Human Hearts," the favorite pastoral success that is announced at Cordray's for one week, beginning Sunday matinee, February 15, is so well known that any comment seems superfluous. Its success

THE STARBUCK FAMILY IN "THE STARBUCKS" AT BAKER'S THEATRE

February 11, 12, 13 and 14, opening Sunday matinee, February 15, with the popular pastoral play, "Human Hearts."

FLORENCE ROBERTS TOMORROW.

Brilliant Star to Be Seen in Popular Successes This Week.

The engagement of Florence Roberts at the Marquam Grand Theater opens tomorrow evening with a presentation of the great David Belasco drama, "Zaza," one of the most popular successes this city has ever had. Of the merits of the play, little can be said that players are not already aware of. As given by Florence Roberts and her company, it is an artistic performance in every detail, and will be remembered with pleasure for a long time to come.

"Zaza" will be presented on Monday and Tuesday evenings, and on Wednesday and Thursday evenings. "The Unwelcome Mrs. Hatch" will be presented for the first time in this city. This splendid drama is the work of the well-known authoress, Mrs. Burton Harrison, and was accorded the unanimous praise of the critics in New York and Chicago, where it had a run of several months. The character of Mrs. Hatch offers Miss Roberts splendid opportunities for the display of those intense emotions which have distinguished her portrayals of such roles as Zaza, Sapho and Camille.

"The Unwelcome Mrs. Hatch" is a heart-interesting and human story written around the life of a good woman who lives only for her child. The production of this play is worthy of special attention, as Miss Roberts' managers have spared no expense in adequately surrounding this drama, whose scenes are laid in New York. One particular scene reproduces a familiar corner of Central Park in the great metropolis, the children's playground, and this is said to be one of the most refreshingly bright and novel incidents ever introduced into the drama. On Friday evening the celebrated Soudermann drama, "Magda," will hold the

given an opportunity to display his character ability. Mr. Allison comes to us recommended very highly as a character actor. In the several stock companies where he appeared in the East he has essayed roles of the character order and the press was loud in their praise of his work. Miss Gleason as Margaret Starbuck, his wife, will no doubt, give an excellent performance. Miss Edmond has a charming part as Lou Starbuck, the daughter. Jim Starbuck, a nephew of the Starbucks, will be in the hands of Bennett Southard; a part which he has played a number of times. Catherine Countess as Mrs. Mayfield, a cultured lady from the city, will be natural and effective. All the work Miss Countess has done in Portland shows careful and studious attention to her art. Lige Peters will give William Bernard an excellent opportunity to demonstrate to the Baker Theater patrons that he has an unlimited reserve of dramatic ability. William H. Dills will be seen as Laz Spencer, the character he created in the original production at the Dearborn Theater, Chicago. Mr. Dills received strong press notices for his work, and Ople Read, in an interview, said that Mr. Dills came nearer to the idea of this character than any of the other players. Howard Russell as Mose Blanke, the stunting boy, will have what actors term in the profession, a "gem of a character." The part requires careful study to give a consistent rendition, and Mr. Russell will be more than equal to the emergency. Carlyle Moore, under whose direction all plays are presented at The Baker Theater, has produced "The Starbuck" on two other occasions, and with the assistance of Mr. Dills, who assisted Ople Read in the original production, a perfect presentation of this wonderful play may be looked for.

CORDRAY'S MATINEE TODAY.

Harry Ward's clever minstrels open three nights' engagement at Cordray's Theater with a Sunday matinee today at 2:15 P. M.

A minstrel show with real novelties and many genuine surprises. This is what the theater-goers of Portland will be given an opportunity to see. Harry Ward's Minstrels is one of the leading white companies of its kind on the road. For those who appreciate clean comedy and good singing and dancing this show will be an attraction. This season Mr. Ward brings to Portland a company of 35 people, two bands, an orchestra of ten pieces and the most elaborate first part stage setting known to modern minstrelsy. The grand ensemble presents a scene in old Vienna. The setting, which is all white, shows the perfectly costumed minstrels seated on balconies underneath festoon floral decorations. With the exquisite coloring of the performers' costumes is blended various electrical effects, making the entire scene one unsurpassed in minstrel effect.

Harry Ward, who has a National reputation as a black-face comedian, is being assisted in the fun-making this year by Harry Van Fossen, one of the funniest and men in the business. Van Fossen's unique dancing is one of the hits of the show. Ivers and Neff, George C. Christopher and three other black-face comedians also occupy places on the ends. The company's singing choir is particularly strong this season, being composed of Jean Wilson, Fred Varis, Ed Price, Will Burgle and Al Diquae. Seven finished musical and comedy acts make up the show's olio. In the afterpart Harry Ward is delivering another of his famous original monologues, and is singing several new songs. Mr. Ward has been pronounced by both public and press as the leading minstrel monologist on the stage. Fisk and Rogers, musical comedians, never fail to please, while the dancing act of Ivers and Neff is a strong one. Lucier, the equilibrist, who dives head-foremost backwards from a 25-foot ladder, is winning much approval with his hazardous act, as is "Manvros," the "Lone Hottentot," with his jungle contortion act. Fred Herschel, the only electrical bag-puncher in existence, closes the performance. Herschel invented and patented his act. The company's street parade at noon each day contains two bands and a megaphone quartet, which sings popular music in the daily street concert. Owing to transposition of dates, Cordray's Theater will remain closed Wednesday, Thursday, Friday and Saturday,

advance, and it is to be hoped that she will be seen more often on the boards. Carlyle Moore's stage-setting was very creditable. "The Burglar and the Wife" at Cordray's Theater, written by C. T. Dwyer, was one of the best attractions offered at that place of amusement this season, and won the favor of the audience. There were several recalls at the end of the strong second act. Inez Forman was the star, and she showed herself to be a promising, able and conscientious actress. She had good support, and the action in which she impersonates the devil, to frighten a burglar who was beating his wife, is well conceived. "Her acting is marked by versatility. "Weary Willie Walker," a musical farce, tells the old, old story of the pie-eating, ragged, old tramp, who is chased by dogs, and makes for the gallery. The company all worked hard to hold the attention of the audience. Rube Welch, as the star, lacked power. Kitty Francis and Oscar Lewis were the life of the show, and were easily favorites.

"THE STARBUCKS" AT THE BAKER.

Ople Read's Character Drama Opens With Matinee Today.

Ople Read's play, "The Starbuck," called by this author a character drama, will be the offering at The Baker Theater this week, beginning with matinee this afternoon, by The Baker Stock Company. The plot of "The Starbuck" is simple and effective. An old Tennessee mountaineer had trouble with a member of a hostile family. This man requires the hand of the honest mountaineer's daughter, and when this is refused, demands \$1000. This, too, is refused, and the baffled mountaineer uses the appointment as Deputy United States Marshal to further his scheme of revenge. There is a fine little love story that gives room for the expression of the softer passions and this principal love affair is paralleled by a minor one of equal simplicity and beauty. Mr. Read has never been accused of constraint in the utterance of sentiment, and he has very frequently been laughed to scorn as a degenerate sentimentalist, but in this play there is such naturalness and such humor that any man with a heart that remembers youth can do no else but enjoy it. As Jasper Starbuck, Mr. Allison will be

COMIC opera is always a drawing card at the Marquam Theater and the presentation of that giddy, mirth-provoking contribution, "Miss Simplicity," book by R. A. Barnett and music by H. L. Hearts, with Frank Daniels as the chief shining star and general funmaker, drew large houses at every performance. The applause was liberal, and most of the songs were encored. "Miss Simplicity" is of the usual Daniels kind, and the mere presence on the stage of that able comedian, with his clever repartee, his smile, the movement of his eyebrows, or the toot of his automobile horn, was enough to send his hearers into fits of laughter. The singing of the chorus was probably the best heard here this season, and the maestro who picked the chorus girls has an eye for the beautiful. In two or three of his speeches, Daniels ventured on this ice, but he shivered off like a skillful skater when he approached the edge. "A Night on Broadway" with Murray and Mack was the stars, was admittedly written for laughter. The plot is limited, and everything is sacrificed for amusing horse-play, catchy songs and specialities. The chorus singing was not so good. Murray and Mack were easily the stars. There were novel light effects. It seems that the Baker stock company reached its top notch in the presentation of "Men and Women," written by David Belasco and Henry C. DeMille. Very few people looked for such really artistic work from the hands of a company working hard at a change of bill each week. The play is a problem drama, clean, thoughtful, and with the pathos lighted up with delightful humor at times, and pointing to a good healthy moral. William Barnard, George Allison and Catherine Countess were equal in merit, and acted so naturally that the action looked like real life. Bennett Southard gave an able portrayal of Bank Director Pendleton, an eccentric, crusty, but kind-hearted old man. William H. Dills, as a cold, calculating lawyer, the evil genius of the play, acted the part so well that a great many of his hearers mentally scent-troubled when he spoke his lines. Miss Gleason was excellent as Mrs. Kate Delafield, and made a delightful mother with a will-o'-the-wisp stepson. Elsie Graham McNeill's acting showed a creditable



"REEL OF TULLOCH"—THE KILTIES' BAND OF CANADA AT EXPOSITION BUILDING.

boards. In "Magda" Florence Roberts is well established the first season it was produced, and since then it has drawn large audiences every season. The drama, which interprets the play in a large and adequate one, while the scenery is new and attractive. Special ladies' and children's matinee will be given Saturday.

There is an appreciative notice and picture of Catherine Countess, the leading lady at Baker's Theater. In a recent issue of the Dramatic Star, San Francisco, The Portland Theatrical Guide is a new weekly journal of interest in local theatrical matters. It serves a long-felt want, and the programmes for the various theaters are printed in a convenient form. It is well edited, and ought to be successful. The publisher is A. Lincoln Hart, formerly advance agent for the "Fiddle-De-Dee" Company.

Dramatic Notes.

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A Long Shot.

Little Clarence (who reads and ponders) — Pa, who was Peppé? Mr. Callipers—I don't know, my son—in fact, I do not know anybody who does know; but I fancy he was the man who first invented dyspepsia.—Judge.

"Damnation of Faust" was given with the soloists and chorus from the grand opera. Then at another concert Fritz Kreisler, the violinist, was soloist. He played the Mendelssohn concert with an exquisite grace, finish and elegance. He received a great ovation, and his second number, "The Devil's Trill," of Tartini showed his remarkable surety and precision of tone. Kreisler was born in Vienna, and now, at the age of 27, he has a great reputation. He won the first prize at the Conservatoire in Paris in 1887, when he was a pupil of Massart. At the Cologne concert, when Van Dyck, the celebrated tenor, gave a number of Wagner's operas, Kreisler was soloist. The Theatre Chatelet is certainly too small to hold more than 2000 people. At the head of 200 artists, Cologne conducted with a superb mastery, for the third time, the Beethoven symphony with chorus. Imagine hearing this symphony three Sundays in succession. The chorus sang with perfect precision, and the whole with orchestra was absolutely grand. Cologne gave a series of ten matinee recitals at Nouveau Theatre every Thursday afternoon. The ten artists engaged are: Van Dyck, Mile. Marcelle Pegg, Mme. Ida Ekman,

M. L. Diemer, Ysaye, Raoul Pugno (twice), Mme. Brema, and Sarasate (twice). The first presentation of "Faust," the new dramatic opera by Leoncavallo, was recently given for the first time at the Grand Opera-House on Place de l'Opera. Delmas was perfect in his interpretation of Toulon and proved himself an artist of the highest order. Jean de Reszke, who was more at his ease in performing Carlo than Siegfried, was remarkable. His singing brought down the enthusiasm of the entire house. Mme. Akte was exquisite, and both Lafitte and Glynn must not pass without mention of their merit. LILLIAN MYERS.

Another Piano Wizard.

MOSCOW, Jan. 28.—(To the Editor.)—This afternoon I read your editorial on "Piano Wizards," and I looked in vain for the name of Vladimir de Pachmann. It was my fortune a few months ago to see August Rodin's statue, "The Artist." This wonderful head of a woman emerging from a pillar of marble is like a flower pushing through its sheath. It seems both to come forth into the outer world from the place where through all time it has been hidden. Yet one is content. The delicacy of restraint that stayed the sculptor's hand is unmistakable. The lovely head emerges only to brood little while in the world of men. Well, that is true of Chopin's music. It is so song-like, so inevitable. It seems, when we hear it always to have been waiting for the fingers of the musician to set it free. And yet it seems remote. It is the sorrow and the song of a disembodied spirit.

No one else, to my mind, can play Chopin so well as De Pachmann. The cold magic of his touch and his unerring intonation are the two things needed more than all else for the playing of Chopin's music. When he sits at the piano, Chopin's nocturnes rise flower-like out of the silence. They sing with all the vitality of their existence. The question of interpretation is forgotten. You hear the echo of the song as it was first sung. No other man wrote so intimately for the piano as did Chopin, and only De Pachmann can make the piano as intimate as man can make the piano as intimate as living and as penetrating as the violin. De Pachmann played in Portland, I think, about three years ago, but I am not sure. But certainly he should not be allowed to fall into the lot of forgotten faces. EDWARD M. HULME.

(De Pachmann's name was mentioned in the fifth line of the editorial—Ed.)

Symphony Concert.

The fourth concert of the Portland Symphony Orchestra this season will be given at the Marquam Grand Theater, February 13. The symphony of the evening will be Beethoven's VIII. Mrs. Walter Reed will sing a group of songs.

In the World of Music.

Fannie Bloomfield Ziesler will give a piano recital in New York, February 24. Mr. Massenet has just finished a new concerto for the piano, which he has dedicated to M. Diemer, of Paris.

Hugo Heermann, the German violinist, made his American debut at Carnegie Hall, New York, last Thursday.

Adelina Patti, one of the world's greatest sopranos, has signed a contract to sing in 50 concerts in America, commencing in November.

Madame Melba is having unprecedented success in Australia, her native land. At her last concert in Sydney the receipts were about \$15,000.

The second pupila recital will take place at St. Helen's Hall Wednesday, February 11, at 8 P. M. Several numbers will be given by the elocution department.

"Die Meistersinger," one of Wagner's greatest operas, will be revived February 17 at the Metropolitan Opera-House, New York. The cast will be a strong one.

Arnold Dolmetsch, the expert who plays on various musical instruments not now in general use, played in New York last Friday, and sailed yesterday for England.

Gerhauser, the German tenor who made such an unsuccessful appearance with the Grand Opera Company in this country, has retired from the company and has sailed for Paris to study for two years more.

W. H. Thompson, one of Seattle's well-known lawyers, gave a lecture last week at the Pacific University. Forest Poynter on "War Songs of the South." During the Civil War Mr. Thompson served as an officer in the Confederate Army.

"Ernani" was recently revived at the Metropolitan Opera-House, New York, the cast including Madame Sembrich, De Marchi, Scotti and Edouard de Reszke.

Susanne Adams has been engaged to sing the remainder of the opera season.

Katherine Bloodgood, the contralto, who gave up her vocal career in order to become the wife of Lieutenant Kipp, of the Marine Corps, is now in the Philippines, where she is singing with the Philippine band, where Lieutenant Kipp has been assigned.

A new star in opera has appeared these last few days, Herr Burgstaller, tenor, who captured a Philadelphia audience as "Ernani" in "Die Walkure." The critics say that he made a stronger impression than has been achieved by any male singer at his first appearance since Jean de Reszke. Burgstaller's voice is said to be sweet, of marked resonance, and with that pleasant baritone quality that is so valuable in Wagnerian music-dramas.

A bill prepared by the Illinois Association of Music Teachers has been introduced in the Legislature at Springfield, providing for a board of examiners to pass upon the qualifications of all teachers in the state. The board is to consist of five members. At least two are to be pianists; one a violinist, and one a vocalist. The expense of the commission is to be met from a license fee of \$5 per annum collected from authorized teachers of music.

At the last concert of the Orchestra Verdin in Vienna an unknown quartet by Mozart was the novelty. The work is scored for oboe, clarinet, horn and bassoon, with orchestra accompaniment. It is a very unknown. The quartet was composed in Paris in 1778, and written especially for a "concert spirituel"—but never performed. The work was afterwards sold to Le Gros and never heard of until December 13 last in Vienna, at the Orchestra Verdin concert under Karl Lueger's direction.

The Wagner heirs have received a total of \$100 in royalties during 1902 from his operas—exclusive of the Bayreuth profits. "Lohengrin" the most popular, yielded \$68,000. It was given 97 times in Germany, 49 times in Holland, France and Italy, and 11 times in America and Great Britain. The American managers paid, it is estimated, \$23,000 for "Lohengrin" alone. The next most popular opera was "Tannhauser," which netted \$22,750.

A \$800 Villaume violin, owned by the leader of the Metropolitan Theater orchestra, of St. Paul, was recently destroyed during a performance in that city. The accident was caused by the instrument being mistaken for the property violin, which Francis X. Hope, the leading man, was supposed to smash to pieces. The violin was owned by the manager of the company, who was obliged to deposit with the manager of the Metropolitan the amount of damages claimed by Mr. Villaume, who owned the Villaume, pending a future settlement.

An audience that taxed the seating capacity of the concert hall was present last Wednesday evening at the eighth musical festival given by pupils of the Western Academy of Music, Elocution, Oratory and Dramatic Art. The programme: Scene from "The Burglar," Florence Parker; "Love's Trinity" (De-