

LIQUOR PROBLEM IS DEALT WITH IN TWO OF NEW YORK'S THEATRICAL SUCCESSES

"A Prince There Was," and "Toby's Bow" Founded Upon Reformation of Capable Individuals Who Are Prone to Drown Troubles in Flowing Bowl—Grace Valentine to Appear in Portland Soon on Western Tour.

BY ELIZABETH LONERGAN.

NEW YORK, March 8.—(Special.)—It is interesting in connection with the latest and most discussed constitutional amendment that two plays dealing with the problem are already on the boards in New York—the beginning, perhaps, of a long succession of dramas along similar lines.

George M. Cohan first introduced the subject of reforming a drunkard in his "A Prince There Was," which opened last December at the theater bearing his name. Robert Hilliard, it will be recalled, played the leading role a few times and then Mr. Cohan stepped into it and has had it ever since. It tells of a man who had always plenty of money and no hard knocks. After his wife and child are taken from him he commences to drink and the result is that he is in a sort of stupor all the time. A family friend appeals to him with no success.

Then his interest is awakened in a little waif who comes seeking help for a young lady in whom she is interested. His sympathy is touched and he goes to live in a dingy boarding-house and falls in love with the would-be authoress, who turns out to be a real writer in search of "copy" for a new book. Of course he marries the authoress and adopts the little waif who in modern clothes makes a very stunning child.

Phoebe Hunt has her first big New York role as the leading woman in "A Prince There Was." She will be recalled for her stock experience in Seattle and has, no doubt, played Portland many times. Mr. Cohan makes the hero a very interesting chap and little Marie Vernon is charming as Comfort, the little slavey at the boarding house.

"Toby's Bow" Similar. In "Toby's Bow," a similar situation is the basis of the play. This time the leading figure is an author who is drinking too much and is forced by financial reasons to seek rest and retirement. He meets a charming southern girl who is struggling under a mass of debts, helps her write a novel which brings fame and happiness to them both.

There is one point about Mr. Foot's play which differs from the ordinary play about books and writers. It shows plainly that it takes good hard work to write anything acceptable, that the would-be author is only too ready to blame his failure on his publisher, the readers and magazine editors and that the road to fame and fortune is not the easiest path, even to the author of two best sellers.

Norman Trevor is at his best in the star part and Merle Maddern has a delightful little bit as an Italian model in the Washington Square scene. Doris Rankin is the leading woman, but the real hit of the piece is Toby of the celebrated "how" rhythm with "now". George Marion will undoubtedly step into a big role after this success and another new character will take its place beside "Light Rain".

Substitution Is Made. Mr. Trevor's leading woman in "A Prince in the Sun" was Miss Peggy Hopkins, who came to town in a new show just a few days after "Toby's Bow." Though originally announced to appear in the star role in "The Dancer," Miss Hopkins was substituted for Irene Fenwick in "A Sleepless Night," which opens at the Bijou, succeeding by a strange accident in "Sleeping Partners" in which Irene Fenwick and H. B. Warner played for several months. It is a farce comedy and like "Keep It to Yourself" and "Up in Mabel's Room" (both of which are coming money), it has a bedroom scene with all sorts of mixups and wanders close to the border at times.

An artist and a sculptor, though married, live apart and use their "single" names. They are engaged by a millionaire, who is unaware of their relationship, to beautify his Long Island castle. The millionaire's son is interested in the wife, his ward in the husband, and all sorts of complications ensue until the matter is adjusted at the close of the last act.

Peggy Hopkins as the ward of the millionaire, is dared by his son to do something unconventional and decides to call upon the artist in his room. His wife is already there, hiding under the covers of his bed, and when another visitor is heard Peggy gets underneath the bed. Eventually, as in the up-to-date musical comedy, everyone in the cast finds his way to the artist's room and discovery seems certain for one or the other women at the end of the act. Carlotta Monterey plays the artist's wife, Ernest Glendening the artist; Donald Callahan the son, William Morris his father, and Lucille Watson a fat part as the millionaire's sister, whose keen eye and even sharper tongue makes her most of every grace. The Shuberts have given the play some stunning settings.

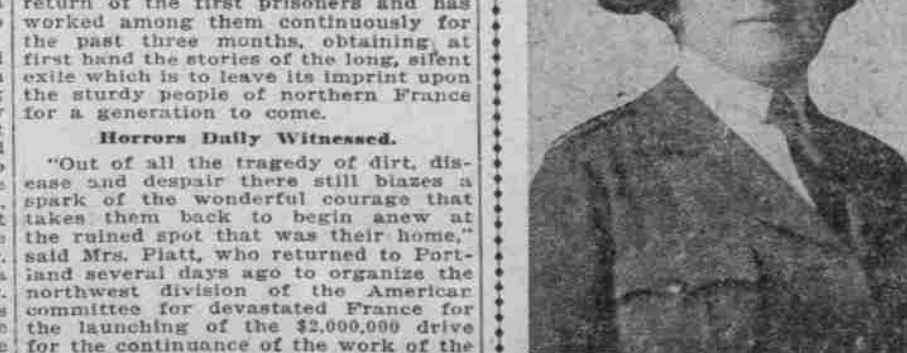
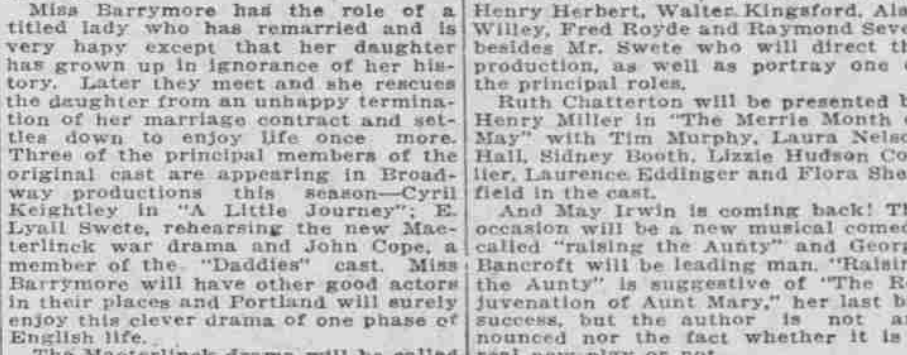
"Royal Vagabond" Triumps. George M. Cohan is coming to be regarded as the wizard whose hand can make any production fit for the most severe of critics. "A Royal Vagabond," his latest triumph, scored at its opening performance thought in its original form it would have been a failure. The idea of a barber from Hoboken returning to his native land to become king, suggests, says one critic, Lenine and Trotsky!

The piece was beautifully put on and the clever setting of the comic opera of today, was a relief from the ordinary production. The synopsized numbers made the old-time songs and dances the clever lines relieved the work of the low comedians and up-to-the-minute dancers shook up the dull moments.

Tessie Koss and Frederick Santley play the leads, Dorothy Dickson and Carl Haysan dance divinely and others in the cast are: Win Wood, Grace Fisher, Louis Simon, Robertson Newbold, John Goldsworthy and Roger Gray. There are no less than six songs that will be money makers for dance and song music. "Hard times" certainly is not one of Mr. Cohan's phrases.

Grace Valentine Goes West. Grace Valentine, who has been featured by Oliver Morosco in "Lombardi, Ltd.," is on her way west where she will play her farrowed American performance in the role which she originated. Her object is to be near Los Angeles for the production of her latest play, "Madame Sappho" which was written especially for her. After the new production, Miss Valentine is going to London to appear in "Lombardi, Ltd." and probably will not be seen in New York again till late next season. This clever little actress has made a wonderful success and owes much to her own perseverance.

One story has been told that she paid her own expenses to Los Angeles from New York for the purpose of creating a role in the "Lombardi" play. She knew she could do it. Mr. Morosco was not willing to pay her way out but said that if she was anxious enough to do so, to come across there still blazes a spark of the wonderful courage that takes them back to begin anew at the ruined spot that was their home. Mrs. Platt, who returned to Portland several days ago to organize the northwest division of the American committee for devastated France for the launching of the \$2,000,000 drive for the continuance of the work of the committee in France.



of the Boches to be visited upon these little ones. I asked many of them if they were going to take their children to their French homes and each time I met with the same answer: "I couldn't leave them behind. I know he will understand."

Americans Give Comfort. The American committee has been given the district of the Aisne for the ministrations of comfort and relief by the French government and at the time of the return of the civilian prisoners the American women were asked to provide clothing and necessities for the women and children. The committee not only complied with this request but provided many men with clothing and necessities for the people.

As soon as we had them outitted and fed they started for their old homes," said Mrs. Platt. "If there was a stick or a vine of the old spot left they began immediately to rebuild around it. It was not the people who began to return they went straight to their old homes, or what remained of them, and refused to stir a step. The ruins are being replaced with makeshift habitations until France can pursue her methodic plan of restoration.

The great task before us now is to help these mistreated people to regain their spirit. At present they are suffering. They have just so much it seems useless to give them a new start. If we can only give them tender care and the right kind of help they are going to give back to France her power to compete with the world commercially and agriculturally.

French Farmers to Get Aid. The plan outlined is to establish the small farmer as a unit of a large co-operative farm. The American committee proposes to advance the peasant farmer implements and enough capital to carry him over until he can later repay out of war indemnities. We expect to establish agricultural schools this spring and we are furnishing the French farmers with American seed, several thousand pounds of which are already on the way over. They are already working with American-made implements and their main articles of diet are American-canned foods. The French government has given out communiques the whole department of the Aisne to re-establish and it is a privilege that we cannot misuse.

We have been asked to stay on the job for the next four or five years and in this time we will need a great deal of money and garments and supplies. The workers who have kept us supplied for the past few years simply cannot desert us now at the most critical time of all and we are asking them not only to keep on as they have been doing but to double their strength. As a great French philosopher has said: "It is easy to make war but hard to make peace."

Mrs. Platt organized the Portland chapter of the American committee for devastated France and is now chairman of the northwest division and liaison officer of the committee. She expects to return to Portland as soon as the drive is completed and devote her time to the rehabilitation of a little village in northern France.

NEWS OF MOVIE THEATERS (Continued From Page 4.) into a river with her clothes so heavily weighted with lead that she stayed under until fished out by the other members of the company. During the time when she played submarine the star breathed through a reed.

Another southern touch has been given the Thomas H. Ince studio in Culver City, the administration building which is modeled after George Washington's Mount Vernon home. A colored footman in uniform stands at the entrance. The main entrance is furnished with a colonial touch which includes a big fireplace.

Actors are generally credited with being superstitious as a class. Many of our most popular stars of the screen and stage will admit a peculiarity of one sort or another, all except Bert Lytell, Metro star.

"But you must be superstitious about something," insisted the interrogator. "The only time, and it was a bad one, that I ever felt superstition taking hold of me was at a dinner to which I had been invited, but which I never attended. The table, that I was No. 13 and, as there didn't appear to be enough to eat for 13, I objected on the grounds of superstition."

Escaping from an electric chair just as the current is turned on is one of the many unique stunts which Houdini in his first screen vehicle, a serial called "The Master Mystery," brought March and South Stonehouse are in the cast with the hand of king.

Theodore Roberts, according to advices from Los Angeles, is "doubling in brass" at the Lasky studio these days. In other words, he is working two pictures at the same time. In one he wears side whiskers and in the other he is smoothfaced.

Charming Mollie McConnell, the cinema grande dame de luxe, hand-ome and debonaire as when she appeared in those earlier Pathé pictures, is prominently mentioned in the new picture, "The Dalton," whose latest Paramount feature was produced under the direction of Victor Scherzinger. Mrs. McConnell is in great demand on the coast in filmland. Her personality, wardrobe and elite style are of themselves a great attraction in a picture will be on the Goldwyn programme.

E. K. Lincoln comes pretty near being the richest actor in the film-eme. He owns estates in Pennsylvania, Massachusetts, Connecticut and several other states. He is a member of the elite. He loves dogs and raises bred ones very successfully. Lincoln has been a screen star since the good old days of "Magnolia." Somehow or other we remember him best there as the hero of Anita Stewart's very first picture, "The Wood Violet."

Franklin Farnum used to be plain William Smith. A newspaper man he looked like a plain James. When Bill was singing and dancing in musical comedy stuff.

Charles Ray has started work on a new story by Lois Zellner which has been pictured by Julien Josephson, author of most of the recent Ray picture stories. In this picture Mr. Ray is to have a new leading woman. She is Edna Roberts, who started her dramatic career at the age of 6. She overtop the five-foot mark by one inch and weighs 105 pounds. She has a fair complexion with light brown hair and brown eyes.

Kathleen Kirkham is a much engaged actress these days. She has just finished a part opposite Frank Keenan and is now acting in "Upstairs and Down" with Olive Thomas, after which she is slated to appear with Bessie Barriscale. So she should worry for a while.

Hal Clements, who is assigned a modern society character in the Dorothy Dalton picture now being made at the Thomas H. Ince studio, bears a striking resemblance to General Pershing, and has "doubled" for the famous American fighter in several pictures.

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MAJOR CARTWRIGHT IS CITED FOR WAR SERVICE OVERSEAS

Young Officer Plays Important Part in Transporting Men and Supplies Needed in Fighting Against Germany.

IT WAS a diversity of tasks, ranging in his field from Egypt and Saloniki to the shipyards of the Clyde, that won for Major Vernon A. Cartwright the M. V. O. conferred by King George in person. There was a paucity of fighting in the stint given him, but the service he rendered lent speed to the movement of British and allied troops, unsmarled labor difficulties and sent many a brave new merchant ship out to run the gauntlet of the U-boats.

Major Cartwright is the son-in-law of Mr. and Mrs. Dan J. Malarky. With Mrs. Cartwright he was knighted for war service. Settlement of strikes and introduction of women in industries to replace men summoned to the colors were among problems worked on by Major Cartwright.

When labor difficulties arose in the British shipyards the major served under Sir Robert Horne, present minister of labor, who was knighted for war service. Settlement of strikes and introduction of women in industries to replace men summoned to the colors were among problems worked on by Major Cartwright.

When 12,000 shipworkers and joiners in the Clyde area at Glasgow walked out in September, 1918, the major was sent to present the government alternative—that of going back to work or serving in the army for a shilling a day. The strikers went back to their jobs after four days.

"King George did wonderful work in visiting war industries," said Major Cartwright. "He manifested great interest and interest in the workers. At the conclusion of three tours among the shipyards which I had organized for him, I had a ten-minute talk with the king. A man of small stature, charming personality and conversing in a low, distinct tone, I was much taken with him. Empty Sleeve Tells Story. Major Cartwright tells an anecdote of King George which is declared

characteristic of the British monarch and which brought him close to his people. During one of the king's visits to the shipyards he saw a sailor with an empty sleeve lounging near the entrance. The king approached him. "You have served under me, have you not?" inquired King George, who is an admiral of the British fleet. "I have, sir," answered the sailor. "On the Invincible and the Indomitable, was it not?" pursued the king. "It was, sir."

For several minutes the king and sailor chatted, each displaying the liveliest interest in the conversation. "More than any monarch, except possibly King Albert," declares Major Cartwright, "the war knit for him a bonded bond of affection with his subjects."

Until the year 1874 the Japanese used to vaccinate on the tip of the nose.

STAR QUALITY PICTURES THIS WEEK J. WARREN KERRIGAN in "THE DRIFTERS" BRAND NEW. SATURDAY "THE HEART OF RACHAEL" BY KATHLEEN NORRIS.