

Vaudeville

PANTAGES—Eight of the best acts in vaudeville topped by the American opera company, with Mme. Hesse-Sprotte, will be seen at the Pantages for the week commencing with the matinee tomorrow at 2:30.

Mme. Hesse-Sprotte is a Portland favorite, for recently she aided in the production of the opera "Mignon" by the Portland opera company, and for several seasons she has appeared as soloist in leading symphony orchestras and opera companies. She is supported by an excellent company, and the repertoire will include operas never produced here before.

The Morton brothers are amazing paper-tearers, and their act is brightened with delightful playing of harmonium.

Margaret Browning, the youngest American concert violinist, will be heard, accompanied by her sister, Heric Browning.

Among and Mulvey have an act called "At Maxims," which is filled with topical events of an entertaining character. Friend and Downing are comedians who have a wealth of material and attract their audiences in the best of spirits. Ed Price, the man who has walked almost around the world, and his two pals, will appear in an interesting act. The act of Rose is an enterprising comedian whose songs and stories are always enjoyable.

One of the biggest dramatic hits of the year, "Solitaire," will be presented by William Drew and Gwendoline Pates and their clever company.

A thrilling exhibition is given by the daring performers who appear in "Motor Madness," the most sensational of the eastern vaudeville season. This tremendous bill is rounded out by an exciting episode of "The Secret Kingdom."

Frank Fogarty, the Dublin minstrel, will make his final appearance with the continuous performance from 2 to 11 o'clock today.

ORPHEUM—Two world-renowned stars headline the Orpheum show to open at the Hellig theatre this afternoon, another illustrious artist is the added feature. There are five other varied acts, and the bill as assembled is classed as being high among vaudeville bills.

Wellington Cross and Lois Josephine, who have been lent to vaudeville by the Ray Constable place, will appear with an act composed principally of songs restricted solely to the use of these stars. Cross and Josephine are American musical comedy favorites, and the duo is one of the highest paid and most admired singing, dancing and comedy acts in the big-time vaudeville realm.

Lydia Barry, a daughter of the famous Harry theatrical family, is the next big type act. Miss Barry is making one of the quickest returns to the Orpheum circuit. Her father was the famous Billy Barry of the Irish duo, Barry and Kay, who were the first to appear in vaudeville and her husband is George Felix, who has a great reputation as a comedian. Miss Barry sings exclusive songs, written for her by Junie McCree. She has several costume changes and all her gowns are representative of the latest Broadway modes.

The next act is one that has often been likened to that of "The Greater Dancers," which headlined the Orpheum show recently. This is Hans Linne's classic dancers featuring Mademoiselle Una, a Los Angeles girl, who has been in the Orpheum circuit for several years. Her act is supported by a ballet composed of eight pretty girls and the program consists of seven classic ballet pieces. The act is supported by a band of orchestra.

Then comes "The Cure," a domestic comedy from the pen of John B. Hyer and presented by Ralph Locke and Ida Stanhope with a supporting cast of three. Locke played a prominent role in "Three Twists," and Miss Stanhope, who is a St. Louis girl, was prima donna in "The Prince of Chap" and Henry Savage's "Excuse Me."

Remaining acts are Irving Newhoff and Dode Phelps, somewhat different singers; Fred and Adele Astaire, a youthful brother and sister, in new songs and distinctive dances; Rice, Elmer and Tom, trampoline and bar funsters; the Orpheum Travel Weekly and the Orpheum Concert orchestra.

HIPPOTROME—Little Donna's Circus, featuring Chin Chin, the smallest performing elephant in the world, headlines the new Hippotrome show, starting today. This is an immensely clever act, presented by Rhoda Royal, Little Donna is a young girl who puts the elephant and the other animals through their paces in clever fashion, and Chin Chin, wonderfully intelligent, is a whole show in himself. The act is liked by both old and young, and to the kiddies it is a treat.

Gibson and Ranney present an

amusing comedy skit, "The Cowboy's Courtship." This is a sidesplitting affair, with many a laugh, and it is presented by most capable performers. Chapter 14 in the series known as "The King and Queen of the Air." They are daring in their aerial stunts and the offering is a wonderfully attractive act.

Thompson and Reed, billed as "The Prim Donna and the Girl With the Violin," have a repertoire of high-class musical selections. Their work is certain to please, as the act is out of the ordinary and is presented in most attractive style.

Dunlap and Verden have a novel offering, which is entitled "Bits of Wit." There are many pleasing surprises in the act, and the clever pair are favorites from the time they appear on the stage until the final curtain brings an end to the offering.

Chapter 15 in the big preparedness serial, "Pearl of the Army," entitled "The Flag Despoiler," is full of thrills, as usual, and it is a stirring lesson in patriotism. Beautiful Pearl White, favorite of the movie world, is featured as the American Joan of Arc. Another chapter, shown the first four days of next week, finishes this big series. The Oregon Journal-Heart's Pathé news show all the world events worth while.

The Hippotrome show opening today is as full of good things as a strawberry in seeds. Shows today are continuous from 1:15 to 11 p. m.

STRAND—Something new in photodrama features and a vaudeville bill that sparkles with novelties, are the new offerings at the Strand theatre in the bill that will open Sunday afternoon.

Mason, Maralis and Van have a sketch of infinite variety under the title "It Happened at 2 P. M." It is a great novelty and introduces every imaginable form of entertainment from acrobatic stunts to singing features.

Another act heralded as a sure winner with Strand patrons is that of Katherine De Voie, a clever and versatile singing comedienne, who comes with many successes to her credit all along the line.

Our own Big Three, Leahy, Archer and Buttrick, of course need no only mention to kindle enthusiasm in the soul of the vaudeville fan, for through many reengagements they have been climbing right up in the estimation of Strand patrons, securing a bigger success with each new appearance.

They have a new repertoire of songs and novel without a doubt, and over, which will be looked forward to with eagerness.

The new photodrama feature is the big Red Feather attraction, "The Girl Who Lost" and "Border Wolves," each one a top notcher in its type. They touch on widely different subjects and are both exciting and enthralling in the story it tells.

In "Border Wolves" there is some of the hardest riding that has even been seen on the film or stage. In this great story of the Mexican border are featured the famous Universal cowboys at their very best.

"The Girl Who Lost" is an appealing story of the unselfish struggle of a chorus girl to save the reputation of her younger sister.

"The Girl Who Lost" will run in its twelfth episode as the additional attraction on the bill, Monday and Tuesday.

HOT WATER THE BEST WATER AND BOWEL MEDICINE

Says glass of hot water before breakfast washes poisons from system.

Physicians the world over recommend the inside bath, claiming this is of vastly more importance than outside cleanliness. The pores do not absorb impurities into the blood, causing ill health, while the pores in the ten yards of bowels do. Men and women are urged to drink each morning, before breakfast, a glass of hot water with a teaspoonful of limestone phosphate in it, as a harmless means of helping to wash from the stomach and bowels the poisons of the previous day's indigestible material, poisons, sour bile and toxins; thus cleansing the system and preventing the entire alimentary canal before putting more food into the stomach.

Just as soap and hot water cleanse and freshen the skin, so hot water and limestone phosphate act on the eliminatory organs.

Those who wake up with bad breath, coated tongue, nasty taste in mouth, dull, aching head, sallow complexion, acid stomach; others who are subject to bilious attacks, indigestion, should obtain a quarter pound of limestone phosphate at the drug store.

This will cost very little but is sufficient to demonstrate the value of inside bathing. Those who continue it each morning are assured of pronounced results, both in regard to health and appearance.

Employees Did Not Support White Rats

The convention of the International Alliance of Theatrical Stage Employees of the United States and Canada adjourned at Cleveland without giving their support to the White Rat Actors' union in their troubles with the Vaudeville Managers' Protective association, as has been expected in some quarters. Instead, the facts that were laid before the convention by Harry Mountford and James W. Fitzpatrick, were referred to the incoming general executive board of the union, which has not yet met, but it is understood that it will investigate the situation very thoroughly and then submit a report to the main body.

Spreckels Plans for Vaudeville Theatre

John D. Spreckels is to build a new vaudeville theatre in San Diego to house the Hippotrome show now playing the Spreckels theatre. The proposed theatre will have a seating capacity of 2400. The Spreckels theatre is unsuited for vaudeville, and the Spreckels theatre is inadequate for road shows. When the new theatre is completed the Hip shows will have a suitable home and the fine Spreckels theatre will again be available for road attractions.

CURRENT ATTRACTIONS ON THE SCREEN



Above, left to right—Sessue Hayakawa in "The Honorable Friend"; Marie Dressler in "Tillie Wakes Up." Below—Earle Williams in "Arsene Lupin."

Dawn of a Better Day for the Drama and Change in Moving Pictures Is Outlook

Least Intelligent Are Quick to Detect Repetition and "Old Stuff," and Changes for the Better Are Confidently Look For.

Of one thing we can be reasonably certain in things theatrical, and that is the inevitable modification of the public taste. The public is not a static entity, and it is almost equally certain is the dawn of a better day for the drama, says the San Francisco Chronicle.

But the loss of the voice is a big handicap to the screen. Edison sought to overcome the difficulty by inventing the "talkies," but they were not a success, and for other reasons than the failure to secure perfect synchronization of sound and lip movement. The area of observation in a moving picture is often ever so much wider and deeper than that of the regular stage, and the speech of those in the distance cannot be given on a machine with anything like the effect of reality.

How often is the remark passed, "If you could only hear what she is saying." It is not the same thing to read the lines before or after they are supposed to be heard.

Hopes for Better Drama.

It is this longing for the human voice as part of the story which gives assurance to the hope that there will be the dawn of a better day for the drama.

And here comes the suggestion which may meet the difficulty—the combination of the picture and the spoken drama, not the mere reciting of the words on the screen, but alternate scenes in which actors are seen now in the flesh and now in picture only. The same artists who speak their parts would be the performers in the pantomime as shown by the machine. There could be much or little of the spoken drama, depending on the thought or a drama of action. For convenience and to permit a wider range of place and a more rapid transition of time, the greater portion of the performance could be given on the screen, but the principals would be brought every now and again as real persons to the stage.

Combination Would Give New Lease.

It is easier to see what truer life and greater interest would be given to the moving picture aspect of the unspoken drama, and a little reflection should suffice to show that such a combination would give a new and perhaps permanent lease of life to legitimate drama. It would revolutionize playwriting, for the limitations of the dramatist would be renewed, instead of the difficulties of suggesting all that has taken place before the raising of the curtain, or all that is going on elsewhere, everything desired could be pictured.

These are but the roughest outlines of what may prove a revolution in dramatic art.

Movies Municipally Controlled.

Paris, March 17.—City authorities in provincial districts have assumed control of the movie shows, donating part of the profits to war relief.

On Broadway

By Dixie Hines.

NEW YORK, March 17.—"Our Beters" succeeds Elsie Ferguson in "Shirley Kaye" this week. It is staged for John D. Williams, and Crystal Sictor plays the leading role. "Magic" and "The Little Man" are in their last weeks in this town—and perhaps other towns as well—and "Have a Heart" will depart after this week. The Washington Square Players, not satisfied with their present bill, will make a change next week, introducing a new bill.

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For the present week these plays are being shown:

Farce.—"Nothing But the Truth," "Johns Get Your Gun."

Musical.—"The Century Girl," "The Big Show," "Miss Springtime," "The Show of Wonders," "Her Soldier Boy," "Love of a Lifetime," "Happily Ever After," "Love," "Canary Cottage," "Oh, Boy!"

Comedy.—"Come Out of the Kitchen," "A Private Account," "The Hero of Santa Maria," "Upstairs and Down," "Turn to the Right," "Madame," "Little Lady in Blue," "A Kiss for Cinderella," "Keeping Up Appearances," "A Successful Calamity," "The Professors Love Story," "The First," "The Brat."

Drama.—"The Thirteenth Chair," "The Man Who Came Back," "The Harp of Life," "The Wanderer," "The Great Divide," "Lilac Time," "The Death of Willyam," "The Last Straw," "The Willow Tree."

Oliver Morosco produces "The Brat," with and clever Maule Fulton. Miss Fulton was formerly a vaudeville favorite, and in writing "The Brat" she showed better judgment than when she decided to act it. The story, in brief, tells of a chorus girl, down on her luck, who is picked up by a popular novelist and installed in his home with the consent of his mother and family. He studies her as a "type," and she leads them all a merry dance. The dialogue is amusing, suggestive of "Cavalcade" and of another day, but the story is decidedly weak. Whatever interest attached to the play is due entirely to Miss Fulton's slang and the extraordinarily funny episode in which John Finlay and Edmond Lowe are involved. After two interesting acts the play suddenly doubles back on a new note, and the audience is lost. Besides Miss Fulton, Mr. Findlay and Mr. Lowe, before referred to, there are Lewis Stone, Isabel O'Leary, Charles E. Gordon, Gertrude Matland, Gertrude Workman and others, all "typically" Morosco, which is another way of saying they were competent.

"The Willow Tree" is an exquisite Japanese fantasy written by Harrison Rhodes and Benrimo from a Japanese legend and staged by Benrimo with excellent judgment and effect. The cast engaged is a notable one. Fay Bainter in the dual role of the heroine to life and a modish Bond street girl gave a delightful and appealing performance—better in the costume of Japan than that of the West. She was a transplanted Englishman, who is awakened to a sense of honor only when the image, as did the original, return to the stage. Her performance was impassioned and commendably restrained. Of the others, Harold de Becker as a Japanese, faithful to the faith and customs, was by far the best. His mannerisms were intelligent, comprehensive and gripping. This young actor has justly won distinction for his creative intelligence. Others in the cast included George Wilton, Harold Vorshuer, Richard Tabor and Mrs. Thomas A. Wise. The reception by the press indicates a success. The staging deserves a note of praise.

"Stranger Than Fiction" is a stage satire often billed as "Sothens" and presented at the Garrick theater by John Craig, formerly of Boston, and a company of general excellence. As a play, it is a success, and as a "stranger" but not so interesting as "fiction." The Shuberts presented it.

B. Iden Payne placed in rehearsal this week a new play adapted by Padric Colum from the Belgian of E. Keyserling, "A Pair of White Gloves," and Jane Ross is one of the new aspirants who will have a prominent part, while Eileen Huban is another promising newcomer. It is to be shown in New York within a fortnight.

"Have a Heart," "Old Lady 21" and "Magic" and its companion, "The Little Man" are packing up. They leave New York shortly. "The Miller," too, will bring to a termination his all too brief revival of "The Great Divide," which has been one of the really notable productions of the present season. It is believed that "The Miller" will be the best American drama of the past generation seems well founded by the reception which has been accorded Mr. Miller and the play.

The "Theater Workshop," one of the few progressive and commendable special organizations of the city, was the beneficiary last week of an interesting group of short plays presented by the "Theater Workshop." The week they sponsor their own group of short plays, which will include the first presentation of Browning's "In a Balcony" since it was written several years ago by Mrs. LeMoine, Glenn Robson and Otis Skinner. In the present cast Helen Freeman, Grace Griswold and William Raymond will appear. "Theater Workshop" is arranged, by Alfred Sutro; "The Barbarians," by Rita Wellman, and "Lady Patsy," by Harry Neville, complete the program for the evening. It will be shown at the Lenox theater.

The first of the pastoral companies formed to present Shakespearean and other standard and classical plays begins its season in New York this week with "The Merchant of Venice" and George Carleton Somes, heading a company which is largely a successor to the Ben Great Players, begins a

Don't Marry Till You See "MISTER 44" with HAROLD LOCKWOOD and MAY BERRY. "MISTER 44" is a new play which answers the question, "Should a man marry beneath his station?" to be shown at the NEW GRAND THEATRE Monday, March 19. Admission 5c.

Oregon Journal
Hearst—Pathe News

News pictures of northwest and national events appear each week, including the best of the northwest, including Broadway, Hippodrome and Lyric Portland.

25c 400 SEATS 25c
ANY TIME
MATINEE DAILY—10c-25c-50c
NIGHTS—10c-25c-50c-75c

local season, to be followed by a tour which will embrace the greater part of the United States. Later several other companies will follow in the wake of Miss Kearns.

"The Knife" a melodrama by Eugene Walters, will be one of the new plays to be shown next week. This play has an interesting career. The managers to whom Mr. Walters submitted it were chary. Thereupon Mr. Walters organized his own company, produced it on tour for a week and invited the managers to inspect its possibilities. They did, and one of the managers took it over, produced it in Chicago and now brings it to New York. The cast is headed by Beckley, who in private life is Mrs. James K. Hackett. She has not appeared on Broadway since the matinee of the production for the Drama League of America. Lillian Albertson, Orrin Johnson and Lowell Sherman are others.

"The Fugitive," by John Galsworthy, had its premiere Tuesday evening at the Shubert theater. New York is the production for the Thirty-ninth Street theater next week. Emily Stevens has the part of the girl, Conway Tearle plays Malise, and Annie Hughes, the incomparable character actress, has the role of the cockney landlady.

Minna Gale Haynes, distinguished actress, discontinued her New York dramatic readings to begin a post-season engagement in "A Tailor Made Man" at Boston this week.

Harold Shaw, an American actor who will be recalled by playgoers throughout the United States, is carrying the Broadway banner into the heart of South Africa. A special company is being formed of American players to present the Broadway successes at Johannesburg and other cities of South Africa. The company departs this week, to be absent more than a year.

Atlantic City reports the successful premiere of the latest play of the Frohman, "The Case of Lady Camber," the show's better judgment than when she decided to act it. The story, in brief, tells of a chorus girl, down on her luck, who is picked up by a popular novelist and installed in his home with the consent of his mother and family. He studies her as a "type," and she leads them all a merry dance. The dialogue is amusing, suggestive of "Cavalcade" and of another day, but the story is decidedly weak. Whatever interest attached to the play is due entirely to Miss Fulton's slang and the extraordinarily funny episode in which John Finlay and Edmond Lowe are involved. After two interesting acts the play suddenly doubles back on a new note, and the audience is lost. Besides Miss Fulton, Mr. Findlay and Mr. Lowe, before referred to, there are Lewis Stone, Isabel O'Leary, Charles E. Gordon, Gertrude Matland, Gertrude Workman and others, all "typically" Morosco, which is another way of saying they were competent.

Paul Gordon, intelligent actor for the screen and on the dramatic stage, has been engaged for the leading part in the new play, "The Case of the White Trial," now being photographed by Wharton, Inc.

Doraldina, who is credited with introducing the Hawaiian craze into New York at the time when the modern dance was beginning to waft its popularity, is likely to be seen in vaudeville at the head of her own company. Doraldina has been holding sway in the metropolitan area for many months past in the fashionable restaurant ball rooms and during the run of the piece she appeared as one of the features of Lew Fields show in a Broadway theatre.

It did one more to the matrimonial flight in Orpheum vaudeville this season. Frances Nordstrom and William Pinkham, who are appearing in Miss Nordstrom's sketch "All Wrong," joined hands and answered "I do" in Sacramento a few weeks ago.

In the event that Effie Shannon carries out her contemplated plan of re-entering the two-day act, she will probably be seen without her partner, Herbert Kecey, who recently suffered a nervous breakdown and is recuperating.

"Johnny Get Your Gun," at the Criterion Theatre, is a very great hit, with a regular westerner for its hero—not the stage westerner, who is as like the genuine article as punk is like elk steak.

The ever-growing roster of big names in vaudeville is to be further supplemented by the entrance into the two-day act of Gabrielle Dorziat, the French actress. She is expected to enter vaudeville for a brief period in a play called "A Pair of White Gloves," which was first presented at the Princess Theatre under the direction of Holbrook Blinn. The sketch is now being rewritten for vaudeville by Robert Vetter, author of "Within the Law" and "The Thirteenth Chair." Mlle. Dorziat achieved considerable success in this country when she ap-

peared as co-star with William Faverbean in "The Hawk." Her vaudeville tour will not be of long duration, as she plans to return to Paris to present a number of American plays.

Henry Miller's fine revival of "The Great Divide" has been received with the utmost favor at the Lyceum with Mr. Miller renewing his former triumph in the leading role. Actors like Miller are few and far between.

Clare Kummer, the gifted and charming young dramatic authoress who has written two plays this season and made very great hits with both—a very rare occurrence—possesses a remarkably wide range of talents. She not only writes witty and brilliant comedies, but the words and music of unusually good songs, which she also sings rather better than anyone else. She is the author and composer of "Dearie," and her comedies are "Good Gracious Anabelle" and "A Successful Calamity."

Kitty Gordon just now is enjoying a brief breathing spell after the completion of "Forget-Me-Not" and the next of her series of plays for the Lyceum theatre, "The Case of the Prodigal Son," with a wonderful cast and extraordinary effects. It is drawing great crowds.

The most stirring sensation of recent times in the motion picture world is likely to attend the release of the Sarah Bernhardt play, "Mothers of France," in the making of which the French government actively participated. The scenario was written by Jean Richepin, the foremost dramatic poet of France, and it tells a noble story of intense patriotism lined with the most charming love narrative. The Riello Theatre is likely to have it first.

"In For the Night," which the Death Watch decided was a failure when it opened recently at the Fulton theatre, is selling seats four weeks in advance—and selling them. The Death Watch is a Broadway first night institution that occasionally guesses wrong.

"A House of Glass," one of the pronounced successes of the native stage last year, has reached Australia with Florence Rockwell in the leading role. It is one of the big dramatic successes of the season.

B. Iden Payne is staging for the Charles Frohman offices "The Case of Lady Camber," the latest play by Horace Vachell, who wrote "Quinneys" and will be seen in New York next week in the fashionable restaurant ball playlet, combining drama and comedy in a high degree.

Patricia Collinge is regarded as a possibility for vaudeville at the end of her present season as the star of "Pollyanna." In the event that she enters the two-day act, it will be her debut as a star, although it will be recalled that she supported Douglas Fairbanks in his several short trips into vaudeville.

B. Iden Payne has been invited to join the advisory board of the Theater Club as a star, under whose auspices a number of special productions are to be made. This organization presented "In a Balcony" by Robert Browning, in New York last week.

"The Grasshopper" is being placed in rehearsal in New York this week. Padric Colum, the distinguished Irish poet and author, is adapting it from the Belgian of E. Keyserling, one of the principal roles. She was lately Alice Hobson in "Hobson's Choice."

Among the plays by the celebrated poet and philosopher, Sir Rabinadrath Tagore, one of his most brilliant, "The Postman" will be presented this week at the little private theater of George Elias McCallum at Northampton, Mass., under the artistic direction of Francis Powell.

Bert Leslie, who was here last week, is suffering the penalty of being famous. A man of the same name was arrested in St. Louis and charged with

defrauding stage aspirants and, as the comedian is so much better known, some people unjustly gossiped that he was the accused man.

Alexandria Carlisle, well known legitimate star, is making her debut in vaudeville in a sketch called "Let Us Divorce," written by Thompson Bushman, author of "A Woman's Way" (in which Miss Carlisle also appeared) and "Life," the spectacular production of a season ago at the Manhattan Opera House. "Let Us Divorce" has been adapted from Sardou's "Divorcé."

Margaret Moreland, who happens to be the current Mrs. Nat Goodwin and a star in her own right, intends to enter vaudeville and is now rehearsing a sketch called "Playing the Game." It was written by Hayden Talbot.

Florence Roberts is now rehearsing a sketch called "Good Fishing," by Frank Ferguson. Mr. Ferguson played "The Dickey Bird" with Mary Shaw in Orpheum vaudeville last season. "Good Fishing" has been based on the Maistre stories being published in a national magazine.

Gertrude Hoffman's new act calls for a cast of 36 people, including Kira's Royal Troupe of Cingalese and 12 diving girls. The new act is making its first New York appearance this week. According to advance reports it is of the Revue type and gives Miss Hoffman a better opportunity to show her versatility than did "Samuray."

The rent, insurance and other overhead charges of the Playhouse are paid for a year in advance out of the earnings thus far of "The Man Who Came Back," showing that the stage as a dividend earner is not entirely passe, as some persons would have us believe.

Slang Comedies to Be Tried on Paris

Elizabeth Marbury will present her American musical comedies, "Love of a Mike," "Very Good Eddie" and "Nobody Home" at the Theatre Femina in Paris, beginning next summer.

Pasadena, Cal., March 17.—(T. N. S.)—Woman's vanity may compel the poor male creature to go barefoot to the not remote future. M. S. Barnet, head of the Barnet Leather company, of Little Falls, N. Y., declared here that the shortage in leather has been caused largely by the new styles, which demand that women's shoes reach half-way to their knees.

Woman's Vanity May Rob the Men of Shoes

Pathe News and a Film Comedy.

Matinees, 10c; Nights, Sundays, Holidays, 15c.

Continuous Today, 1:15 to 11 P. M.

COME EARLY

Home of the Big Shows
HIPPOTROME
Broadway at Yamhill
6—Superior Vaudeville Acts—6
Four Days STARTING TODAY
RHODA ROYAL Presents Little Donna's Circus
Featuring CHIN CHIN, Smallest Performing Elephant in the World.
Gibson & Ranney in the Different Comedy Skit, "The Cowboy's Courtship"
Thornton & Reed The Prima Donna and the Girl With the Violin.
Dunlop Stone & Verden King Those Stellar Comedians.
Love & Wilber The King and Queen of the Air.
PHOTOPLAYS "The Flag Despoiler"
One of the Final Episodes in the Big Preparedness Serial, "PEARL OF THE ARMY," featuring beautiful Pearl White.
PATHE NEWS and a FILM COMEDY.
Matinees, 10c; Nights, Sundays, Holidays, 15c.

Sixth Concert
PORTLAND SYMPHONY ORCHESTRA
Sunday Afternoon, March 25 at 3 o'clock
WALDEMAR LIND, Conductor.
FEATURE—Francis Richter's new symphony, "From Darkness to Dawn."
Sale of Tickets, Thursday, Friday and Saturday, March 22, 23 and 24 and 25, at Sherman, Clark & Co.'s, Thos. Main 664.

Wellington CROSS and Lois JOSEPHINE
The American Musical Comedy Favorites, in a Repertoire of Restricted Song Numbers
LINNE'S CLASSICAL DANCERS—Featuring Mlle. UNA "THE CURE," WITH RALPH LOCKE AND IDA STANOHOPE
NEWHOFF AND PHELPS—Somewhat Different Singers
RICE, ELMER AND TOM—Trampoline and Bar Funsters
ORPHEUM TRAVEL WEEKLY—CONCERT ORCHESTRA

LYDIA BARRY
Lyrical Raconteur in a Repertoire of Songs, By Junie McCree
25c 400 SEATS 25c
ANY TIME
MATINEE DAILY—10c-25c-50c
NIGHTS—10c-25c-50c-75c

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