

# We Thank You---

## For The

Liberal patronage which we have received this year and at the same time wish to assure you of the same courteous attention and an assortment of merchandise which will far surpass our previous efforts for the coming New Year. Anticipating the pleasure of your continued patronage, which it has been our duty and pleasure to merit.

WE WISH YOU A VERY PROSPEROUS NEW YEAR.

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### Old Maid Let Griffith Know World Would Love Mary



D. W. Griffith

(Special Correspondence)

Los Angeles, Dec. 29.—Motion picture men agree that D. W. Griffith, producer of "Intolerance" and other great films, is the biggest man who ever has participated in the land of movies.

A writer recently discussing Griffith declared that in his opinion Griffith's great power came from a mind "tuned to unusual depths of sympathetic appreciation."

That this may be so could be gleaned from Griffith's own recital of how

Mary Pickford broke into the game. It seems that in the early days of the films the Biograph studio employed a very cross old maid who acted as stenographer, secretary and general buffer for the establishment. It was up to her to see that no one got by her.

Griffith said he was coming downstairs when he happened to hear the stenographer call some one "dearie."

He was so astonished that he nearly fell over the banisters in his excitement to see who could have dragged out a "dearie" from that sour old maid. What he saw was the cutest little girl in the world. She was arguing the matter.

"But," said the stenographer, "dearie, I can't let you see Mr. Griffith if he doesn't know who you are."

"If I can't get a chance to see him, how is he ever going to know who I am?" said the little girl. She was so sweet and winning, yet so insistent about it, that Griffith said he determined then and there to employ her.

He knew if that old maid called her dearie everybody else in the world would love her.

The stenographer hesitated. "Well, what shall I tell him?" she said dubiously.

"You tell him that Mary Pickford wants to see him, and if he doesn't know who Mary Pickford is I will come up and tell him."

And that was the way Mary Pickford started.

leaving the company stranded.

A nearby town is giving a Shakespearean "revival." Ulysses takes the girl with him to the town to see if they can pick up a living there. He

introduces the girl as his daughter, feeling that he can give her better protection. They are eagerly welcomed in the town, where he is taken for a professor of Shakespeare. For the first time in the girl's life she is



De Wolf Hopper, Triangle.

in a peaceful, happy environment. The young chap who keeps the hotel falls in love with her, and during the progress of the Shakespearean theatricals they become engaged.

About this time Stoner comes into town, selling soap on the street corners. He sees the prosperity of his old associates and goes to Ulysses, demanding that he "let in." Ulysses begs him to get out of town and leave him and the girl in peace. Then Stoner shows some photographs that he has of the girl dressed in tights, performing on a trapeze. He asks what the townspeople would think of her as a wife for one of their prominent citizens. Ulysses keeps Stoner out of the way until the day of the wedding, when he comes back and threatens to break up the wedding with the pictures.

The wedding guests are waiting. Ulysses turns to enter the church. Stoner pulls a gun and fires, the shot hitting Ulysses. The groom does not see that the shot has struck him, and his fight with Stoner goes on. The guests inside the church all run for the door to see what has happened. Ulysses, wounded to death, bears up bravely, bursts in the door and says, "It is nothing—a tire blew out." The groom will be in immediately." Then to keep them quiet, he says, "I will recite to you the death of Julius Caesar." This piece of acting is the greatest the old actor has ever done. The crowd listens breathless. The groom, outside, knocks Stoner into unconsciousness and takes away the pictures of the girl.

And in the finish Hopper proves himself a real dramatic actor as well as a capable comedian.

Wedding invitations, announcements and calling cards printed at the Observer Job Printing Department. 16-28-16.

## SHERRY'S

SHERRY'S TODAY

Florence La Badie Plays Four Parts in "Fear of Poverty."

In "The Fear of Poverty," the Pathe Gold Rooster play produced by Thausser, which will be shown at the Sherry theatre today only, Florence La Badie plays a double role amounting, in fact, to four distinct characterizations. She is a poor woman who suffers in poverty but becomes rich. She is also this same woman years later and her daughter who knows nothing of poverty, a frivolous girl, spoiled by luxury who does not appreciate the seriousness of life until she marries a man she does not love, and finds that she wants the love of another man.

Miss La Badie's many admirers will be delighted by her splendid portrayal of these widely different characters.

The play offers her the rare opportunity to show what a capable actress she is. However, few of her friends will appreciate the enormity of her task. So worn out was she when the last foot of film was taken that she was forced to go immediately on a two weeks' vacation to recuperate. "A double exposure film tires an actress as does nothing else in pictures," says Miss La Badie.

For instance, in one of the scenes in "The Fear of Poverty," the mother enters and discovers that her daughter has suffered a rude awakening. She had to rehearse the scene many, many times, keying the action to the count of the camera man. The mother was to speak on the count of nine, the daughter would respond on the count of twelve, and so forth.

"You see, I had to play both parts and converse with myself. While the camera man counted, I played the mother's part in the scene, then I changed my entire costume and make up, returned and played the daughter. It was very difficult to shift from one part to another, and yet play each perfectly. And then if the count went wrong, and when the film was developed it showed the mother and daughter talking at the same time, we had to take it all over again."

Frederick Sullivan was the director in charge of this picture.

### In Memory of Henderson Clark

"I can not say and I will not say. That he is dead—he is just away. With a cherry smile and a wave of the hand,

He has wandered into an Unknown land.

And left us dreaming how very fair, It needs must be, since he lingers there.

Think of him still as the same, I say: He is not dead—he is just away."

A FRIEND.

### COLONEL CODY BETTER

Denver, Colo., Dec. 30.—"You can't kill the old scout," was the greeting given newspaper men by Colonel W. F. Cody (Buffalo Bill) today in response to inquiries as to his condition.

Colonel Cody, who has been seriously ill at the home of his sister, Mrs. May Cody Decker, here, for a week, yesterday was sufficiently improved to take an automobile ride through the city.

Dr. East, Colonel Cody's physician, stated that the colonel is improving satisfactorily.

### ORANGES AND LEMONS AIR RECORD BREAKER

Directors of training tables through out the country, and dieticians generally, will be interested in what is possibly the solution—just revealed—of the unusual physical endurance of the Greek athletes of ancient times during the period of Hellenic athletic supremacy.

A few days ago Sidney Hatch, a nationally known Marathon runner, uncovered a new set of rules for nourishment during his all-night, record-breaking road run from Milwaukee to Chicago.

The only nourishment, either liquid or solid, taken by Hatch during 14 hours and 50 minutes of running, in which he covered 95.7 miles, was orange juice and hot lemonade. He ate nothing solid between 6 o'clock in the evening—when he took three pieces of toast before his start which he made at 8 o'clock—and at noon the next day, when he ate a chicken dinner. He made only three stops, totalling altogether 20 1-2 minutes, while covering the distance, and each time drank either hot lemonade or orange juice.

The Greeks, we know, grew oranges and lemons and used them freely, and there seems no doubt that these fruits played an important part in the physical excellence and remarkable feats of strength known to have been performed by their athletes. No nation since that time has evolved such a large proportion of genuine athletes.

The recent run by Sidney Hatch most certainly has a message for the average man or woman, as well as our athletes both professional and amateur, whose activities require endurance and strength. Orange juice has, of course, been longer used as an easily digested liquid food for babies and convalescents. Now it takes ranking with, and supercedes in this case, the old established liquid beef drinks, so long used as endurance builders and quick strengtheners.

Hot lemonade, aside from being a dependable cold preventative of real merit is shown to be a nourishing drink without a reaction. Hatch ran against a brisk autumn wind off Lake Michigan, and doubtless the hot lemonade acted as a guard against possible sudden chilling and as an easily digested thirst quencher.

The automobiles which accompanied him on his run carried coffee also, as it was thought possible he would need some mild stimulant; but the records show that he did not call for a drink of it during any of his three brief stops. Hatch broke all previous records for the distance.

### SHERRY'S

"Romeo and Juliet" Sunday and Monday.

The epoch-making screen production of "Romeo and Juliet," with Francis X. Bushman as "Romeo" and beautiful Beverly Bayne as "Juliet," is presented to the public with the fullest confidence as to its reception. Over three months were consumed in the actual work of photography, and the

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