

SOCIAL
CALENDAR

TUESDAY, FEBRUARY 24

Women's afternoon card club at the Laurelhurst club, 2:15 o'clock.

Clubs, Society and Features

CLUB
CALENDAR

TUESDAY, FEBRUARY 24

Woman's Association First Presbyterian church all day meeting.
Birthday luncheon.
Progressive Woman's League at the Hotel Portland, at 3 p. m.Orpheum Show
This Week Is
"Darb"

By Sam Haddon Jr.

THIS week's show at the Orpheum is what Manager Frank McGuffigan calls a "Darb." Now we don't know just exactly what a "Darb" is, but we imagine it is a bit on which there is more than one show-stopper. This week's program has at least two of them—Henry Santrey and his syndicated society band, the advertised headliner, and Harry Johnson, blackface comedian, assisted by an "unknown" in the audience. Winnie Lightner is still at large, too, that is, no far-seeing manager has picked her out to star in a regular musical show, and she and the other Lightner girl and Newton Alexander furnish fun and frolic, and some music, and personally we could stand a bit more of the music and a little less of the "fun."

Henry Santrey sings some topical songs along with his band stuff, his rendition of "Cuba" giving us a new slant on the prattling question. The band of pep boys are there from drums and cymbals to violins and bells. They play some regular music, too, as well as the tickling jazz.

Charles Kennedy and Frank Nelson open with some unusual somersaulting, and make a novel get-away. Hubert Kinney and Corinne, with Little Tom Tucker at the piano, furnish a dancing diversion, skillful and artistic in conception and execution.

Harry Johnson, with a minstrel make-up and an open-faced operatic voice, stops the show as stated. The chap in the audience who sings with him can sing too, we'll say, and the number goes big.

Ivan Bruce and Margot Duffett company offer a skit, "Thru the Keyhole," a cleverly written and very well presented thing, with an unexpected kick in the climax.

Maria Lo closes the regular program with artistic poses, and then Kingmar shows us how little old N. Y. gets all tied up in a knot during a big snow-storm.

George Jeffery and his orchestra, by the way, play a lot of old-time favorites that take us back to the days when we played at mother's knee.

Show closes with the Wednesday matinee.

Rivoli

Southern romance and northern vigor, accompanied by a thread of romance, runs through the specialty play feature of the Rivoli this week. It is "The Little Shepherd of Kingdom Come," adapted from the famous novel of John Fox, Jr., and starring Jack Pickford. The Sunday noon concert at the Rivoli featured Mark Smollett, pianist brought from New York for the symphony orchestra under the direction of Gutierrez, featuring a special Chopin's ballade in G minor. Selections from Gounod's "Faust" opened the orchestral concert. It was followed by "Thomas" Raymond Overture, "Valse Bluette," "The Little Shepherd of Kingdom Come" is a simple love story, with the giant pine-covered mountains of Virginia forming a spectacular setting for the first part of the theme. Later the locale changes to the peaceful anti-bellum bluegrass country, where the old Kentucky plantation life is in full swing. It is the struggle between a mountain girl of open and proud affections and a high-strung southern beauty of the most cultured and retiring nature for the love of Chad, played by Pickford.

Lyric

"The Quacks," which opened yesterday at the Lyric, has both plot and fun, in addition to being featured with new song hits and elaborate costume dances. The chorus has been enlarged, and the show moves with a pep and spirit from beginning to a climax with a laugh in the last line.

First to happen along are Ike and Mike, broke but willing to undertake a little pretending on their own account. They offer to cure a dumb girl and to their own surprise they do, after a series of mix-ups and unexpected happenings which result in their being well paid for their trickery and which gave happiness to the "dumb" girl and her sweetheart. Carleton Chase sings an Oriental song, wearing an elaborate Chinese costume which he purchased while in the Far East. A colonial costume minuet precedes one of the song hits of the show, "Colonial Days." In which Miss Olive Finney is featured, and a frolicsome dance of childhood days adds spice to "Kid Days," sung by Billie Birmingham.

Liberty

In "A Daughter of Two Worlds," showing at the Liberty, Norma Talmadge portrays the portrait of a notorious divorcee. At first she is unmoral and uncultured, then she has the advantage of the training of an exclusive girls' school and becomes a favorite in the upper strata of the society world, then, through discovery, she is again the daughter of the divorcee. All through it her every action is in keeping with her station. "The Ambitions of her father, who is not as black as his name would indicate, carry her out of jail, through the fashionable boarding school for girls, and into society where she takes place in the society wins her love. The stigma of the past follows her into her new environment, and a dramatic situation arises when Jennie learns that she alone can save from the electric chair a man who has been wrongly convicted of murder. To do so, Jennie is forced to risk the loss of her fiancé and place in society. Can a girl of the underworld, who has lived straight, make good in the social world? The photoplay answers that question.

Peoples

"Sealed Hearts" is the title of Eugene O'Brien's picture, at the Peoples this week. In his new picture the star has a role much different than that in his starring vehicle, "The Peppy Love"—different and more intensely dramatic. The picture has as its underlying thought that youth responds to youth, though tied to age. This is brought out through the situation of a young and pretty woman, full of the bloom of youth, being married to an elderly man, an industrial Hercules, who has never had thought or

NORMA TALMADGE,
who is at the Liberty
theatre this week in her
newest photoplay feature, "A
Daughter of Two Worlds."

WHO? WHAT? WHERE?

VAUDEVILLE
ORPHEUM—Broadway at Taylor—Henry Santrey's Syndicated Society Jazz band, 2:15 o'clock.
PANTAGES—Broadway at Alder—Harry Johnson and Corinne, with Little Tom Tucker at the piano, furnish a dancing diversion, skillful and artistic in conception and execution.

HARRY JOHNSON, with a minstrel make-up and an open-faced operatic voice, stops the show as stated. The chap in the audience who sings with him can sing too, we'll say, and the number goes big.

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Play at Baker
Doesn't Go
Strong

By A. S. J.

"GET There Brown," playing at the Baker this week, is described as "a comedy with a punch," whatever that may mean in the jargon of the theatrical press agent. Doubtless it is comedy and very likely among the jumble of things which go to make up the piece there may be such a thing as a "punch," but the audience, having signally to respond to it Sunday night.

There is no end of hurried foot work in the three acts and no end of conversation, but whatever wit there may be is so smothered in a mass of verbiage that the most strenuous effort of the very talented Baker Stock company fail to make it apparent.

Emmanuel A. Turner plays the part of one Donald Brown, the hero of the play, who is enormously rich and marries a tremendously beautiful girl and has everything coming his way from the first peep of the orchestra to the last drop of the curtain. Helen Baker is Tidy, a temperamental housemaid with a tendency toward romanticism, who furnishes whatever humor there is in the piece.

Between these two there is Verna Felton as Elsie Kirkwood, Mayo Methot as Lidia Pope, Barbara Haaland in the part of Daisy McAllister, Claire Sinclair as Mrs. Briggs, and six male members of the Baker company in various floor walking parts.

"Get There Brown," is scheduled to appear all the week at the Baker theatre with matinees Wednesday and Saturday.

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THE
Stroller
NOTICES

THAT if the young man with the green car leaves home about the same time every morning we shall be glad to meet him at the same place on the Alameda.

That this morning he brought us almost to the door of our office.

That he drives like a whirlwind.

That we believe he used to be in the tank corps.

That we had a big day at home yesterday.

That the little ones painted the flower boxes—n everything.

That at least one man we know of is so optimistic about his sweetie that he has already placed strings for the vines to entwine.

That the women's auxiliary to the plumbers' association is going to give a "hard time" party.

That as a friend of ours remarked, "they don't know what hard times are."

That especially not after that big storm last December.

That some people who pay regular money to go to a motion picture theatre get up and go out when the motion pictures start in a vaudeville theatre.

That some folks leave the porch light burning to keep burglars away.

That it is our judgment that it would be more sensible to leave an inside light burning.

That in a restaurant down the street if you don't get music with your meals you can at least hear the canaries sing.

Yes—Especially Children "Stroller."

"For you, I believe you are a real lover. Have sized you up 'bout this way.

A man in love with his wife and kiddies. Bet you have a happy home and are a good neighbor. Bet your wife is 'homey' and nice. You like dogs and children—look out for the man that don't.

"I'm for you, stand for a square deal and wonder if you have 'noticed' that a certain vaudeville house is working a graft on the public. That if you tender more than the price of a general admission ticket, the ticket seller holds out the price of a box seat. But your ticket has no coupon, and is given no more consideration than a general admission ticket. That hundreds are 'strung' every performance. That some realize it but don't 'holier.' Truly, U. R. W.

No, U. R. W. we've never been 'grafted' the way you mention. As a matter of fact we play the show—very pretty strong, and believe the ticket sellers know us too well to try to put over any shenanigan. But for your own sake, U. R. W., and for the sake of others who may follow you, let them do it any more. Tell 'em about it; tell the manager, and if they don't reform tell us who it is and we'll 'howl 'em out' good. S. R.

Society Ed.—N. B. Dear Stroller: Some day I'm going to write to the boss myself to abolish all the 'boosy' news, for well said it is only the high monkey-monks that care to read about themselves while it seems everybody likes to 'notice' what happens to The Stroller, or the 'little woman,' or 'The Titan,' or even the puppy in the basement. Too bad about that milk bottle. Better luck next time. H. D. T.

Well, H. D. T. it's quite a problem making a newspaper, you know. About the best a fellow can do is please as many people as he can, so we aim to give everyone—from the debutante to the old grandmother; from the prize fight fan to the bishop—something of interest. As long as you're strong for The Stroller column, you're 'jake' with us.

An Active "Crater" Corvallis, Oregon. Stay with The Stroller and tell the boss to give you an even column, even if he has to send jigs home. Sincerely, C. E. CRATER.

Ray to Play "Kid" Burns Charles Ray's first picture under his new contract as a First National star will be a picture version of "Forty-five Minutes From Broadway." George M. Cohan plays in "Forty-five Minutes From Broadway." Ray will play the role of Kid Burns, a quick-witted country pugilist, whose frank tongue and loyal retain to him from a Bowery boobyhood.

"I—I don't see what I have to thank my mother for," he ventured in a hesitating way.

"For teaching you when you were little that in time of doubt the right thing to do is to sit tight," retorted little Mrs. Peter. "That is all that saved you out there, and you know it."

Peter scratched his long ear with a long hind foot. "I guess you are right, my dear," said he. "I guess you are right. To tell the truth I never was more scared in all my life, and I am lucky to be here now. I'll never bother again. I never will." Peter really meant it.

Little Mrs. Peter rubbed her wobbly little nose against his wobbly little nose. "Oh, Peter," she whispered, "I am so thankful you are here." And truth to tell, Peter was just as thankful.

well that you didn't choose to sit right out in plain sight, but in your usual heedless, happy-go-lucky way you ran right into danger, and then there was nothing for you to do but sit tight.

"I'm glad you escaped. I don't know how I could have stood it if you hadn't. But I don't want to hear any more boasting about it from you. You may thank your mother and believe that. The ticket seller knows us too well to try to put over any shenanigan. But for your own sake, U. R. W., and for the sake of others who may follow you, let them do it any more. Tell 'em about it; tell the manager, and if they don't reform tell us who it is and we'll 'howl 'em out' good. S. R.

No, U. R. W. we've never been 'grafted' the way you mention. As a matter of fact we play the show—very pretty strong, and believe the ticket sellers know us too well to try to put over any shenanigan. But for your own sake, U. R. W., and for the sake of others who may follow you, let them do it any more. Tell 'em about it; tell the manager, and if they don't reform tell us who it is and we'll 'howl 'em out' good. S. R.

Well, H. D. T. it's quite a problem making a newspaper, you know. About the best a fellow can do is please as many people as he can, so we aim to give everyone—from the debutante to the old grandmother; from the prize fight fan to the bishop—something of interest. As long as you're strong for The Stroller column, you're 'jake' with us.

An Active "Crater" Corvallis, Oregon. Stay with The Stroller and tell the boss to give you an even column, even if he has to send jigs home. Sincerely, C. E. CRATER.

Ray to Play "Kid" Burns Charles Ray's first picture under his new contract as a First National star will be a picture version of "Forty-five Minutes From Broadway." George M. Cohan plays in "Forty-five Minutes From Broadway." Ray will play the role of Kid Burns, a quick-witted country pugilist, whose frank tongue and loyal retain to him from a Bowery boobyhood.

"I—I don't see what I