

WOULD BUILD GRAND PLAZA ON THE CITY WATER FRONT



THE WATER FRONT AT BONN, GERMANY, SHOWING RECENT IMPROVEMENTS AND THE STEEL BRIDGE WITH CASTLE TOWERS.

Portland civic improvement enthusiasts, from Mayor George H. Williams down, are planning and suggesting various methods by which the appearance of Portland streets and Portland door yards are to be improved; but the biggest suggestion yet made is that of Frank Dayton, who favors the acquisition of a pretty river front plaza near the heart of the city.

Although, at first thought, this suggestion of Mr. Dayton's may seem impossible—or impracticable—it will be the same thing that has been done with in recent years in New York in Philadelphia and in many of the cities of the old world—and done at vast expense, because of the gain in nearby property values while the city fathers were making up their minds.

Such a plaza would provide an ideal breathing place, would give a magnificent view of the river and the shipping; and would be one of the biggest advertisements that the city could possibly get.

If the suggestion of Mr. Dayton was still further carried out, a syndicate could be formed and build facing the plaza the magnificent hotel which Portland so much needs. Both hotel and improved water front would be river-side attractions that would spread the fame of the city far and near.

It has been argued that such a plaza, or in its stead a nice river front street, would take up too much valuable space, and would run the risk of being annually overflowed. In Philadelphia an equally similar condition existed where the magnificent Delaware avenue now stands, and which is nearly all made land and for years was overflowed by the annual high waters. Now the embankment and

covered piers and pleasure pavilions facing the avenue are among the show features of Philadelphia. The Quaker City did not wake up to the importance of these water front improvements until in recent years, when adjacent property had jumped to an immense value—although Stephen Girard, the philanthropist, had provided in his will for the gift of much of the avenue water front to the city.

In his argument for a Portland plaza or fine water front street, Mr. Dayton, who has traveled extensively abroad, points to the water front of Bonn, a picture of which is herewith reproduced—a plaza and water front famed throughout the world. In the belief of Mr. Dayton the increased value that would accrue to property in the lower part of the city would far more than make up for the cost of such an improvement in Portland.

As yet the water front improvement scheme, like most of the civic improvement believers' work, is only a suggestion, but it may follow what seems to be a tangible plan already started for bettering the appearance of Portland—a plan which started last week when the mayor recommended that telegraph and telephone poles be painted. With the painting status go the removal of tobacco and hair tonic signs which now disgrace many of the posts. Other cities suffering from the post nuisance have used paint and all agree that the improvement was pronounced; and was the first step that resulted in some of the cities having the wires placed underground and the poles removed altogether—an object which the local civic improvement folks hope to see accomplished in Portland at no distant day.

A step in this direction is in the strong objections started within the past few days against permitting any more lines of poles to be erected in the city streets. In some streets there are as many as three lines of poles for telegraph and telephone wires and for trolley car guide wires. There are short posts and tall poles—all of which posts, with the possible exception of those for the guide wires, should vanish, according to the belief of the civic improvers.

Another agitation that is being made and that is said to be favored by the city officials is to stop the hit-and-miss system of laying sidewalks. This system in the past has resulted in one property owner placing his sidewalk two feet from the fence, and probably the owner of the next lot placing his walk four feet from the fence.

Still another improvement that is looked for is that which will require uniform street crossings in the suburbs. And other reforms planned are to have a uniform system of street grading, so that the curb on one side of a street may not be higher than three inches above the edge of the roadway while the curb on the opposite side of the street is 18 inches above the level of the bed of the street.

These are a few of the improvements which have started in Portland within the past few weeks, and which the civic improvement people are arranging to put in execution. The cult in this city has been watching the work accomplished in Dayton, in Los Angeles and in other cities that are planning to bring about a result that will be just as satisfactory in Portland—leaving this city with its wonderful natural landscape advantages, the most beautiful city in the world.

MARQUAM GRAND THEATRE

Wednesday Evening, May 25, 1904
8:15 O'CLOCK

BENEFIT

GIVEN TO THE
NEWSBOYS' ASSOCIATION
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TO FURNISH THEIR LIBRARY AND GYMNASIUM

The Following Well-known People Have Kindly Volunteered Their Services—
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WEDNESDAY and THURSDAY — JUNE 1-2

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"ESTHER"
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MARTIN E. ROBINSON, of Chicago, DIRECTOR
AUSPICES
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Cast Including Some of the BEST SINGERS OF
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100—TRAINED SINGERS—100
IN ORIENTAL COSTUME PRETTY DRILLS AND MARCHES
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By 30 Boys and Girls

Assisted by Mrs. W. G. Perkins and Miss Grace Shaw

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Lower floor, 75c. Balcony, first three rows, 75c. Balance, 50c. Gallery, 25c.
MATINEE PRICES.
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Reserved seats on sale Thursday, May 26, at the box office of the theatre.

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TWO APPEARANCES ONLY

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Monday Night, May 30, '04
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Ivan The Terrible
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Old Heidelberg
(First Time Here.)
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PRICES.
Lower floor, except last three rows, \$2.00. Lower floor, last three rows, \$2.50. Balcony, first three rows, \$2.50. Balcony, second three rows, \$2.00. Balcony, first three of last 7 rows, \$1.50. Balcony, last four of last 7 rows, \$1.00. Gallery, reserved, 75c. Gallery, balance, 50c. Boxes and loges, \$17.50.
The advance sale of seats will open next THURSDAY MORNING, May 26, at 10 o'clock.
Not more than six seats will be sold to one person for any single performance. Out of town orders accompanied with Money Order will receive prompt attention. Enclose addressed stamped envelope.

Germany's Complicated Kaiser Collaborates in Opera

BERLIN, April 22.—Four or five years ago when Leoncavallo came to Berlin to direct the premiere of his "Pagliacci," Emperor William, in a characteristic burst of enthusiasm, entrusted the Italian composer with a commission to write a grand opera entitled "The Roland of Berlin," which should perpetuate in romantic fashion one of the imperialist's most cherished bits of history—the Berlioz's struggle for liberty against an autocratic Prussian monarch. After a long period of delay, popularly ascribed to Leoncavallo's lack of sympathy with his theme, it is now announced that the opera has been completed and that the composer will come to Berlin in May to deliver the piano score into the Kaiser's hands. Meanwhile the Italian text in which it has been written will be translated into German and adapted for presentation at the Berlin royal opera, which will be the scene of a gala first performance next October. It will undoubtedly be the music event of the year.

Kaiser Edited Text and Music.
While Leoncavallo's name is attached to both libretto and score, the hand of the emperor himself will doubtless be apparent throughout "Roland of Berlin." It is understood that his majesty has suggested innumerable changes in text and music, particularly with reference to the finale of the story, which Leoncavallo was compelled to rewrite in deference to the Kaiser's taste. It will be interesting to observe how German critics will approach the delicate duty of passing judgment on William II's operatic style whenever they think they discern its earmarks.

Kept Composer to Task.
Amusing stories are in circulation as to how the Kaiser, who is not accustomed to being put off, has had to nag Leoncavallo into hurrying "Roland of Berlin" to completion. The Italian had recovered from the early effects of the imperial compliment, so the story goes, he was sorry he had undertaken a contract to write opera to order on a ready-made theme, and endeavored through procrastination to induce Emperor William to forget it. But the head of the house of Hohenzollern is gifted with a good memory. After weeks had grown into months, and months into a year, and still no signs of "Roland of Berlin" were forthcoming from sunny Italy, his majesty caused gentle intimations to reach Leoncavallo that his muse would better bestir itself.

Letters and telegrams inquiring how about the opera are said to have piled in on the distracted Leoncavallo. They would pursue him, so the people say, even when he sought seclusion in the mountains or on some peaceful Mediterranean shore. Finally he roused himself and began submitting the opera to William act by act, but his troubles seem only just to have commenced; for the Kaiser, who knows a thing or two about music, proceeded to give his critical faculties full sway, and "Roland of Berlin" became thenceforth practically the joint production of king and composer.

Fight Was for Civic Rights.
"Roland of Berlin" deals with the fight of the Berlioz in the year 1250 against an autocratic Hohenzollern prince sent by Kaiser Frederick "Iron Tooth" to rule the province of Brandenburg, in which Berlin lies. Like all towns and cities of the day, Berlin possessed sovereign rights, particularly power over life and death, and the symbols of such municipal freedom and authority were "Roland-Saulen," or "Roland statues," showing huge knights holding aloft a great two-edged sword.

ished emblem of municipal independence. Willibald Alexis, a German novelist of the last century, immortalized the Berlioz's struggle in a romance called "Der Roland von Berlin," and Leoncavallo's opera will be a musical version of that book, with incidents of love and dramatic interest necessary for operatic treatment.

Roland of Romantic History.
How the early Germans came to choose a Roland as the symbol of civic might is not definitely known. It is probable that the name and inspiration came from Charlemagne's great nephew and paladin, Roland, who shed the luster of his martial glory over all Europe by his military exploits in the eighth century. Romantic history represents Roland as "brave, devotedly loyal and susceptible." He stood eight feet in height and had a voice like thunder. He was slain in the valley of Roncesvalles as he was leading the rear of Charlemagne's army back over the Pyrenees from Spain to France. Charlemagne himself had reached St. Jean Pied de Port at the time, the story books tell, heard the blast of his nephew's horn and knew it announced treachery, but was unable to go to his rescue. Roland's horn was won in deadly combat from the giant Gijmund, and might be heard at a distance of 30 miles. Birds fell dead at its blast, we are assured, while the whole Saracen army drew back in terror when they heard it.

Many Other Roland Statues.
Roland's magic horn figures in all the "Roland-Saulen" scattered throughout Germany—some 20 or 30 in all. The handsomest and most famous stands in the marketplace at Bremen, which along with Hamburg and Lubeck still retains the rights of civic sovereignty. Birds fell dead at its blast, we are assured, while the whole Saracen army drew back in terror when they heard it.

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ONE HUNDRED STARTLING ACTS
Grand Gold Glistening Street Parade at 10:30 a. m.
Adults, 50c. Children, 25c. One Ticket Admits You to Everything!

IN MAY.

Again the fields are green
And budding buds are seen
Appareling the trees;
The robins hop about;
And from their hives are out
The long belaboured bees.
Forever earth returns
Unto her youth and earns
Rich payment for tears.
Within her cheek there glows
The while departed rose,
That sweetens all the years.
Age to us is beauty lost,
Come, look upon the frost
Encroaching on our brows,
For, once our youth is gone,
No juvenating dawn
Reanimates the boughs.
And so we fall asleep,
Of nature's wisdom trust,
Contented, just to know
The sweetest buds that blow
Are rooted in the dust.
—New York Times.

Diplomatic.
From the Philadelphia Press.
Hungry Hawkins—Do yer mean ter say yer got a square meal out o' dat sour woman?
Diplomatic Mike—Sure!
Hungry Hawkins—Well, yer a wonder! How did yer do it?
Diplomatic Mike—When she opened de door I sez: "Is yer mother at home, Miss?"

Orpheum Theatre

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ATHLETIC PARK.
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Ladies' Days, Thursday and Friday. Week-day games called 3:30 p. m.; Sunday game called 2 p. m. Admission, 25c; grandstand, 25c; children, 15c.

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Mighty Monarchs of Music and Song—Highest Salaried Act Appearing in Vaudeville.
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The Original Bowery Boy and Girl in Songs and Dances.
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Presenting a Comedy Skit entitled, "Their First Quarrel."
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An Artistic Singing Soubrette, who Dances Divinely.
KIPPY
Kippy is a Comedy Juggler. His name is funny, and so is he.
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Presenting the newest and latest films of recent events.
THE VITAGRAPH
In the lobby pictures of comic and sensational events please the crowd.
CONTINUOUS BILL TODAY.
8 to 10:30. Week Shows Begin 8:15 and 7:15.

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10 CENTS
CONTINUOUS PERFORMANCE SUNDAY FROM 2 TO 10:30 P. M.
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Musical Artists.
ADDISON & LIVINGSTON
Comedy Sketch Artists.
The Invincible
ROBERTS FOUR
In the Dollmaker's Dilemma.
CLAUS & MONTEZ
Singing and Dancing Soubrettes.
LITTLE MILLIE
The Song Wonder, Featuring Illustrated Songs.
The Latest Motion Pictures on the
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SEE THE BEST 10 CENT SHOW
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THE VITROCELLAS
Triple Bar Artists.
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ALEXANDER
The Wonderful Man of Mystery.
The Popular Monologist,
WILL KING
In Something New.
The Popular Favorite,
RAYMOND G. BALDWIN
The Popular Baritone Soloist in Blue Belts.
Clever Black-Face Artist,
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In a New and Up-to-Date Skit.
Direct from New York,
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THE GREAT VITASCOPE
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