

Kate Douglas Wiggin Brings to Thousand Hearts Easter Cheer

Many Little Children of the Slums Made Happy Each Year Through Her Kindness and Charming Personality.



KATE DOUGLAS WIGGIN, OF "REBECCA OF SUNNYBROOK FARM," WHO MAKES HUNDREDS OF TOTS HAPPY EACH EASTER.

THREE HUNDRED little waifs of the street, sad-eyed Hebrews, olive-tinted Neapolitans, merry-faced Erin-ites, with eyes as blue as twin lakes, here and there a happy little Topsy, her wool tied with resplendent scarlet bows in honor of the season, all these little strangers of the city stream into the doors of the Clarke Neighborhood House in Hivington and Cannon streets, New York, for their Easter celebration.

"Don't shove, Becky. Keep your place there in the line, Isadore."

The friendly bluecoat who has marshaled so many similar Easter crowds tries to straighten the eager line.

"Sure, you won't get in no quicker by shoving, and she won't begin the Eastern hymns 'till every last one of 'em's gets in."

Smell the greens and Easter lilies! Hear the sweet high notes of child voices as the 300 children of this neighborhood kindergarten join hands and circle about, marshalled and smiled upon, and inspired by the radiant, graceful figure of Kate Douglas Wiggin, who finds Easter day at Clarke House her most pressing engagement of the year.

But we must close the children, giving each a word of greeting or approbation and playing Easter angel as she distributes the gifts. We will turn back 25 years to another picture in the life of this successful author.

Kindergarten First Inspiration.

She is a girl figure here, the kindergarten in the Golden Gate Kindergarten, San Francisco. The group of children huddled about, and listening to one of her wonderful "once-upon-a-time" stories, is less in number than the throng that fills our free kindergartens today, but they are the same sort of babies; starving for love, lacking in wholesome home environment and longing with all the power of their child souls to love, to be loved.

From the Golden Gate Kindergarten that sheltered the original of Timothy, in "Timothy's Quest," and Patsy, in "The Story of Patsy," grew the movement that has given to all waifs of the street the joy of the child-garden. Through 25 years of playing with little children, telling them stories, working with them and working for them, Kate Douglas Wiggin has given us a new type in fiction, the type revealed in "The Bird's Christmas Carol"; Timothy, the founding asylum waif whose search for a home for Lady Gay, is a month-old baby, and is introduced in "Timothy's Quest"; Patsy, the plucky little Irish lad, and Rebecca, that bravest of all Mrs. Wiggin's heroines, who conquers prejudice and wins for herself a place in her aunt's "brick house," which she enfolded us through all the years.

This author of published volumes which reveal upwards of a score of titles and whose sale list to date is over 1,000,000 copies, has herself been a part of the humdrum, everyday human living about which she writes and whose incidents she paints, with a pigment, the color of gold. She was born in Philadelphia, but spent most of her life in the quiet little village of Hollis, Me. She attended the district school there, made famous in "Rebecca of Sunnybrook Farm," and although she never puts her friends' pictures between the covers of her books, it may be surmised that the village folk who fill the pages of this most successful of her stories, find their prototypes in the little Maine town.

NEWS AND GOSSIP OF PLAYS AND PLAYERS

UNDER a four column portrait of a very smiley and pert appearing young person, the New York Morning Telegraph prints in large type, under a Chicago dateline, March 17:

"You are a dear brave girl, Fay Bainter. Yes! Yes!"

Then there is a lot of "heads," each growing smaller in size, but all equally emphatic, and following close in a thrilling tale of how grim death was thwarted by the charming little Portland ingenue. Here it is, word for word:

"The miniature tide which Annette Kellermann had just been creating while departing as a porpoise in the arched tank before the audience at 'The Rose of Panama' in the American Music Hall last night proved to be the tide of fortune for Fay Bainter, who took it at its flood, leaped into the foaming water to save Stella Travers, of the chorus, and leaped out again to find herself a famous person."

Miss Bainter wasn't any more disturbed by her unmeditated plunge into the water, though she took the dip in her street clothes, than she was when she found the curtain down and no one but the members of the company there to applaud. She didn't care for either the bath or the publicity, but when she found that she had to accept the latter as a consequence of the former she smiled, blushed and gathered in all the compliments in sight.

"Just how Miss Travers succeeded in falling overboard no one seemed to know. But when she found herself out of her element she announced the fact to the rest of the company, who were flocking out the stage door after the show. In the same sweet voice that has floated over the foot-

be an Annette Kellermann, she had strolled to be a dancer.

"By this time she found herself getting into deep water, figuratively speaking, and a motion picture rescuer and rescuer got into dry clothing as soon as possible was unanimously carried."

Herbert Ashton, a former Portland man, and for many years identified with local stock organizations, will return on Thursday in his capacity as stage director for "Madame X," which opens on that night at the Heilig. Mr. Ashton's wife, Lillian Branscombe, remembered as a player of soubrette roles, is acting with the Edison film company.

Florence Roberts in a sketch called "In the Revolution" has been booked for a trial in vaudeville next week at Yonkers, N. Y. As her chief support, Miss Roberts has Richard Huesler.

La Petite Adelaide, the dancer, has been divorced by her husband, William A. Lloyd, of Boston, who publishes a weekly paper listing the current current amusements. The grounds were desertion, Mary Adelaide having run away to Paris three years ago. Since then, however, she has returned, and in "vaudeville" route visited the Pacific Coast.

Given a title and an audience and Edwin Milton Ross will be supremely pleased. Those are the only ingredients lacking in his purpose to present before the public his latest play.

The piece is written, Liebler & Co. have accepted it, and Hugh Ford, the general stage director, is fairly itching to begin rehearsals. Also the presses of a lithograph company "yawn" for copy. But the play is not yet named.

The tentative title is "The Snare." The story concerns a woman for whom a snare has been laid and who promptly proceeds to fall into it. Amelia Gaudier has been engaged for the role, but the management and the author have as yet been unable to agree upon a title.

Miss Gaudier was the first first leading woman in early Portland theatricals.

Occasionally George Bernard Shaw, tiring of taking flings at other people and things, takes the trouble (or is it a pleasure, to G. B. S. to talk about himself?) to tell the truth about himself.

In a communication sent to the Players' Club, of London, Mr. Shaw says:

"I shall most certainly do nothing to encourage the playgoers to move into new and comfortable clubs and theatres. The theaters depend on uncomfortable clubs and unhappy homes, and my income depends on the theaters. No man would spend an evening in a theater if he could find anywhere else to spend it without being bored or bespeckled."

"Women drag men to theaters because they get so tired of housekeeping that, no matter how delightful they make the home, they desire nothing more than to escape from it, as a cook desires to escape from the smell of roast fowl. But modern clubs provide a refuge from home life for both men and women and the more comfortable a club is the sooner members will cease to be playgoers."

"I know, of course, that the members of your club have long ago settled down and that to meet one of them in theaters is almost as startling as to meet an actor in the Garrick Club, but still there are a few left, and as I don't want those few to be lured away from the box office, I must decline to give my countenance to your inauguration lunch."

The engagement has just been announced of Antoinette Legault, of the Lindsey-Morrison Stock Company, of Lynn, Mass., to William E. Conroy, Jr., who appeared in Portland a few weeks ago as the young reporter in "Get-Rich-Quick - Wallingford." Mr. Conroy's father is the Mayor of Lynn.

Gertrude Hoffman, exponent of the great undraped sisterhood of dancers, has closed her season with the Imperial Russian ballet. After a brief rest she is contemplating going into vaudeville, many alluring offers having been made for her to appear in the two per diem. One of these offers, according to her publicity agent, is almost a record-breaker in the matter of salary, \$4000 weekly being the temptation held out.

T. Daniel Frawley, the well-known Coast actor and producer of other days, is with Henry W. Savage in Japan. According to letters to the papers in their home town, New York, they are having the time of their lives, gathering material for the production of a new musical comedy, "The Mousmee," which Mr. Savage will produce next Fall. This is Mr. Savage's first trip through the Orient, but Mr. Frawley is regarded as an old citizen all the way from Yokohama to Hongkong.

John Mason will next season be a star under direction of Charles Frohman, having been specially engaged for the production of Henri Bernstein's play, "The Attack," which will be presented in September. In this play Mr. Mason will have the part of Alexander Merital, a role in which Lucien Guinry has achieved one of the biggest successes of his career. It is one of the longest ever written for a modern play. The story of the piece illustrates the power for harm wielded by newspapers in unearthing scandal in the private lives of public characters.

Under this new arrangement the list of Shubert alumni gains still another addition. Mr. Mason is perhaps the most accomplished actor now appearing under their direction.

DETAILS ARE FEATURE OF PICTURE SHOW WORK

"Dot" Bernard, Clever Little Actress Formerly of Portland, Explains How She Does It.



Dorothy Bernard Van Buren.

LOS ANGELES, March 29.—(Special.)—The essential difference between acting professionally before a moving picture instrument and acting before a real audience in the flesh, relates largely to precision in detail, according to Miss Dorothy Bernard, leading lady with the Biograph company here, known as Miss "Dot" Bernard to playgoers in Portland, where she played juvenile and language parts at the Baker, beginning at a time when she was only 9 years old.

"It is when someone brings it to mind that I really know how deeply attached I am to my work with the Biograph," Miss Bernard said to The Oregonian correspondent, who was accompanied to pass muster with the Biograph director to get an interview with her. It is a rule with the company not to permit interviews with its stars, and its players below the stellar circle must remain unknown to the public. An exception is made in the case of Miss Bernard on occasions when she belongs to the Biograph stars of first magnitude, but she observes the



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- \$4.00 quartered oak early English finish box seat Dining Chair..... \$2.95
- \$4.50 golden wax finish oak slip-leather seat Dining Chair..... \$3.25
- \$4.00 solid oak golden wax finish leather box seat Dining Chair..... \$2.95

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See window display.

o'clock. Then I work as long as the daylight is good. We have four leading women here, and our director endeavors to work each of us a week and give us a rest of two or three weeks.

"The work is so interesting. I can't say that I have any favorite pieces. I am given emotional parts almost altogether, and we have a great variety of plays. Today we are working on a French romance here at the studio. Yesterday we were engaged on a modern drama out at the beach, and perhaps tomorrow we shall be taken for a spin into the mountains, where the surroundings meet the requirements of the piece.

"You can have no idea what a variety of charming experiences we meet. You know the public is so familiar with our work now, particularly around Los Angeles, that we are permitted to go and come as we please. People are glad to give us the use of their homes and the beautiful grounds. Only recently we were permitted to use the handsome estate of Mr. Huntington, at Pasadena, and not long ago we had the use of the charming home of a countess in Pasadena for one of our reels.

"Our runners are out constantly looking for scenic effects. One day we may be sent to Santa Monica. We start early, in automobiles, and find everything arranged for us when we get there—even to a place for luncheon and a dinner. Then, after our return we may take a run 20 miles farther down the beach. In our machines it is delicious, and we get back home in time for our meals.

"Off the stage Miss Bernard's name is Mrs. A. H. Van Buren. Her husband is in the theatrical business in New York, Wilmington, Delaware, and Washington, D. C.

"I wonder if my Portland friends have heard of my wonderful baby," this exquisite little woman went on, intuitively. "She is a year and a half old, and the dearest, sweetest thing in the world," and for a few minutes the glory of motherhood cast its gleam through the stage makeup. "It is chiefly on her account that I am so glad to be at this work," she chattered along enthusiastically. "You see, I can be with her and what jolly times we have."

"Mr. Van Buren and I were glad of the chance to get her out on the magnificent Pacific for the winter, for she is so well and happy here. I brought a nurse and we have a cozy apartment that is a perfect dream. My husband's business would not permit him to come with us, but the warmer weather is soon coming in the East and baby and I expect to join him in May. Then I shall take a rest for the summer."

Miss Bernard has been with the Biograph people more than three years. Most of her work for the company has been done in Eastern cities, and it was not until the beginning of the past winter that she was sent to the Coast.

She pointed out the advantages moving picture actors and actresses have through the stage makeup. "It is necessary to bring out the full expression and make the meaning clear on the film. I could perhaps convey an affirmative, or a negative by an inclination of the head, but that is not enough. We must strive to put our full emotions in our acting and that can only be done with the spoken word in conjunction with the acting."

"Don't forget to say how much I still love dear, old Portland," she said, in

the way of goodby. "It is to me the most adorable city in the world. No, I was not born there. I am a native of South Africa—born in Cape Colony—but I came to Portland with my parents when I was very small and shall never forget the kindness of the Port-

land people. O, yes, tell them also that papa—they'll remember him, William Bernard, you know, is running the Garrick with a stock company at Salt Lake City."

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