

# NEWS OF THE WEEK

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## LONG TRANSMISSION OF AIR NOT GENERAL

Use of compressed air as a motive energy in mines of this state where transmission is long seems to be on the wane.

## MERCURY VALUES ARE EASILY DETERMINED

Assaying for mercury values presents problems not encountered in assaying for gold, silver or copper values.

## BOHEMIA CLAIMS ARE BEING CONSOLIDATED

Cottage Grove, Or., Nov. 1.—The four mines group in the Bohemia district, owned by F. Churchill, has been opened by 350 feet of tunnels and surface cuts.

## PIMPLES

Deal for the Dowels. GARDNER'S. PIMPLES. Deal for the Dowels. GARDNER'S.

# SELLS ALL POWER, MUST GET MORE

## CONDOR PLANT TO BE ENLARGED TO MORE THAN DOUBLE ITS PRESENT CAPACITY TO MEET THE DEMANDS OF ITS CUSTOMERS.

All of the power generated by the Condor plant has been contracted for already and the work of increasing its capacity is progressing rapidly.

The dam of the Condor company and diversion canal is on a scale capable of utilizing the entire Rogue river, but when the work was first finished Manager Ray put in turbines to generate but 600 horsepower.

## MANY DRIFTS ON THE SWEEPSTAKE LEDGES

Special Dispatch to The Journal. Cottage Grove, Or., Nov. 1.—J. Brund, owner of the Sweepstake group of eight claims on the south slope of Elephant mountain, in Bohemia district, has been busy this summer and opened several ledges carrying ore.

## LEADERS OVER TAILINGS

Litigation has commenced in Baker county over the old tailings dump of the Virtue mine, or such part of it as was affected by some kind of an agreement entered into with E. D. Owen, of the Cyclone, adjoining.

## ROYAL FLUSH IMPROVES

Special Dispatch to The Journal. Cottage Grove, Or., Nov. 1.—Alec Lundberg, owner of the Bohemia district, says that this season's work has put the property in excellent condition.

## INDICATES HIGH VALUES

Special Dispatch to The Journal. Cottage Grove, Or., Nov. 1.—John Wiggett says that on his Eugene claim in Bohemia the main drift is in 75 feet of the vein and nearly the full face of the drift is in quartz.

## COLLEGE FARMERS CONFERENCE

Des Moines, Ia., Nov. 1.—The association of lead grant colleges of the United States began a three days' conference in Des Moines today.

## WORK FOR "POISON SQUAD"

Washington, D. C., Nov. 1.—The volunteer "poison squad," which Chemist Wiley of the department of agriculture has been using in experiments to determine the effect on the human system of food preservatives, etc., today entered upon their work for the third year.

# PORTLAND THEATRE

DANIELS SHOW IN GREAT. It is to rave. For the first time this season, the Marquand Grand was filled to its capacity last night for the opening of Frank Daniels and his opera company in "The Office Boy," a musical adaptation of a German farce, in which Daniels gives precisely the same vigorous performance that he has given for 15 years or more, and in which the other members of his splendid organization acquit themselves in a manner that pleases from toe to toe.

It was a comfort to view that audience. It demonstrated that Portland has not lost its appreciation of really deserving attractions, as some recent events would lead us to believe. It was a larger audience than Kyrle Bellw, "San Toy" or "The Burgomaster" drew. It was a rare delight to find every seat in the house occupied, and better still, every inch of seating capacity sold for tonight.

Daniels comes back to us with a fine vehicle, a 70-horse power automobile of musical comedy. Harry B. Smith and Ludwig Engländer have furnished nothing better. "The Office Boy" doesn't give one much to think about, it is true. What its story is nobody on this earth will ever know. It hides itself so effectively. The plot says hide and seek, and we seek, but do not find. What care? A comic opera with a plot would fail. It would be such a daring, dazzling thing.

Much of the comedy, undoubtedly, was written by Daniels. The book has all the earmarks of a going-over by that comedian. But the pretty music—sometimes beautiful music—was made by no performer. There is a passage in the finale of the first act that would do credit to Sullivan or Planquette. And there are solos which simply thrill the soul of a music lover. This is as brilliant as Daniels can be described. He has been since the first day he became prominent, always funny, but never new. It seems that he must have some particular piece of "business" to use in every scene of his shows. It is a clamor for a stolen watch—the same stuff he did in "Little Fleece" before musical comedy was ever thought of. Likewise, he must have an opportunity for coaxing a girl to the company, which he improves in "The Office Boy." It seems absolutely essential to his happiness to spring a catch line every four minutes. This year he has a pair of pants, the other to an illuminated countenance. But always funny is Daniels. When he says "Is my face red?" the house laughs, and Daniels always always has an explosive introduction to the cast. Last season he was blown out of an automobile. In this latest offering he is blown onto the stage from a burglarized safe.

The great treat of the night was Miss Fisher, the prima donna, who possesses the only real operatic voice heard on the Marquand stage this season, perhaps in several seasons. A sweeter, more fascinating soprano does not exist in comic opera. Here is a young girl with a remarkable story of success behind her and a brilliant future in immediate prospect. Less than five years ago she made her first appearance on the stage in Salt Lake City, her home, at the head of an amateur opera company. It was one of those old-timers, "Maecet" or "Chimes of Normandy." Her father was proprietor of the Walker house, once a famous western hotel, and after considerable persuasion he acquiesced in the girl's desire to become a professional. She has improved her time on the stage far better than did Lillian Russell or any other of our great stars. More luck to you, Sallie Fisher! May all America revel in your voice as Portland did last night.

Clara Belle Jerome, once with Arthur Dunn in "The Runaway Girl," and later with Francis Wilson in "The Torador," is with Daniels. A more graceful bit of humanity we rarely see. It is especially delightful to watch her lanes, always from the waist down and never with an effort.

Of course, the company is excellent throughout. Daniels is one that will not let a thing slip. He is a competent conductor of his own company. The chorus conducts itself with the expected dash of such a production and the concerted numbers are beautifully rendered. The great attraction of the company is the "animated dolls." "In Mizouora," "The Water Wagon," but funny as is the song, the greatness of the score is its more ambitious operatic numbers. And the funniest thing all the evening was the star's curtain speech. It is a pity that "The Office Boy" does not remain a week.

## "IN MISSOURI" APPRECIATED

Notwithstanding the heavy opposition downtown, the Columbia theatre box office sold every seat in the house again last night for "In Mizouora." There is no question as to the remarkable success of the production of this play by its local favorites.

## "THE COURT CHAIRMEN"

No one will say that George Ade has failed to hold the mirror up to nature in "The Court Chaimen," his recent and highly successful play which Henry W. Savage offers at the Marquand Grand theatre tomorrow (Wednesday), Thursday and Friday nights and Saturday matinee (only). The Court Chaimen is usually called "quaint" comedy, but it is much more than that. It is a comedy of real life—the healthful, American life of the middle western village.

## BAKER HILL IS GOOD

From overture to biograph pictures the program at the Baker this week is of the kind that gives a vaudeville house a reputation. One good act follows another until the concluding feature is reached, and at least one act there is novel.

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