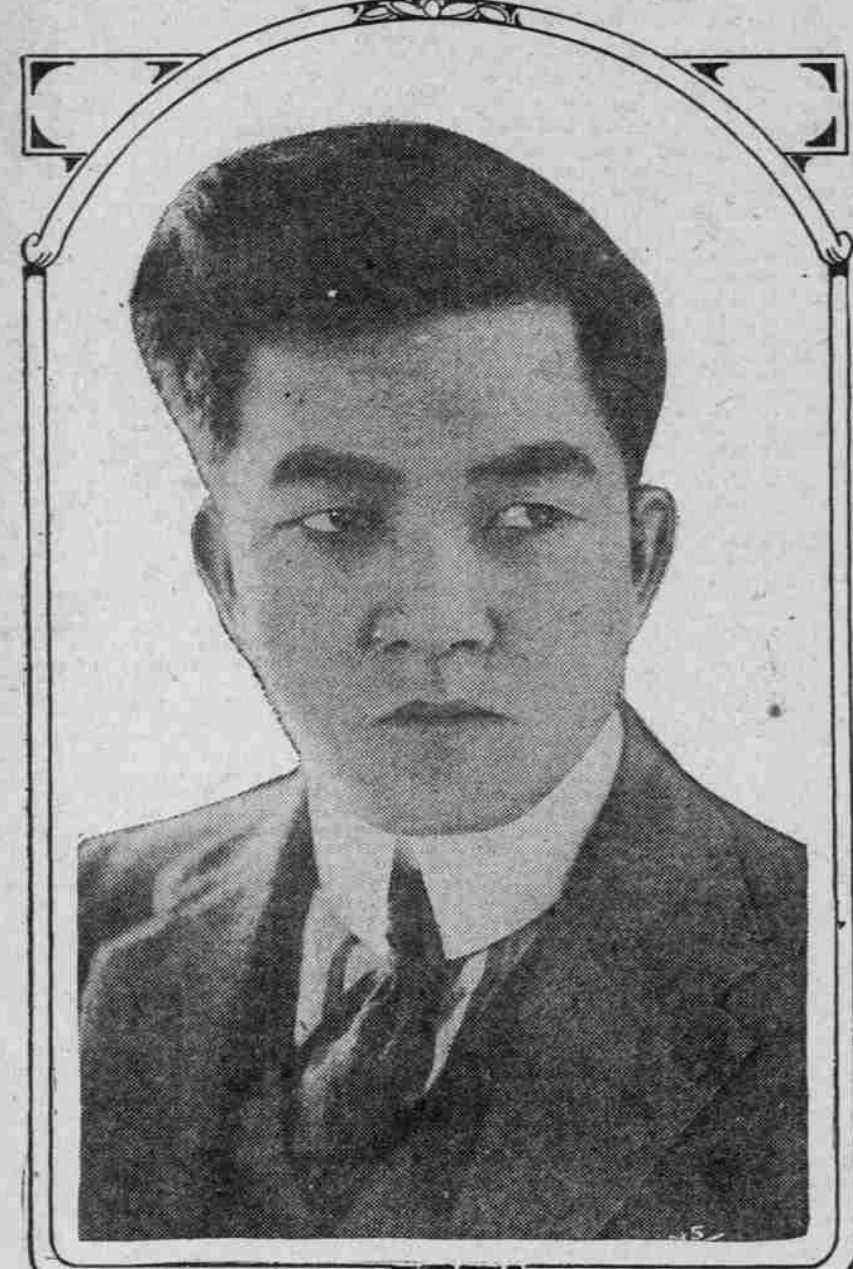


## RACE OR SEX DO NOT ENTER INTO SCREEN DRAMA ACT

Japanese Film Favorite Acts in Universal Language That Is Understood by Audiences the World Over.



Sessue Hayakawa

Today we switch from the light to the heavy and have with us Sessue Hayakawa, who comes from the land of Nippon, yet who has won a place high up among the luminaries of the American art of motion picture. He speaks rather broken English, but his acting—and it was his acting that won him his renown—is of that broad language of the world which everyone can understand.

BY RAY W. FROHMAN.  
(Copyright, 1919, by Evening Herald Publishing Company.)

"A NIO man in his time plays many parts."

Great art knows no trivial mortal bounds of sex or age or birth or race—it is international, universal, just as it is deathless.

And so, I give you the Arabian Nights tale of the rise of "the great Japanese" of the American screen, Sessue Hayakawa.

To Sessue Hayakawa, the only Japanese male star on the American stage or screen, that splendid young picture actor of fire and dramatic skill, we are all indebted for much that is exotic, colorful, fantastic in our films, screen representations of beauty and curious interest and gripping power which we would not have without him.

**Some Secrets Barred.**

Who says he's Japanese anyhow? To the millions of his "customers" Sessue has appeared as Chinese, Hindu, East Indians, Mexicans, Arabians, Hawaiians and various brands of South Sea Islanders, as well as Japanese.

Who says his name is "Sessue"? When I smiled at the Hayakawa and said "Now let's tell our real names"—his real first name turned out to be "Kintaro." And Tsuru Aoki's last name was Kawakami before Sessue-Kinto changed it to Hayakawa!

What do you know about Sessue, anyhow?

Do you know that he translated Shakespeare into Japanese, and was the first to produce the world's greatest tragedies in the land of the chrysanthemum and cherry blossoms?

Are you aware that this handsome youth, whom you have seen as a primitive-life dragon painter in a wonderful legend of Japan, or as an "Englished" Hindu rajah "reeling back into the beast" when scorned because of his race, trod the boards as Hamlet, Othello, Iago, Shylock in Japan years before he ever faced an American camera?

**Plays Baseball, Too.**

Do you realize that this son of Nippon, within 18 months after he saw baseball for the first time, "made" the University of Chicago varsity team as a catcher, a few jumps ahead of the "fishermen, Jap or Hotentot" at birth, he "has the goods."

I caught Sessue on the "set" at his, the Haworth company's, plant in Hollywood, formerly the Griffith studio. I needed no identification expert to find him, as he looked just as he did in the pictures I'd seen him in—which is a compliment. He's a handsome, black-haired chap of 30 looking much younger, with straight, dark-brown eyes and a complexion of a healthy pink.

Nor was an introduction necessary, for, contrary to one of those rumors that rage from Kamohaka to the Strait of Magellan, Sessue is not "stuck up"—not one bit! He's as approachable as an oil station, as natural and friendly as your roommate, and not one-millionth as haughty as the studio telephone girl or the cashier in your office.

**His Pictures Please Him.**

"Sess" had just finished making a picture in which he's a South Sea Island beggar prince—a picture with a new theme and up-to-date moral, one of the kind of pictures he likes because it is "very fantastic."

When he talked to me he was "on the fence," speaking literally, not figuratively; for I lured him out into the sunshine where he could bark and smoke and sit down and talk all at the same time.

The slender, dapper youth, who slanted his picture salary in five years from \$2000 for an entire production to over \$5000 a week, was fashionably attired in the normal dress of young men a few jumps ahead of the sheriff—a new pearl-gray fedora all-most white, soft white shirt with stiff collar, plain black tie, neat gray suit and tan shoes.

Twin cigars lurked in his breast pocket, "all dolled up" in tin foil, while he devastated a crop of cigarettes out of his handsome monogrammed gunmetal case.

I could only mark Sessue about 95 on his English, as he sat on his fancy

ness before the Japanese colonies in cities all over the Pacific coast."

What do you suppose Sessue was paid for his first professional engagement? Not nothing par, or \$25 a week if "the ghost walked," as were others of our picture stars. He got \$500 a night! But they only played three nights a month.

Sessue then translated most of Shakespeare into Japanese for the same Japanese company, and directed and starred in the plays—principally "Hamlet," "The Merchant of Venice" and "Othello," in which he played sometimes Othello, sometimes Iago. This venture also went "very big."

He continued:

"Then I went to Japan to produce Shakespeare, which had never been played there—principally those three plays. I organized the company and was actor and director."

"We opened at the Maigi-za in Tokyo in 'Hamlet,' playing nothing but 'Hamlet' there for three months. During our eight months in Japan, playing nothing but Shakespeare, we had only time to play the six principal cities. As I was the producer and got profits, I received quite many thousand dollars."

**Japanese Plays Bought.**

"I bought six Japanese plays and, returning to Los Angeles in 1913, organized three companies—my own and two other Japanese companies, one for modern and one for ancient plays. I had other ambitions—why not try an English play with Japanese actors?"

"That's when I first used American actors and actresses. Playing Tokumura, the part in which Walker Whiteside had starred in the east, I put on 'The Typhoon' in Japanese in the Japanese colony. As I couldn't get a Japanese actress, I used two American actresses, one for Florence Reed's part with Whiteside, the other for another prominent part."

"Those two and the American men in the roles of the poet and the professor played in English, so we played a long synopsis of the whole play on the program."

"We also played 'The Typhoon' downtown in English before high-class customers. The four Americans and I and two other Japanese spoke in English; the eight other Japanese in the company didn't have a line, as they spoke only to me in the play. We played it in Fresno and Sacramento, too."

**Becomes Star at Once.**

"While I was playing 'The Typhoon' Thomas H. Ince offered me \$2000, automobile transportation and \$35 a week for meals to play the lead in 'The Typhoon' in pictures. So when I entered pictures I starred in my first play, as I had done when going on the stage."

"Gladys Brockwell, now a Fox star, was the leading woman, and Frank Borge, now a great director for Cosmopolitan, produced and played the poet. It was a six-reeler, too big for a K. B. programme picture, so they sold it in 1914 to Paramount, which was just starting."

"Was it a success? Wow, yes! 'It made a great hit,' so Ince started me at Inceville in 'West of the Gods.' The leading woman was Tsuru Aoki, who had played the feminine lead in one play with my Japanese company. Ince released this himself as a special."

"Then this seven-reel spectacular drama, which Sessue said was the biggest spectacular picture ever produced up to that time—containing '600 people, a volcano, fire, earthquake and everything'—had its premiere at the Strand theater, New York, some 100,000 people, played the play."

Sessue called it a "housebreak." He explained that it "broke the record for attendance, and was a big success in Philadelphia and every place they raised admission prices and everything."

**And Then He Married.**

And right after that Sessue and Tsuru got so-called "hitchee."

At the end of 1914 Sessue accepted an offer of salary and a bonus from the Loew company, for whom he made pictures for three years.

Then, with Director William Worthington and two millionaires not otherwise connected with pictures, he organized his present Haworth company. He was president of the company, releasing through Robertson-Cole. That's where his present income of over a quarter of a million dollars a year comes in.

"I was to make two pictures for Loew, and then he starred in the third, and from then on," Sessue continued, "But in the second one, 'The Cheat,' the exhibitors put my name in the electric lights."

"I liked that picture. It was Loew's greatest money-maker ever—while I was there. I didn't like 'Each to His Kind,' but I liked Robert Louis Stevenson's Hawaiian story, 'The Bottle Imp.' It was fantastic. Wow, yes, it was a big success."

"The last Loew picture I made was very nice—'The City of Dim Faces,' a very emotional Chinese play. But, professionally, 'The Jaguar's Claw,' in which I played a Mexican 'heavy,' the principal picture was the best—produced by exhibitors like that one."

**He Likes Tragedy.**

"Of the Haworth pictures, one of which James Young directed, I personally like the Japanese-American tragedy, 'The Temple of Dusk,' the best."

"I do not like roles portraying self-sacrifice, which outside writers think I'm suited for. I like sentimental roles, like the Japanese-American values. I like tragedy, with a light touch—light and shade—must have laugh if fear."

One difficulty Sessue found when he, the Japanese and English tragedian, first faced the motion picture camera. He said it was "the so-called 'get-over'."

"On the spoken stage your thought always goes to your vocal expression—you seem to forget your mental attitude," Sessue explained. "It's how you speak your lines rather than what you say."

"In pictures, my theory is: The director tells you in rehearsal to say the words in the script by the scenario writer; but better not prepare any line. Get the meaning of the thing, study the psychology of the mood you're supposed to be in—and then speak in a more natural way."



## HEIFETZ

Violinist

HEILIG THEATER Jan. 28

Direction Steers & Coman

Prices—Floor, \$3; Balcony, \$3, \$2.50, \$2. Add 10% War Tax. Gallery (reserved) taken.

**MAIL ORDERS NOW.**

Orders will be filled in order of their receipt and filled before the regular seat sale opens. If accompanied by check and self-addressed envelope, we will open sent to Steers & Coman, Columbia Building.

what you feel in that attitude, using your own words."

That's why Sessue doesn't act mechanically. Isn't he so-called wonderful? And I had time to tell you that in addition to being a baseball 'shark' he's a jiu-jitsu and broadsword expert, plays a mediocre game of golf, and is taking up boxing, wouldn't you admit that Sessue is so-called "versatile?"

## OLD MAPLES YIELD SUGAR

PIONEERS FOR SHADE.

Gaston Farmer Finds Sap Flows Freely and Fine Quality of Sugar Is Secured by Boiling.

McMINNVILLE, Or., Jan. 17.—(Special.)—Oregon maples which were planted years ago by Oregon pioneers as shade trees in all the towns of the Willamette valley are now yielding sap. This has been demonstrated by a young farmer, Willie Bullis, residing near Gaston, who for a week or more, has been tapping some 30 big maple trees on his place with very good success.

Samples of the sugar were brought Tuesday to McMinnville by Thomas Roe, a young neighbor farmer, in the Gaston section.

Mr. Roe states that Mr. Bullis has obtained about one gallon of sap from each tree tapper each day. The sap freezes at night during these cold days and when thawing comes on, the maple sap begins to trickle into the bucket at the side of the tree.

Mr. Bullis came from one of the middle states and understands the tapping of trees and followed the same methods as used in other portions of the country.

When the sap is boiled it turns into sugar of fine quality, but slightly different in taste from the commercial article obtainable at groceries.

## LOANS AID EX-SOLDIERS

Commission Ready to Advance Funds to Students.

UNIVERSITY OF OREGON, Eugene, Jan. 17.—(Special.)—Loans to supply ex-service men with funds needed to enable them to continue in college are now available through the Oregon soldiers' and sailors' commission, according to announcement made by James O. Clavin, executive manager of the commission who was a visitor on the campus.

Any ex-service men who find it impossible to continue college through lack of money may obtain loans from the commission by application through the president's office, he said.

## FARMERS TO HEAR SAPIRO

Address Will Be Delivered at Washington Convention.

WASHINGTON STATE COLLEGE, Pullman, Jan. 17.—(Special.)—Aron Sapiro of San Francisco, interested in a number of successful farm marketing associations in California, will speak before the 11th annual convention of the Washington State Grain Growers, Shippers' and Millers' association, to be held at the state college January 20, 21 and 22.

Mr. Sapiro is now in Spokane as

LOEW'S HIPPODROME

Direction ACKERMAN & HARRIS

Sun., Mon., Tues., Wed. VAUDEVILLE — PHOTOPLAY

LA FOLLETTE

PERSHING

Dramatic Incidents in the Life of GREATEST LIVING GENERAL

Shown in Motion Picture. CHARLES L. MILLARD & CO.

"A Burned Good Reason." BERTIE FOWLER

"An Interesting Woman." THE THREE RED PEPPERS

"Just Songs." BROUGHTON AND TURNER

"Just Landed." VIOLET AND CHARLES

Sterling Trapeze Feats. EVERY ACT GOES OVER BIG

TICKET OFFICE SALE OPENS TOMORROW

## HEILIG THEATRE NIGHTS, JAN. 22

THIS THUR. FRI. SAT. SPECIAL PRICE MATINEE SATURDAY

Return Engagement

OLIVER MOROSCO

PRESENTS

Leo Carrillo

IN THE SPEED FUN AND FASHION SHOW

Lombardi

Ltd. By Frederick and Fanny Hatton

WITH

GRACE VALENTINE

SPLENDID SUPPORTING COMPANY

SUPERB SCENIC PRODUCTION

EVENINGS—Floor, \$2.00. Balcony, 5 Rows, \$1.50; 17 Rows, \$1.00. Gallery, First 7 Rows, reserved, 75c. Admission, 50c.

SPECIAL PRICE, SATURDAY MATINEE—Floor, \$1.50. Balcony, 9 Rows, \$1.00; 13 Rows, 50c.

**Orpheum**  
THE BEST IN VAUDEVILLE

"THE RAINBOW COCKTAIL" A MUSICAL FANTASY  
BRUCE DE LETTE  
HELENE GOYNE  
A LUTHER SCHEER PRODUCTION

LEW BRICE  
ADELAIDE MASON  
RUBE BECKWITH  
DANCES AND TONES OF LOVE

MACRAE AND CLEGG  
THE SINGER AND THE QUEEN OF THE SWEET

BOB HALL  
THE EXTEMPORANEOUS CHAP  
SYLVIA SNOW AND DAN SIGWORTH  
KINGDOMS (EXCLUSIVE) TOPICS OF THE DAY

LYONS  
YOSCO  
VAUDEVILLE'S FAVORITES  
INTRODUCING THEIR OWN EXCLUSIVE COMPOSITIONS

RUTH BUDD  
THE GIRL WITH THE SMILE

LAST SHOW WED. MATINEE

4 MATINEES SUN. MON. TUES. WED. 15¢ TO 75¢

ONLY 3 NIGHTS SUN. MON. TUES. 15¢ TO 1.00

counsel for the wheat marketing committee of the farmers' union, in session there. The California man will talk on the afternoon of Wednesday, January 21, and the subject will be "Co-operative Farm Marketing."

**Eagle Dancing Studio**  
Standard Dancing and Latest Jazz Steps Taught by Professional Teachers. Try Us.

**EAGLE HALL**  
THIRD AND MORRISON STREETS.

**OAKS**  
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Largest and finest skating rink in the northwest. Perfect ventilation. Health and exercise. Afternoon and evening. Cars First and Alder.

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The Cozy Playhouse of Perfect Acoustics

19th ANNUAL SEASON

Week Beginning Sunday Matinee, Jan. 18

Roy Cooper Megrue's Noted Melodramatic Crook Comedy

## "Under Cover"

Immense Comedy Situations Tense Dramatic Climaxes

Matinees Sunday, Wednesday, Saturday

Next Week: "HERE COMES THE BRIDE"

6 DAYS—STARTING MONDAY, JAN. 19

## ALCAZAR

Musical Players

With

Mabel Wilber

In the Delightful Comic Opera Success

## "THE FIREFLY"

BARGAIN ALL NIGHT MONDAY SEATS 50c

The Biggest Bargain in Theatrical History

BEGINNING SUNDAY NIGHT, JAN. 25

RAYMOND HITCHCOCK'S "THE RED WIDOW"

THE OPERAS AND DATES ARE AS FOLLOWS:

Opening Performance Monday Eve., January 26.....RIGOLETTO

Tuesday.....AIDA

Wednesday.....TALES OF HOFFMANN

Thursday, CAVALLERIA RUSTICANA and PAGLIACCI

Friday LUCIA DI LAMMERMOOR

Saturday.....CARMEN

Sunday Night.....IL TROVATORE

Pacific Coast Tour of San Carlo Under Direction Ellison-White Musical Bureau. Local Engagement, Auspices of City of Portland.

Prices—Nights and Sat. Mat. Lower Floor, first 15 rows, \$2.20; remainder, 18 rows, \$1.50. Dress Circle, 3 front sections, \$1.50; sides, \$1.10. 7 and 8, \$1.00; 9 and 10, 50c.

Wednesday Mat. Lower Floor, first 15 rows, \$1.65; remainder, 15 rows, \$1.10. Dress Circle, 3 front sections, \$1.10; sides, 50c. Balcony, entire, 50c. All Seats Placed on Sale Tomorrow at 9.

WEEK COMMENCING TOMORROW MATINEE

THE LATEST PARISIAN SENSATION,

## The GALLI TROUPE

PRESENTED FOR THE FIRST TIME IN AMERICA.

IRENE TREVETTE  
The Maid of the Allice.

"THE SCHOOL MASTER"  
With the Hendrix-Belle Isle Co.

ROACH AND McCURDY  
In "A Touch of Nature."

PATTON, YANTIS AND ROONEY  
The Girls From Harmony Land.

FRANK SHIELDS  
In a Lariat Novelty.

"WILD WAVES AND WOMEN"  
The Newest Sunshine Comedy.

CONTINUOUS PERFORMANCE TODAY, BEGINNING AT 1:30

## LYRIC MUSICAL COMEDY

Matinee Daily at 2

Evenings at 7 and 9

Week Starting Sunday Matinee, Jan. 18

Those Incomparable Laugh Provokers

## MIKE and IKE

Ben Dillon IN Al Franks

## THE HEART BREAKERS

A Gorgeous Outlay of Music, Merriment and Pretty Girls.

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2—Special Feature Nights—2

Tuesday: Country Store

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Heilig Theater NEXT THURS. JANUARY 29, 30, 31 SPECIAL PRICE

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SPLENDID SUPPORTING CAST—SUPERB PRODUCTION.

IN ROBERT LOUIS STEVENSON'S ROMANTIC DRAMA

## "The Master of Ballantrae"

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Address letters, make checks and postoffice money orders payable to W. T. Pangle, Mgr. Heilig Theater. ADD 10% WAR TAX TO PRICE. TICKET DESIRED. Inclose self-addressed stamped envelope.

EVENINGS.....\$2.00

FLOOR, 5 rows, \$1.50; 17 rows, \$1.00. Balcony, 9 rows \$1.13 rows, 50c

SPECIAL PRICE SAT. JAN. 31—Entire Lower Floor, \$1.50 Balcony, 9 rows \$1.13 rows, 50c