

BARRYMORE IN A "LOW-LIFE" PLAYLET OF HIS OWN MAKE

"Beaucaire's" Wit and Tenderness Entertain Fashionable Heilig Audience.

Booth Tarkington's telling story of the adventures of Monsieur Beaucaire finds no trouble in making its way anywhere, and even in mediocre hands. And speaking of mediocrity, it is seldom required of a public to witness the witticisms of so raw and inexperienced a lot of actors and actresses as those with whom it has pleased Mr. Hackett to surround himself. So whatever of pleasure was given the audience at last night's production was due to the story, the perfect staging, the handsome costuming and the acting of the star.

The story has a sermon so cautious and sentiment so intensely appealing that it wears well. The world likes the smell of the incognito, and last night's very smart and discriminating audience lolled in appreciation, though there were many well-aimed flings at men and women of fashion and quality—the kind who know just when they see the price tag. Beaucaire put the matter well when he drops into his chair with head bent low, after Lady Mary Cardale, the Beauty of Bath, has played him metemorphically. He says, "And live men are just—namica." But, of course, each little atom of the well-groomed audience thought the stinging little airy shafts of satire and wit and truth were meant for the other fellow.

Beaucaire has already attained to many interpretations, that of the late Richard Mansfield standing out in bold relief in the minds of theatre-goers. His peculiarities, graces and prejudices fitted him peculiarly for the demagogue and audacious French gentleman. Trailing along behind that inimitable actor, Mr. Hackett gave a visualization marked by ease, grace and assurance. The Hackett technique is polished, but never subtle. His interpretations are interesting, but seldom illuminating.

Miss Beatrice Beckley was seen as Lady Mary Cardale, and was even less convincing than in the part of Princess Flavia. She embodies not only the appearance of the faded rose leaves of the heroine, but the acting attributes as well. The remainder of the cast was never for a moment adequate.

There was much dazzling effect in stage pictures. The five acts were all brilliantly staged and the costuming a riot of colorful beauty and extravagance.

Following the fourth act, the ardent admirers of Mr. Hackett called him before the curtain for a certain speech.

"A Summer Blizzard."

For the twenty-first week of their season the popular Edward Armstrong Musical Comedy company opened at the Lyric theatre yesterday in a complicated mixture of romance and music entitled "A Summer Blizzard." What the name has to do with the play is a puzzle, but nevertheless it is a very pleasant vehicle for this clever company. As the top liner and venturer, Marjorie Mahr again appears in a new and novel specialty, assisted by the "Temple City Quartet." Marjorie is carried in a sedan by the quartet and her very appearance is greeted by rounds of applause. She sings "Garden of Roses" with good taste. This number is a treat and is encored time and time again. The show is very laughable, Dillon, King and Rein chasing away the blues, Clara Howard is to the front again with new songs that are a treat and dresses her part very daintily. The performance will run all week with matinees daily, and the chorus girls' contest on Friday night.

For use in mines an internal combustion engine has been invented in England in which the carburetor is omitted, the fuel being sprayed directly into the cylinders, and, to guard against flame, wire gauze baffles being placed on the inlet and exhaust.

Orpheum Patrons Wonder at "The White Slaver;" Happy With Soldier Fiddlers.

We had thought Lionel Barrymore an actor, but a critical squint at his Orpheum sob-sketch, "The White Slaver" this week, would indicate that he is almost as bad a player as he is a dramatist. Concluding that the actor-dramatist combination is rare, we expected more of this sort of a house of players than an atrociously and intolerably weak kneed melodrama, loosely and thinly bulled about the proverbial sock and ending with such an originally constructed climax as a conventional still-life murder. Happily—though we can not imagine upon what melodramatic banana peel might have slipped the budding playwright—"the polpers" were missing; but "me chee-ee" was there with all the tan-twenty-thirty accompaniments of a hacking cough and a stock bottle of furniture polish.

In "The White Slaver," Barrymore has attempted to stir the drama of the underworld that they might see the dear public. What profit or amusement the audience of last night extracted from the doing away of that low lived Al Kendrick—in which character we saw McKee Rankin, and a clever player he is—we do not know, but we can well imagine with what savage satisfaction would have been welcomed the annihilation of the whole mess of characters. Entering into the spirit of the thing we beg to state that as yet the police have no clue as to the identity of the murderer though they are working hard on the case.

"Doesn't a big truck horse like me look foolish up here singing about love?" Frank Morrell, "the singing minstrel," asked last night. Frankly, Mr. Morrell, you did, but at that, your looks are even better than your voice. In justice it may be said that you pried loose a good measure of applause after some considerable effort.

Probably this merry little argument would resolve into an ebullition of personal resentment because of an evening wasted were it not for "The Old Soldier Fiddlers," five charming veterans of the Civil war who danced with age stiffened limbs and played with aged stiffened fingers old stunts that forced Barrymore's gutter sketch from memory and limned entrancing visions of days past. Four "set" and "fiddled" while the fifth rattled the "bones" in a way that recompensed the audience for the nervous strain imposed by other acts. "The Old Soldier Fiddlers" alone are a safe bet for our money.

WESTONIANS GIVE

(Continued from Page One.) streets.

Bowerman and the Assembly. Prolonged applause greeted the speaker as he entered into a discussion of the assembly. He pointed out its dangers and its hostility to the direct primary and progressive legislation generally. He showed Bowerman's connection with the Harriman lines and the large part played by the Big Business brigadiers in the assembly. Then he showed how Mr. Bowerman, seeing the revolt against the assembly in the primary election returns, has tried to get away from the assembly issue by protesting friendship for the direct primary and for those other principles he and his friends had pledged themselves to fight and destroy.

Deserts Cause He Created. He pointed out that it was Mr. Bowerman who said on the floor of the senate at the last session that he would rather vote for a convention candidate than for a direct primary candidate, and said: "These promises are not to be believed. Bowerman has violated his promises and repudiated his friends. He organized the assembly, backed up

by his corporation master and its servants. He went into the assembly, dictated its platform, outlined its principles and stacked it to secure his own nomination. He was given loyal support by political friends who believed in the assembly, but, in the moment of defeat, he attempted to repudiate his assembly, to forsake his platform, to abandon his principles and to climb on the band wagon of the other side in order to save himself from defeat.

Bowerman as a Quitter. "If I went in with a gang to rob a bank of hold up a train, and I was caught with the dynamite in my hands, I would be the last man to turn state's evidence." That I joined with W. D. Penion, George Stapleton, S. B. Houston, Jimmy Kercheim, Charlie Lockwood and the rest, as Bowerman did, to evaporate the primary law and emasculate Statement No. 1, I would have played the string out, win or lose, and while I might have gone down to defeat, at least I would not have been disloyal to my friends, to be branded as a quitter."

At Pendleton Tonight. Enthusiastic meetings were also held at Milton and Freewater in the evening. West being pledged hearty support by a great many anti-assembly Republicans of the two places. Following the Milton meeting West started on a night ride from there to Umatilla by way of Walla Walla, and today will visit the Hermiston and Echo country, closing his Umatilla campaign with a rally at Pendleton tonight.

Ships of Yesterday. My golden ships of yesterday—they have in shadowed waters, touching here and there, at phantom ports in harbors of despair. Unlading hopes and dreams and pearl-rose weaves. Of visions brighter than or more or less true. Until no trace of all their caroes far-Remains, their every coffer farthing—When lo! for dark Oblivion's coast they leave. And I, once-proud admiral of my fleet, Go with them still, with some few captain friends And some good seamen faithful as a mast. A little wine, a chest of morsels sweet, Sufficed to keep us till the journey ends; The gods shall find us feasting at the last. —C. G. Blauden.

A \$50 handle power portable acetylene lamp has been brought out in England.

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SHAFT SUFFERS IN LONDON CLIMATE

Cleopatra's Needle That Has Stood for 3000 Years Is Crumbling in Fog.

London, Oct. 18.—For two and thirty years Cleopatra's Needle has adorned the Thames embankment and now there are rumors that it is to be removed. The cause of the trouble is the much abused London atmosphere, which, with its smoke, its acid, and its fog, is said to be gradually destroying the sharpness of the hieroglyphics on which the people of Heliopolis gazed more than 3000 years ago, and which had hardly lost their first freshness when the Needle was removed to the royal city of Cleopatra a generation or so before the beginning of the Christian Era.

It would be a thousand pities if the

rumors of decay were correct. Londoners have come to regard Cleopatra's Needle with almost as much affection as they do the Crystal Palace. The story of its removal to the metropolis excited their imagination. The obelisk which withstood the seasons of 3000 years in Egypt has not yielded to 36 years in the atmosphere of London, and there is no question of its decay and its consequent removal to the South Kensington Museum or the British Museum.

To Be Cleaned. Like the statue of Bodicea and other monuments on the embankment the Needle is under the care of the London County Council, and that authority has decided that it must be cleaned, a process which takes place at certain intervals. At the same time, while the scaffolding is erected for cleaning, the opportunity will be taken to make a thorough examination of the four faces of the monument in order to discover if it is suffering from our climate. What would be done if it were found that the carvings were crumbling rapidly, has not been decided, but at present it is not supposed that the process of deterioration is such as to require the removal of the monolith.

To do away with the gears and shafts which have wrecked so many airships, the inventor of a new dirigible in Germany drives his propellers with disconnected motors, deriving power from a gasoline engine driven generator.

MUSCULAR PRIEST PUNISHES INSOLENCE

St. Louis, Oct. 18.—Rev. Father John A. Tracy, noted baseball fan and hero of many spectacular happenings, including the collapse several years ago of a baseball pavilion at Philadelphia, thrice fell with his fists D. C. Lenihan, of Sioux City, Iowa, a traveling salesman, who subsequently was arrested and locked up.

Father Tracy was sitting in front of the American hotel talking with two friends when, according to witnesses, Lenihan stepped up, and addressing an insulting remark to him, struck him in the face. Blood spurted from Father Tracy's nose. Before he could arise from his chair, Lenihan snatched off the Roman collar and threw it on the sidewalk.

blow on Lenihan's face and the salesman went down again. This was repeated, and Father Tracy was "wading in" to "put him out" for good, when the police arrived.

The United States led every other country in the world last year in the production of copper, lead, zinc and nickel.

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4. Selection from "Burgomaster," Luders
5. Song for cornet, "My Rosary," Nevins
6. Popular songs—(a) "Kelly"; (b) "Cubanola Gilde"; (c) "Gray Bonnet"
7. "Hungarian Dance," Brahms
8. Selection, "King Dodo," Wittmar
9. Waltz, "Love Sparks," Holzman
10. "Minuet," Paderewski
11. Overture, "Lustspiel," Keler-Beler
12. Intermzzo, "Apple Blossoms," Roberts
13. "Italian Rag," Fleet

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