

SOCIAL
CALENDAR

TUESDAY, DECEMBER 7.

Dinner at home of Mr. and Mrs. Thomas Kerr for Miss Gainer O. Baird.
Woman's Progressive unit meets at Laurelhurst clubhouse, afternoon.

Laugh Harvest
Is Orpheum .
Yield

By E. C. B.
THE matron with the long, dignified face, with mutton chop whiskers joined with the little boy in the gallery at the Orpheum Sunday in an unassuming reception to a conglomeration of foolishness that makes two hours of entertainment one prolonged, unrestrained guffaw.

All serious things in the discard, every act is a comedy in its own right, with no act entitled to a higher place than the other, unless it be the furious antics of Ole Olsen and Chic Johnson in their unusual presentation of a very unusual vaudeville number.

Twenty "Bottle" shows give Petty Reat and brother an outlet for their enthusiasm and yields some acceptable music to the accompaniment of an accordion. Then the laugh show starts in earnest, with Irving Goslar and Rhea Lusby at the delivery end of the merriment. Their act, revolving about some new songs written by Goslar, is beautifully set and garbed.

Jack LaVier, whose two stunts on a trapeze are only incidental to his laugh-provoking chatter, offers a fine "call in a spirit of jest," and his stuff starts the side of the audience to aching. When LaVier is done with his administration of mirth, "Hello, Husband" appears in a brief scene that threatens to change the smiles to blushes of shame until a surprise element snaps the tension and the uproar starts again.

The producer, the author and a visiting clergyman, all in the audience, lend their efforts to the work of pretty Lulu McGuire and Hamilton Christy in making "Hello, Husband" a welcome addition to an evening of fun.

Victor Moore and Emma Littlefield, who come here on the strength of Moore's success as a motion picture comedian, appear as stage hands striking the set for "Hello, Husband," and Moore proves up on the theory that screen and stage humor are largely akin. The bare stage is their setting, and in it they continue the demand for laughs, though if they could eliminate the comedy and the whiskey flask, which is not comedy when Em Hookum succumbs during her rehearsal, it would seem the act might be strengthened by the opportunity for a little real acting there. The act is very much dependent on Maurice Elliott.

Then come Olson and Johnson, the former at the piano, where he pounds out some vigorous melodies to carry the new songs he sings with Johnson. The boys are chockful of vim, vigor and vitality, and they spread it merrily throughout the house. Their stuff is loaded with good humor and they snap through their act in a way that would make other fast teams hurry to keep warm.

The bill closes with the Dancing Kennedys, who have a glint of humor to punctuate their cyclonic conceptions of society steps, and that are starting for their novelty and speed.

Throughout the bill, Victor Moore, Maurice Elliott and others who have greater roles in the evening, turn to augment the foolishness of their fellow-artists—making a sort of family show of merriment in which the performers seem to be enjoying themselves as much as the audience. The show closes with the matinee Wednesday.

Lyric
An airship and its inventor get Ben Weaks into a lot of trouble at the Lyric theatre this week. It started Sunday afternoon and the musical trouble is called "Three Weeks."

Mike Dooley (Ben Dillon) invents a new-fangled airplane. He wants to make a demonstration and hires an old sailor, Ben Weaks (Ben Broderick), to help. But the plane gets away before the inventor is ready, and Weaks and the airplane go up and are lost in the clouds within a few minutes. Dooley thinks he has murdered Weaks in the twentieth century fashion.

To add to the inventor's troubles, a letter arrives telling that Mrs. Weaks and daughter are coming to visit Ben. He hasn't seen Floy Ward and Betty Goss for many years. Dooley has to get another Ben Weaks, and so hires Clarence Wurdick. But he gets away, and like Leschinsky (Al Frank) is engaged. All is going well until the real Ben returns from the clouds.

The Rosebud chorus' song hits are many and the solos excellent.

Hippodrome
Eugene Emmett, with his Irish songs, on the hearts of Hippodrome audiences Sunday. Emmett's voice is of pleasing quality and his rendition of modern and old-time melodies met with instant response. He was as generous with his talent as his heart was with applause and but for the interference of the stage manager the act would have lasted an hour.

"Quaker Village Follies" features Eva Gardner, Hal King and a chorus of pretty maidens in songs and dances of many nations. The costumes are beautiful, the voices good and the dances full of spirit. Eva Gardner made a decided hit as a Yankee girl.

Chic and Tiny Harvey present a novelty act entitled "A Surprise." After a number of songs and dances from Chic and Tiny, an old lady from the audience announces that she can do something in that line, though verging on 90 years of age. She delighted the house through the balance of the act.

Paul and Pauline have an acrobatic stunt of considerable merit and Gilmore and Castle do a turn in negro jokes, songs and clogs. "Love and Honor" is the photograph offering and terminates a very excellent bill.

Columbia
Persons of middle age who have convinced themselves that life has yielded up its full share to them and there is nothing left for them but to die, will do well to see "Conrad in Quest of His Youth."

Miss Gainer Owen Baird, fiancée of Joseph A. Baird, will leave this evening for San Francisco, from where they will sail December 15 for Tahiti, to spend several weeks. Later they will visit Australia and New Zealand, returning to Portland about May 1.

Miss Helen Ladd Corbett will be hostess. The picture deals with his quest. He first seeks happiness in relieving the romances of his childhood, but each attempt in this direction only plunges him more hopelessly into old age.

This picture is based on Leonard Merrick's novel of the same name. Conrad Warren is an army officer who finds himself old in middle life and who goes in search of his youth with interesting results. How he makes the discovery that the man who loves never is old, makes a capital story. Margaret Loomis is the leading woman and heads a fine supporting company, including among others such well known players as Mabel Van Buren, Kathryn Williams, Maym Kelso, and Sylvia Ashton.

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Stage, Screen; Woman's Realm



Rusty Makes Up His Mind
By Thornton W. Burgess
Distant gives way and ends all fears
When gentle friendliness appears
—Rusty the Fox Squirrel.

RUSTY the Fox Squirrel had plenty of time in which to think, and he did think. There wasn't anything else to do, and if there had been he couldn't have done it. His was still too much injured by the shot from that terrible gun to move about. He didn't want to move, which was a good thing. Quietness was the best thing in the world for him, as Farmer Brown's boy had said.

But Rusty could think without hurting his injured body, and he did think. He thought and thought, and the subject of all that thought was Farmer Brown's boy. Rusty had been terribly afraid of him, and because he had been terribly afraid, he had tried to bite him. Instead of hurting him, Farmer Brown's boy had been very, very gentle with him and had put something healing and soothing on his wounds made by the cruel shot, and had left food and water for him. What did it mean?

"An enemy wouldn't do that," thought Rusty.
"An enemy wouldn't do that," thought Rusty. "Yet he is one of those two-legged giants, and it was one of them that brought all this trouble to me. If it had not been for one of them I would be safe and happy in the Green Forest, hunting for nuts, and this very minute. Yes, and but for this one I might be out there dead this very minute."

You see, he had guessed that Farmer Brown's boy had found him and brought him to this place. "I don't know what to think. It must be that there are different kinds of those two-legged giants. I—I'm sorry I tried to bite this one. I won't again. I don't believe he means me any harm. I'm sure he doesn't."

Having made up his mind to this, Rusty felt better. One always feels better when no longer distrustful of another. So the next time Farmer Brown's boy put his hand in to take him out after care for his wounds Rusty didn't try to bite. He didn't even kick. Farmer Brown's boy noticed it right away and grinned. That grin made all the freckles on his face run together like one big freckle. He pulled off his glove and with bare fingers very gently rubbed the top of Rusty's head. Somewhere, at the touch of those bare fingers on his head all doubt left Rusty. That was a friendly touch. There could be no mistake about that.

The next study: "Rusty Is Troubled."

Seaside Club
Honors Two
Visitors

By Vella Wianer
THE Seaside Women's club gave an enjoyable luncheon Tuesday at Hotel Seaside, honoring Mrs. Ida Callahan, president of the Oregon Federation of Women's Clubs, and Mrs. McComb, of the home economics division. The table was beautifully decorated with the "Kinkinick," the club flower.

Mrs. Callahan and Mrs. McComb gave interesting talks relative to the work of women's clubs. The home economics department has been formed and Mrs. Ernest Dawson will have charge of the work, which for the present will consist of making garments.

The December meeting of the McMinnville Woman's Civic Improvement club was held Thursday. Mrs. W. J. Wiscarver, the president, presided. Mrs. Hembric reported that 48 jars of fruit and vegetables had been sent from the club to the Pacific Protective and Rescue association at Portland. Mrs. Jessie D. McComb of Corvallis, home demonstration leader of cooperative extension work of agriculture and home economics, gave a most interesting address as to the woman's industry in relation to home economics. Mrs. Ida B. Callahan, president of the Oregon Federation of Women's Clubs, told of the meeting of the General Federation of Women's Clubs, held in Des Moines, Iowa, where over 1500 women were in attendance.

The musical part of the program for Thursday afternoon was a musical lecture on Hungarian music by Miss Corbett of the college, who is an artist in the musical line, and this part of the club is most educational and entertaining. We hope to have many more such rare musical treats.

The literature department of the Portland Woman's club met Friday at the Multnomah hotel. Mrs. Charles West gave a review of Kipling's "The Light That Failed." Dr. Max Cardwell will give a talk on her impressions of the Orient for the department in the near future. Immediately following, the home economics department met. Miss Edna Groves in charge. Topics of interest to the housekeeper were discussed, particularly holiday cookery.

The Democratic Women's club will meet at 2 p. m. Tuesday, in room A. Public Library. Miss Lute Calkins will present the teachers' tenure law and Frank L. Shull the amendments proposed by the school board. Mrs. J. W. Morrow will also give a short talk. Miss

Edna Ferguson will sing. Miss Ruth Agnew will be accompanist.

WHO? WHAT? WHERE?

VAUDEVILLE
ORPHEUM—Broadway at Taylor. Martin Beck vaudeville, featuring Victor Moore and Emma Littlefield. 2:30 and 8:20.

PAINTERS—Broadway at Alder. High class vaudeville and photography features. Afternoon and evening. Program changes Monday afternoon.

LOEW'S HIPPODROME—Broadway at Yamhill. Direction Ackerman & Harris. Vaudeville. Afternoon and night.

STOCK
BAKER—Morrison at Eleventh. Baker Stock company, in "Friendly Enemies." Matinee Wednesday and Sunday, 2:30; evening, 8:20.

LYRIC—Broadway and Morrison. Lyric Musical Travelling company, in "Three Weeks." Matinee daily, 2:30; evening, 8:20.

PHOTOPLAYS
COLUMBIA—Sixth at Stark. Thomas Meighan, in "Conrad in Quest of His Youth." 11 a. m. to 11 p. m.

LIBERTY—Broadway at Stark. Curwood's "Romance of the North." 11 a. m. to 11 p. m.

RIVOLI—Washington at Park. "So Long Letty." 11 a. m. to 11 p. m.

MAJESTIC—Washington at Park. Tom Moore, in "Office Girl." 11 a. m. to 11 p. m.

PEOPLES—West Park at Alder. "Constance Talmadge, in 'Good References.'" 11 a. m. to 11 p. m.

STARK—Washington at Park. Pauline Frederick, in "The Loves of Letty." 11 a. m. to 11 p. m.

CIRCLE—Fourth near Washington. Thomas Meighan, in "Civilian Clothes." 9 a. m. to 4 o'clock the next morning.

Rivoli
Domestic troubles ought to take to the air and soar away like the dusty ceiling of the Rivoli theatre. The Rivoli has been braced long after hubby and wife have seen "So Long Letty," the Robertson-Over 1500 women were in attendance.

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PEOPLES
A reception that promised to be one of the triumphs of New York's social season was given at a disco at the home of Miss Caroline Lockhart when a certain Mr. Whaley, well known in pugilistic circles, was introduced in Conrad Talmadge's latest vehicle, "Good References," which is showing at the Peoples. Whaley demanded that the

guests be informed of the arrival of "Kid Whaley"—and a slight altercation followed when the butler insisted on the conventional "mistake." This breach might have been disregarded, but Whaley upon entering the ballroom espied the bishop, and at once engaged in discussion of the "Kid Whaley" bill. From the boxing bill "Kid Whaley" went into a discourse on his own exploits in the ring arena.

In this picture Constance, as the heroine, takes the part of a poor girl seeking a job without references. She is turned down everywhere until finally she "borrows" the references of a sick friend. The scheme works and she gets a job, and proves quite efficient.

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DILLON AND FRANKS IN
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Musical Comedy with Charles Wood, Evelyn, and a Chorus of Broadway Beauties. —OTHER BIG ACTS—6
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Because we'd like to show our appreciation of the cooperation. Portland has given us in building our business.
Because we want to close up the year's business with a record-making month and get ready for a bigger and more prosperous year than ever before.
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