

WILLIAM COLLIER AGAIN ON BROADWAY IN NOTABLE BILL

Appearance of "The Hottentot" Among Big Events of Week and Actor, Who Is Liar for Third Time in Play, Is as Delightful as Ever.



William Collier, Ann Andrews and Helen Wolcott in "The Hottentot"



Harry Beresford and Lillian Roth in "Henry W. Savages"



Henry Miller and Blanche Bates in "The Famous Mrs. Pott"

BY ELIZABETH LONERGAN.

NEW YORK, March 20.—(Special.) Broadway in a new play was naturally the big event of the past week. "The Hottentot" may not be as good as "Nothing But the Truth," but Collier is as delightful as ever. Western folks do not associate him with "Nothing But the Truth" as Max Fleischer played it on the coast, but it was William Collier for whom the play was written and who created the original role on Broadway.

His play last season, "Nothing But Lies," was on a similar theme, and the folks who saw the first play were in doubt which was the better.

"The Hottentot" is a race-horse play and the story revolves about a great race, with the hero "from the Pacific coast" riding to fame and fortune and winning the hand of a fair maiden in the last act.

Mr. Collier is a liar for the third time in this play but along different lines. He just cannot help boasting about his skill as a rider and is forced into a race to make good his bluff. The humor is different from that of the two other plays, but fast and furious. Just the same, Victor Mares and Mr. Collier wrote the new piece together and it seems destined for a long and successful stay at the George M. Cohan theater. It is Sam Harris' second independent production since the Cohan & Harris firm was dissolved.

"George Washington" Staged.

Now that "Abraham Lincoln" has been staged, following its great success in London, along comes "George Washington" with Walter Hampden in the title role. Percy Mackaye wrote the play, which is in pastiche form and extremely interesting. Whether it will rival "Abraham Lincoln" remains to be seen. Washington is the user of a telegraph, an instrument for the reproduction of messages by telegraph.

FAMOUS NOVEL NOW FILMED

"The Lone Wolf's Daughter" at

The Peoples This Week.

Prominent among the many novel situations and photographic achievements that stamp J. Parker Read Jr.'s new production, "The Lone Wolf's Daughter," as distinctly different from the usual run of photo-dramas is the use of a telegraph, an instrument for the reproduction of messages by telegraph.

Part in the Louis Joseph Vance story and the famous novelist worked for several days with the producer to make perfect.

"The Lone Wolf's Daughter," a W. W. Hodkinson release, combining the famous characters of "The Lone Wolf" and

"False Faces," which comes to the Peoples theater this week. Mr. Vance also lent a helping hand in perfecting the code used on the contrivance in the script, the telegraph—or rather, two of them, being employed in the luxurious home of the leader of a desperate band of London criminals and in a Lighthouse den where the plunderers hold council.

The use of the instrument permits the underworld band to continue its daily killings and robberies with impunity. It remains for Louise Glaum as Sonia to succeed where the sleuths have failed. Held as a captive in the home of the band's chief, Sonia's curiosity is aroused by his frequent maneuverings at a secret cabinet, whence strange sounds emanate. In his absence Sonia discovers the "open sesame" to the cabinet and pulls a sheet of paper from the instrument hidden there. A Chinese maid deciphers the message for Sonia. Gripped by its import, she turns it over to the sleuths and the band is rounded up after a thrilling gun fight in the smashing climax. "The Lone Wolf's Daughter" was produced under the personal supervision of J. Parker Read Jr. at the Thomas Ince studios.

SUNSET SHOW ALL COMEDY

Charles Ray's "Egg Crate Wallop"

Has Surpassing Merit.

Charles Ray, in "The Egg Crate Wallop," is the passing show at the Sunset theater until Wednesday.

First there is Ray, the popular star of today, and then there is "The Egg Crate Wallop," which has won him more friends than any picture he has put out of late.

Showing with "The Egg Crate Wallop" to make it a real comedy bill, the Sunset has a Mack Sennett super-comedy, "A Ladies' Tailor."

"The Egg Crate Wallop," has all the surpassing merits of a Charles Ray hit—and something more. The story opens in the kind of atmosphere the youthful star can make live before your eyes—the little country town.

Ray is the assistant express agent, in love with Kitty, his boss' daughter. Then Pat, in the shape of a thief of \$2000 from the express office, dashes him out of his rural surroundings and into the "studio" of a prize fight promoter. And right here what was a nice little yarn becomes a big drama full of surprises and thrills—and cheers.

The Mack Sennett super-comedy, "A Ladies' Tailor," has a bevy of Mack Sennett's shapely bathing beauties and features Charlie Murray, Phyllis Hammond, Marie Prevost, Ford Sterling and others of the well-known and popular funsters of the Sennett studio.

CIRCLE PRESENTS FEATURE

"When Bearcat Went Dry" Made

Into Photoplay.

One of the big outstanding feature pictures of the year is "When Bearcat Went Dry," which will be the attraction at the Circle theater today and tomorrow. The bill will be supplemented by a "Fatty" Arbuckle picture.

The famous and widely read novel of Charles Neill Buck, of the same title, has been made into a photoplay that teems with dramatic intensity and suspense.

The characters of the picture are these hardy mountaineers of eastern Kentucky who, from time immemorial, have shown slight regard for man-made laws. They are the descendants of the hardy pioneers who blazed a trail from the shores of Virginia through the mountains of the state and Kentucky. They fought the treacherous savage and settled the "Blue Grass state." They made it possible for an empire to be founded that grew to us and our children that follow a land that knows no counter-part for riches.

It is of such kind of men and women that "When Bearcat Went Dry" has to do, and needless to say a picture-play of unlimited entertainment qualities is provided.

Film Flickers.

ORSON PRATT, great-grandfather of little Charles Meakin Jr., who plays "Curly" in Shakespeare's "Hamlet," the second of the "Edgar" pictures by Booth Tarkington, had the distinction of being the first white man to enter Noah. He played the American flag on the site where the Mormon temple now stands. Charles received his education in the public schools of Salt Lake City. His father was Charles Meakin, well-known stage man, who managed such actors as Edna May, Kathryn Kidder, Fred Warda and others. So it is quite seemly that Charles should take the part of "Ophelia" in the show put on by Edna and his family in the school of the delightful child series written by Booth Tarkington.

It was a dubious lot of mothers who accompanied their children to the dim hayloft where the second of the "Edgar" pictures "Shakespeare's Hamlet" was filmed. Dark corners and dusty rafters looked like very good hiding places for mice. Mothers felt it a duty to their children to remain on their feet while they worked in the picture, but they felt like martyrs too, as they tried to curl their feet up on their heels. Once a sordid hand yelped "Mouse" and every mother was up on her chair in a second. In this picture Edgar and his chums stage "Hamlet" up in the hayloft. Edgar is Hamlet and his chum Freddy plays the king, while Rubensius, a colored boy, in the ghost and Curly, another boy, in Ophelia. Grown-ups as well as children will enjoy this Booth Tarkington story written for the Goldwyn Pictures corporation of New York.

The longest dinner on record—four days for the cocktail alone—was held recently in Culver City. It was during the filming of the picture "Earth Bound" and the guests were Flora Revalles, Wyndham Standing and Mahlon Hamilton. Crab cocktails, a la Goldwyn chef, are well worth lingering over, but think of the misery of the director, T. Hays Hunter, and his company of assistants who had to stand hungrily on the sidelines for four days without being invited to draw up chairs and partake.

Anita Stewart's next film will be "The Fighting Shepherdess," a picture of Caroline Lockhart's famous novel of the same name. California critics who have seen the picture in a partially fashioned state declare that it is comparable in its "bigness" with "In Old Kentucky," the big melodrama in which the star is being seen all over the country.

Supporting Anita Stewart the cast includes Walter Long, Eugene Besser, Gibson Gowland, Ben Lewis, Calvert Carter, Maude Wayne and other players of proven "ability" on screen. Tony Gaudio is the cameraman.

PORTLAND GIRL TO JOIN VAUDEVILLE COMPANY.

Miss Jennette Christensen, who recently returned from California, where she participated in numerous musical and dancing features, has left for Oklahoma City, Okla., where she will join the Joan Hardcastle company in vaudeville.

This company, which formerly composed a special dancing act, under the supervision of Joan Hardcastle, well-known Portland dancer and instructor, is to be enlarged and will include singing as well as dancing.

Miss Christensen, who possesses a contralto voice, will take the leading vocal parts in the revised feature.

YOUNG AMERICAN SINGER DISCOVERED BY MELBA

Carolyn Thompson, Prima Donna of "Maytime," Coming to Heilig Theater Next Thursday.



Carolyn Thompson

There is usually plenty of action in the stage career of a very pretty girl, but the swift course of Miss Carolyn Thompson, the prima donna of "Maytime," coming to the Heilig theater next Thursday, has been actually breathless in its leaps and bounds—not to say meteoric.

Less than four years ago she was soprano in the church choir of a Presbyterian church in Minneapolis. For some local charity a small amateur production was staged. Miss Carolyn was given the leading part. Fortune smiled on the little singer the night of their one performance. For Nellie Melba happened to be in the audience. Melba was so impressed at the quality of the little girl's voice that she asked Miss Carolyn to call upon her next day at her hotel. Mme. Melba told her that she had a voice of rare quality and should make it the means of her life career. This was the beginning.

The daughter of a wealthy lumber merchant, he objected to her becoming a professional singer, but paternal pride finally overcame the objection. Miss Carolyn went to New York with her mother to seek her first engagement on the stage. She had a letter of introduction to Henry W. Savage, who evinced great interest in her voice and personality, but had nothing for her. He gave her, however, a note to Mr. Bickerton, the producer of "Adele," who, on hearing her sing, abruptly said:

"How soon can you sail?" "Sail? Good heavens! where?" "London, of course. We open there in three weeks at the Gaiety."

And, to chop a long story short, Carolyn Thompson, American girl, aged 19, having never stepped on a stage before, made her operatic debut in the English metropolis and scored a genuine triumph.

William Norris, who, with Melvin Stokes, is a co-star with Miss Thompson, is a favorite of the American stage. He is widely known as a comedian and created the role that he has in "Maytime," in the original New York production.

TEACHER IN FRANCE USES U. S. ARMY CALISTHENICS

Attitude of People Toward Americans Also Discussed in Remarkable Letter to Reed College Student Who Served Overseas.

THE attitude of the French people toward America, a picture of rural life after the war and a remarkable message showing the character and sympathies of the writer are contained in a letter from a young French woman school teacher to William Purdum, a sophomore at Reed, who was overseas with the first division.

The letter gives an intimate insight into the trials of the little school teacher as she tried to cope with the after-effects of a devastating war. In spite of many hardships she seems to be able to smile and hope for the best. Her description of the way she administered American calisthenics to her French tots is highly entertaining. Her methods of teaching the youngsters were by no means copied anywhere. She writes:

"First, to give you some personal news. I am in a very small village. Until today, my class numbered five pupils. This village has not more than 85; yes, not 85,000, but 85 inhabitants. If it was on the front it could seem more dismal. The buildings are falling down, and the few that are standing are small, dirty, and sad looking. It took me

a long time to accustom myself to it. There is not a single merchant, not even a baker. I am quite busy, as I have work to do in the 'Mairie.' The records of births and deaths, the decrees of the prefect, the laws, elections, the petitions of the villagers—all these pass through my hands."

"Yesterday I had quite a scare. Our town council did not agree over which roads they should close or open, and as their voices became louder, and their gestures more forceful, I almost left the room. But it all ended peacefully."

Fondness Felt for School.

"I am growing very fond of my school. I feel that I must bring up these young Frenchmen in the cultivation of goodness, of honor, of patriotism, and of virtue."

"A good heart they most always have. But how difficult it is to preserve it unspoiled. By boastfulness one loses one's goodness of heart. They wish to be men, but they do not know how. The boys hit the girls—pull their hair. The large ones impose upon the small. However, with

March 31st



Jacques Thibaud

Greatest of French Violinists

HEILIG THEATER

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