



It is now about 25 years since Adolph d'Emery's "The Two Orphans" became known to the American public through the genius of Kate Claxton, and her fine presentation of that good, old-fashioned play at the Marquam during the early part of last week was as welcome as ever. In these days of realism, it is refreshing to witness such a clean play in which the principal motif is the tribulations of a blind girl compelled by professional beggars to solicit alms through the streets of Paris so that her captors can spend her earnings. As a blind girl, Miss Claxton was singularly pathetic. Blanche Middleton was sufficiently callous as La Frochard, and Frank McDonald, as Jacques Frochard, gave a strong portrayal of a brutal a stage ruffian as has been seen in Portland theaters for years. The attendance was fair, but the play should have been far more liberally patronized. The Allen-Boyer-Bernard-Buckemeyer-Multnomah Club production of "The Wizard of the Nile," given at the Marquam Friday night and twice yesterday, was well up to the previous artistic efforts of that entertaining club, and it is a question if it did not surpass the former shows. It was quite a society function. Nobody dreamed that Robert McCracken had such a fund of genuine comedy at his command, and his funny antics and sayings caused 50 per cent of the laughter. If "Bob" McCracken had the benefit of singing lessons, the great Frank Daniels would not be in it. The male voices section, in chorus, was the best that the Multnomah boys have so far produced. The "Sally" girls made the hit of the engagement—they were artistic. The scenery was a work of art, and the make-ups were sufficiently grotesque.

"Shenandoah" is the greatest spectacular play produced this season at Baker's Theater, and it has not only been a great artistic success, but a money maker. The

latter scene at Winchester, when General Sheridan appears on the stage, mounted on his black horse, with fire flashing from every gun, plenty of powder smoke rolling overhead, the Stars and Stripes now down, now up, as defeat is turned into victory, made a splendid picture, and reflects great credit on Carlisle Moore, the stage manager, who supervised every detail. The militia boys from the Third Regiment, Oregon National Guard, looked like veterans. William H. Dills, who leaves today for New York to fulfill one month's engagement in a revival of "The Starbuckes," made a fine General Havell; William Bernard exhibited delightful humor in his impersonation. George Alton was manly and heroic in his presentation of the part of Colonel West, and Catherine Countess was satisfactory as a fair Southern belle. Edna Edmond and Lillian Rhoads had congenial parts, and made the most of them.

Elizabeth Graham MacNeil has resigned from the Baker Theater Company. Ruby Elaine signed will fill the position. Miss MacNeil has vacated. Other new members of the company will be W. L. Gleason and Ethelyn Palmer.

Corday's Theater has not been sold. Today the theater opens under the management of John F. Corday and W. M. Russell, the Seattle theater magnate, more devoted than ever to the interests of the theatrical combination of Stair & Havlin. The theatrical war between that firm and the Klaw & Erlanger combination is by no means over, and contracts have been signed showing that some high-class attractions have been backed by Stair & Havlin, and will appear at Corday's before long. Mrs. Fluke, Isabelle Irving in "The Crisis," and others will play at this popular house. Lincoln J. Carter's play, "The Darkest Hour," drew good houses at Corday's Theater last week, and Charles A. Gardner was as effective and

pleasing as ever with his excellent acting and singing. Blanche Boyer was amusing as the Irish domestic, and she is an unusually good dancer of the Irish jig. The scene where a lighted vestibule train disappeared in full view of the audience is one of the best ever presented at Corday's and was liberally applauded.

NEW PLAY TO PORTLAND.

Baker Theater Company Will Appear in "Miss Hobbs" This Afternoon.

The Baker Theater Company will appear in a comedy entirely new to the playgoers of Portland, when "Miss Hobbs" plays a visit at the usual Sunday afternoon matinee today. This is a play which promises to attract the most discriminating patrons of the drama in this city.

"Miss Hobbs" is a play that has never been presented in Portland, and the honor of giving its initial performance in Portland falls to the Baker Theater Company. There is no doubt that this organization will more than do the clever comedy full justice.

When Henry Miller, the distinguished actor, appeared on the Pacific Coast last Summer he gave a production of "Miss Hobbs" at San Francisco, and the hit made by the piece was phenomenal. With characteristic enterprise the management of the Baker Theater has made an special arrangement with the owners of the play to offer it to the patrons of the Baker during the coming week. To give a play as famous as "Miss Hobbs" its first performance in a city as prominent in the theatrical world as Portland is something of which to be proud, and for this reason, if for no other, the members of the company may be relied upon to give a performance worthy of praise and patronage.

Jerome K. Jerome, the best of the English humorists, is responsible for "Miss Hobbs," and entitled "The Tribute of Balthazar" is one of the most successful of his comedy plays. The story of the play is a comedy of manners, and with Jerome's keen reputation for funmaking there is no question but that "Miss Hobbs" will more than come up to expectations in every respect.

The plot is more pretentious and consistent than is usual in the modern comedy attractions. The story tells of a fascinating young woman who imagines that she hates all men and that men are very useless from every point of view. In order that she may inculcate her ideas on this interesting subject to members of the fair sex Miss Hobbs organizes an association of man-haters, and the result may be imagined. Among the leading companions of Miss Hobbs are several young married women, and they endeavor to introduce her teachings into their domestic life with the most wonderful results. Estrangements are caused, and a number of family ties are about to be forever severed when one of the characters decides to adopt retaliatory measures. He summons to his assistance a very matter-of-fact youth, a man about town, and urges him to make love to Miss Hobbs, and thereby create dissension in the ranks of the club members. This plot is carried out with the most approving effects. Miss Hobbs eventually falls from her high plane of thought to a contemplation of matrimony, and this promptly breaks up her association.

There are many amusing situations in the four acts of this comedy, while the dialogue teems with bright and snappy repartee and comments, such as only Jerome K. Jerome knows how to write.

WINS AN ENGAGEMENT UNDER FROHMAN IN NEW YORK



FRANK DEKUM, OF PORTLAND.

Frank Dekum, who left Portland two years ago to win for himself a place on the stage, has already achieved success. A few days ago his friends were gratified at the news that he had been given an engagement as leading juvenile in one of Clyde Fitch's plays, to be produced in the Fall under Frohman's management. A month ago he graduated from the Empire Theater Dramatic School. During the past Winter he has been given most of the leading parts in the plays produced at the school at the Empire Theater, and has won high praise, not only from the faculty of the school, but also from the critics of some of the leading newspapers of New York City. To be leading juvenile under the watchful eye of Clyde Fitch, who is conceded to be the foremost American dramatist of the day, is one of the most coveted positions in the dramatic profession, and that Frank Dekum has won it shows that he has the ability and talent to succeed in his chosen vocation.

AT CORDAY'S TODAY.

New Comedy-Drama, "The Fatal Wedding," Begins Engagement.

Corday's Theater has a novelty in store for its patrons at this afternoon's matinee, when the new comedy-drama, "The Fatal Wedding," opens a week's engagement. The play has never been seen here before, but has met with much praise in New York City, where it has just concluded a highly successful run. It is from the pen of one of the most successful playwrights known to the public, and he has far exceeded his former efforts in making this his strongest work. He has chosen original scenes and real incidents of life in the great metropolis and woven together one of the strongest stories that could possibly be concocted. He secures the attention of an audience from the very start of the first act, and holds it throughout the entire play.

The plot of the play is full of heartfelt interest and secure as strong a hold on the audience as one could wish for. One of the most noteworthy characters is interpreted by a little 8-year-old prodigy, little Lillian Rosewood, whose acting secures a warm spot in the hearts of all who see her, and retains it there.

The comedy characters are entrusted to that of a Frenchman and an Irish servant girl, who throughout the play cause and end of merriment to their patrons, and

whose complications keep their hearers in one continual stream of laughter. The scenic effects serve to introduce the interior of the renowned Grace Church, New York City, which is shown in a very elaborate manner, an interior scene of a New York court of Justice is likewise truthfully portrayed; the various parlors of the Hudson, showing the interior of a counterfeiters' den, is vividly and realistically shown. This scene represents a Winter's night, and a great mechanical effect is introduced, showing one of the heaviest snow storm scenes ever attempted. The effect is truly wonderful and brings forth rounds of applause. A special ladies and children's matinee Saturday will be given.

FIFTH SYMPHONY CONCERT.

Close of the Season by the Fine Local Orchestra.

Everything is being done to make the fifth and last symphony concert Thursday evening, April 2, the best of the season. Several members of the local character, which made a favorable impression at the time of performance will be repeated by request. The "Scottish" symphony, by Mendelssohn, will receive good treatment at the hands of the orchestra, and is sure to prove of interest to all.

Mrs. Sherman D. Brown's many friends will be glad of this opportunity to hear

bar with orchestral accompaniment. The "Introduction and Rondo Capriccioso," of Saint-Saens, which she will play, is a brilliant number, and will be a decided addition to the programme. Mr. Westinger will sing a group of songs, selected from Brahms, Franz and Schumann, his favorite composers.

It is hoped that a large contingent of students will take advantage of this last opportunity of the season to enjoy the work of the orchestra.

Pursued by Fire.

Herbert Miller, son of J. M. Miller, 673 East Burnside street, is a young actor who has passed through a bit of bad luck on account of fire starting in theaters where he is engaged. He is only 12 years old, and before he left he played in Corday's Theater and took part in many amateur theatrical entertainments. Two years ago, while he was acting in Crescent City, the theater there burned down, and he lost his wardrobe. A short time ago he accepted an engagement as leading man with the North Dramatic Company, playing in the Metropolitan Theater, Rochester, Minn., and one night after he and the company had given a successful performance of "Michael Strogoff," a defectively insulated electric light wire started a fire, and most of the actors lost all the wardrobes they carried. The loss on the building is covered by insurance, but

Herbert Miller lost \$300 this time on the clothing, costumes, etc., he carried. With the exception of the loss of his wardrobe, he is not a bit worse off. He is a professional and hopes some day to return home a star. His work so far is highly spoken of by his associates.

"Reaping the Harvest."

Repeating with beautiful scenery, presented by a strong cast, in which the author appears at the head, comes that popular play, "Reaping the Harvest," at Corday's, for the week commencing Sunday, April 5. While this is the second season of this play, it will be its first visit to the Coast, and in view of its coming with splendid endorsement, it is safe to say the engagement will be a profitable one. "Reaping the Harvest" is a grand, powerful story of human emotions which finds its atmosphere in Louisville, Ky., on Elmwood Heights, with the historical Elmwood drive in the distance. Act 3 introduces you to quaint old Clarksville, Ky., in its beautiful Autumn dress. The historic Kromb Tavern in this act will be readily recognized by any one who has ever visited the quaint old town of Clarksville, Ky. With act 4 the scene changes to Louisville, showing the new home of the Larsons in Poverty Row, the beautiful St. John's Cathedral, and the illuminated snow scene of Christmas eve. A matinee Saturday will be given.

CIRCUS SEASON IN NEW YORK

MADISON-SQUARE GARDEN SCENE OF SPECTACULAR PRODUCTION

NEW YORK, March 23.—(Special correspondence.)—Whoop! the aroma of sawdust and the fragrance of the tanbark are in the air, for the circus season of 1923 is on in earnest. For the next six weeks all roads lead to the Madison Square Garden, where Barnum & Bailey's show is making its first appearance after an absence of five years. Fresh from several triumphant seasons abroad, truly

managed by the Shubert brothers. Some surprise is expressed that it will not be inaugurated by a comic opera written by De Koven. He is writing one for Grace Van Sydler, in which she will begin her starring tour under the direction of Florence Siegfried, Jr., and the original plan was for her to open the theater. Later it was thought better to have the prestige of such a name as Mansfield's at the dedication. Five new theaters will be

as a receiver for the Pan-American Amusement Company, of which Lederer is the president.

A peculiar situation is behind this state of affairs. Although Herman Oppenheimer, one of the stockholders, was the man who asked for the receiver, the real instigator of the action was Lederer himself, who took the means of getting rid of Joseph W. Jordan, who had occupied toward him that not always enviable position of "angel." Jordan is a hotelkeeper, who turned his eyes toward the stage a year ago when Lederer needed money with which to finance production of "The Wild Rose." Jordan agreed to furnish the cash on condition that he would be initiated into the gladiolous mysteries of management.



The Pan-American Company was formed, with Lederer as president and managing director, and Jordan as treasurer. The latter immediately became the most active man of the concern. He had some grand ideas all his own, and he started in, as he expressed it, to "revolutionize the show business." He soon constituted a board of directors, although George W. Lederer was nominally the directing head, he could not successfully run counter to Jordan, because the latter was furnishing the money.

James L. Lederer, who had been associated with his brother for years, and Oppenheimer, who is their brother-in-law, would not stand the "hotel methods" Jordan tried to use on musical comedy. Two months ago they secured their offices across the street. George W. Lederer wished he could follow, but that was impossible. The only solution of the question was a receiver, and Oppenheimer applied for one on the ground that Jordan's course was ruining the business of the company. Jordan fought the case, but lost.

Erlanger Has Other Troubles.

This is not the only way Erlanger has come into public notice recently. He had a wordy personal encounter with Joseph Weber, of Weber & Fields, shortly before the latter cast their professional lot with the Independent Booking Agency, and "Yours Merryly" John R. Rogers has begun active prosecution of a suit against him for \$200,000 damages.

Rogers, who was managing attractions of world-wide repute, while Erlanger was advance agent for an ordinary road company, was arrested at the instance of the latter a year ago, under a peculiar New York law, by which one man can have another arrested on the ground of mental instability on the simple announcement of belief that he is insane. Erlanger did this after receipt of a letter from Rogers, which he construed as a threat against his life. This was an epithet which Rogers accused the syndicate, as headed by Erlanger, of freezing him and other unaffiliated managers out of the business.

At the end of a week Rogers was discharged as perfectly sane of mind. Last November he brought suit for damages, alleging that seven different enterprises he had taken were ruined by the action of Erlanger. Up to the present time Erlanger has not even put in an answer to the action. His attorneys keep asking for more time, but Erlanger has refused to postpone several times. Last week, however, Rogers swore out an amended complaint, and gave notice that if Erlanger's answer is not in within 30 days, as required by law, he will demand judgment for the full amount through default.

Weber and Erlanger have had a feud of long standing. It dates from the time that Klaw & Erlanger began managing the Rogers Bros., who do a similar line of stage work to that of Weber & Fields. Weber and Erlanger apparently became good friends a few months ago, and the feud did not last. Before formally going over to the rivals of the syndicate recently, Weber called at Erlanger's office and expressed his opinion of him in no measured terms. Erlanger has a reputation as a boxer. No blood was spilled.

Famous Sextet in Vaudeville.

That famous "Florodora" sextette, which will be as near the original sextette as possible, is soon to be capering about the country in vaudeville. While "Florodora" hasn't outlived its usefulness as a money-making attraction, by several years the management believes that during the hot months the sextette can more than pay its way in the continuous houses, and accordingly a tour of 16 weeks of the real "originals" will be in this group, for they have scattered to the four corners of the earth, but several very pretty girls for a long time connected with the musical comedy will be seen in the number. Of the originals two at least are married, one has retired with a fortune of \$50,000 made in Wall street through tips furnished her by one of J. Pierpont Morgan's lieutenants, while a fourth is just about to present a fourth in just a stable of horses and a large retinue of servants as her companions.

Lulu Glaser Mutinies.

On the most reliable authority it is stated that Miss Lulu Glaser has, figuratively speaking, kicked over the man who next season she will fly the colors of another management. This merely indicates the difficulties with which the managers of big stars have to contend. When Mr. Whitney took Miss Glaser under his management she was a doubtful quantity as a star. With "Dolly Varden" he made her at once one of the most conspicuous female stars, and the pieces seemed good for several seasons yet. As long ago as last Fall there was an open mutiny in the ranks of her company by reason of alleged high-handedness on her part. This occurred in Philadelphia, and Miss Glaser slipped quietly into New York, leaving only when the reporters discovered her presence. She pleaded illness, and started for Hot Springs, Va. It is a certain fact that she has been negotiating for a new piece, and unless all signs fail, she will be under a new management next season. John H. Springer, the manager of the Grand Opera House, is freely mentioned as her new impresario.

Enthroned as Senator

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This past week Miss Ethel Barrymore has been enjoying the unique distinction of serving as chief of United States Senator Marcus Hanna. Of course, this gifted star of "A Country House" hasn't presided exclusively over the culinary department of Mr. and Mrs. Hanna, but she has

superintended the brewing of several special dishes of which Senator Hanna is particularly fond and which he avers no one can make quite like pretty Miss Barrymore. When Mrs. Dan Hanna was Miss Gordon, she and Miss Barrymore were great chums, and now every time that Charles Forman books Miss Barrymore for Cleveland she is the guest at the Hanna mansion. Long ago she established her reputation in the Senator's family as a culinary expert, and from Boston a fortnight ago she sent to New York for her favorite chafing dish and several cooks' ingredients with which to make the edibles that are intended to tickle the Senator's palate.

Two Plays New to New York.

Two plays which had already earned their spurs on the road have just reached New York and found some degree of favor. Miss Grace George's arrival in "Pretty Peggy" has long been awaited, for she is a great personal favorite in the metropolis, although she hasn't been seen to the best advantage in several seasons. Accordingly when she made her bow in the new play at the Herald Square Theater on Monday night she faced one of the largest and most cordial audiences of the entire season. Of course, the theme of the play is an old one, but as treated by Frances Yarnall Mathews, the author, it was most diverting, and Miss George appears to have scored quite a substantial success.

The second novelty so far as this city is concerned was "The Suburban," which also had a reputation earned in the West to point to. It proved to be a melodrama, with big effects and interesting scenes, somewhat after "The Sporting Duchess" order. It is exactly suitable to a house like the Academy of Music, and should be in for a long run.

Much merriment has been caused over the printed statement that District Attorney William Travers Jerome, the prosecuting officer who has superintended so many raids against the local gamblers, had made an effort to stop the performance on the grounds that real roulette wheels were used in the gambling scene of the play. Of course, the sole foundation for this report lay within the inventive mind of the ingenious press agent.

Stage Notes.

Grace Cameron, whose starring tour in "A Normandy Wedding" proved rather dimstrous early in the season, has resigned from the "Nancy Brown" company and purchased the rights to "Sergeant Kitty," a new musical comedy, in which she will try starring again next season.

Maurice Barrymore is reported to be very low in the sanitarium on Long Island, where he has been confined since his first attack of paresis.

Mrs. Janauscheck is ill and destitute again, and another benefit is being arranged for her. It will be given in Philadelphia. A rousing testimonial was tendered her a year and half ago at Wall-lack's, in New York. She lately suffered a stroke of paralysis.

Annie Russell was taken suddenly ill last week and could not play from Tuesday night on. She has been appearing in "Mice and Men" at the Garrick. She had lumbago.

Charles B. Dillingham has purchased the stage rights to Henry Harland's popular novel, "Lucky Paramount." It is to be dramatized by Madame Lucretia Ryley. He will produce it next season with a special cast, not by giving it to the "Runaway" is the title of the musical comedy which will follow the long run of "A Chinese Honeymoon" at the Casino. The last-named piece will go to the Illinois Theater, Chicago, and the same company will spend the hot months at the Columbia Theater, Boston.

SAVE THE SHADE TREES

Feature That Makes Portland Much Admired by Visitors.

The following letter was received by Thomas McCusker, president of the Civic Improvement Association:

Portland, March 28.—To the Chairman of the Civic Improvement League of Portland: I am aware of the great change for the worse that is taking place in the beauty of our city by the destruction on all sides of our graceful shade trees. I am sure that every citizen who walks is laid the owners think it necessary to destroy the shade trees. Can you not do something to stop this slaughter of trees? It is a beautiful and a noble thing to do. Please do something in this matter.

Yours sincerely in grief, A. TAPPAN.

Commenting on this, Mr. McCusker said: "I agree with Tappan that the wanton slaughter of the shade trees is a shame, but think that he or she could make the protest more effective by mounting an open campaign to save the trees. It is not in championing a cause of this nature, and by so doing others might be induced to join in a protest that would lead to legislation preventing the further destruction of the trees."

Portland stands alone among the cities of the Pacific Coast for its beautiful shade trees, a fact commented upon by visitors from the East, who express admiration for the beautiful foliage when compared to the barrenness of other cities. It has taken years to produce this beauty, and in a single day the man with the ax would destroy the man with the ax, devoid of all sentiment in his soul, despoils it all.

"I do not say that in the business part of the city the trees should not be removed, but I do not believe that the roots, whose tendency is downwards will interfere with the construction of cement sidewalks. It is possible that a few minor roots might have to be cut off, but the destruction of the tree is unnecessary. I think this will hold good also with the sewer question. Some there are who say that the trees shed their leaves, thus hindering the sidewalks and streets, but I find that in this respect urban beings are more culpable.

In my judgment, a vigorous protest should be made against the destruction of shade trees, and property-owners who have them in front of their property should not permit them to be maimed by men stringing wires. They should assert their rights. A franchise to erect poles and string wires does not carry with it the right to destroy property. Neither has a houseowner any more right to damage your trees than he has to tear down your fences. I think that the citizens generally should join with Tappan, and endeavor to keep intact the beauty of our city."

Her New Vocabulary.

Her New Vocabulary.

Houston Budget.

She possessed a mind discriminating. That was stored and crammed with learning. And her thoughts, forever burning, were constantly expressing themselves. All her sentences were rounded. And her words imposing rounded. I was really quite astounded. As I listened, I couldn't believe it. It was rather an infliction. All this verbal arrastation. But her elegance of diction. Each phrase and polished phrase. And the beautiful relation to erect poles. Of the words and their connection. And the most correct inflection. They were quite beyond all praise.

But I saw her very lately. And she did not talk ornately. She was in the mood to talk. She was no longer kept on tap. She was saying, "Desimus diddimal. Where do you find your diddimal, diddimal?" To the baby in her lap.

One-third of the physicians of Berlin were in the last 400 months.