

HOBNAIL BOOTS BIT JARRED BY REVELATION AT Y. W. C. A.

Wonderful Organization Formed for Mothers, Fathers, Sisters and Brothers Found in "Six Stories of Women."



BY HOBNAIL BOOTS. I ALWAYS wear hobnail boots; habit from the tank corps. I have always met my girl in front of cigar stores and hotel lobbies. Ma—I would meet on a street corner. Ma and the girl have always objected to cigar stores, hotel lobbies and street corners as meeting places. I knew of no other place where I could meet them, until—

POET WITH PERSONALITY TO LECTURE IN PORTLAND

Vachel Lindsay Is Declared to Be Able to Play With Audiences as He Would With Instrument.

My heart is a kicking horse Shod with Kentucky steel. V. L. BY ANNE SHANNON MONROE. All, fair, with light eyelashes and light eyes which you do not see after he begins to speak, for he closes them, quite up as one in a semi-trance, but with a magnetic power to gather his audience up into his hands, own it, handle it as an instrument on which he plays till he chooses to let it go—such is Vachel Lindsay, who will visit Portland soon. He sings his poems—chants them—intones them—what doesn't he do with them that is mystic and weird? All you really know after a Lindsay evening is that, while you sat patiently waiting to hear a poet read his verses, you were at some moment swept out of yourself into the spell of his incantations; that you laughed, and cried, and rocked with him—yes, you even sang his lines back to him in a perfect abandon of ardor; and you haven't a bit of an idea how it all happened; you just know it did happen—that you were swept free of all lines of time and place into a happy, nonsensical, rolling rhythm to which you gave yourself up as irresponsibly as some good old negro mammy under the power of de spirit.

Applesed. He talks of a new revelation—the golden book which will come flying to us from many mystic fires—altar fires, torch fires, forge fires—but most of all from the heart fire of little cottages. He has once before traveled through Oregon. Of this trip he said: "Round-



Vachel Lindsay, poet, who is to visit Portland.

Just what is Vachel Lindsay; prophet, seer, poet? He is called by his admirers the most picturesque man in America. "Not since Walt Whitman and Jack London," says one critic, "has America produced a literary figure as democratic and distinctive as a Democrat." He sang his way into the hearts of the people, singing in farm houses and going out to little country churches; then he began to appear before clubs and university gatherings. John Masfield today ranks him as "America's first poet." London critics have called him "the most primitive and most sensational of American poets"; Floyd Dell, the novelist, speaks of him as " Homer chanting to the Greeks"; France calls him "the authentic voice of America"; the Boston Transcript said, "Mr. Lindsay has definitely engraved his individuality upon the records of American art"; the New Republic speaks of him as "a minstrel, a song singer, a chanter, a poet who lives with wonder and abides with dreams, and his fascination comes from this wonder and these dreams." The writer goes on to say: "The agglomeration of Lindsay, like the agglomeration of Burns, is the result of a witness in the fields from which the poet springs. To have kept that witness in his poetry was the partial triumph of Burns. It is also the partial triumph of Lindsay."

London Sincerely Won. He went over to London, not a great while ago, taking his mother along to get a good rest. But a few people found him out, and almost over night he was the sensation of the city; in demand everywhere; lecture halls were filled; theaters were crowded with devotees following him in such a frenzy that he finally had to leave town to escape being done to death with over-attention. The London press was unanimous in its enthusiasm over the latest American visitor, and one leading journalist stated that America had done more to meet the two countries together in sympathy and understanding through sending over Vachel Lindsay than they could accomplish with an entire school of ambassadors. Vachel Lindsay isn't only a poet; you feel that intensely when you listen to him; he is a seer, a prophet, a mystic. He calls himself "a preacher and a crusader of the gospel of beauty"; he is a lover of the common things of life. He sees possible beauty everywhere; he prophesies a day when the city will find its true heart in the country. Arkin to quote another writer who has put it well, "He inculcates a new social ideal; he recommends a new saint—Johnny

ing "Mount Hood I looked out the window of the train on Oregon orchards that bloomed like the dawn, and I said in my heart, 'There are the greatest—grander—of orchards planted in the Hoosier wilderness by Johnny Applesed. . . the children and grandchildren of his trees march straight west forever.' To account for Vachel Lindsay we must go back to his southern origin, his background of old plantation days, his bred-in-the-bone knowledge of negro superstitions, songs, melodies and rhythms; and on top of this is an overlay of the wide, free life of the wind-blown, clear-scented prairie, where he grew into manhood and still lives. His sentiments and emotions hark back to the lullabies of black mammy, while his later boyhood impressions are of plains and the strong pioneer men and women who wrestled with hard conditions in a new land. He loves the pioneer, the worker, the doer, the man of brawn who is brave enough to follow his vision and lives with nature sufficiently to have a vision. He has in his own nature the freshness of a child, everything seeming continually new and wonderful to him. He is still young, scarcely in the 40s, with to his credit "The Congo," "General Booth Enters Heaven," "The Chinese Nightingale," "The Santa Fe Trail," "The Golden Whales of California," "I Have Been to Palestine," "Bryan," "Lincoln" and many other notable poems. He will lecture at the Lincoln high school, Friday evening, February 3. The Oregon Writers' League will entertain him at a banquet Saturday night, and there will be several other events of a social nature in his honor. Extravagant husbands can learn a lesson in Ethel Clayton's latest success, "Her Own Money," which is to be shown at the Peoples. The photography, a story of the difficulties that arise between a middle-class man and woman over the husband's extravagances, is a model lesson on thrift to all who see it.

d read what the other six stories held. My hobnail boots were getting used to the place. "Elevatoring" to the third floor with my guide, she rattled her keys at a huge door and said: "Our gymnasium is the best in the city. The girls come up here and in bloomers and middie and—

"But, Madam," I protested, "are there any girls in these now in-fine-By gum, here I was standing in the center of the gym floor surrounded by girls swinging clubs, climbing trapezes, turning tumblers; fat ones, slim, short, tall; brunettes, blondes and auburn-haired girls—girls—girls. My exit was easily made when she suggested that we look over the chow line in the cafeteria. I went out of that gym like Helme's retreat. I had read and heard about men taking their girls to Y. W. C. A. cafeterias. And thinking in the terms of a guy from the tank corps and hobnail boots, expected to see the last dip "lady-finger" cookies into their tea and draw a hanky from their sleeve. No so! I met a buddy from the "hard-boiled" outfit and he was doing credit to the tank corps. I was still dizzy when ushered into the library-alcove room where tired girls can snooze an hour or so; into the vocational school, where sewing and cooking are taught; into the French and art classes and girls' dormitory.

"Now, this room is called 'Lovers' Lounge,' and a lovely place for young men to come and meet their women friends, your mother or friends—and—

"Surely," the secretary answered, "You're like hundreds of men in Portland who believe there is a sign on the outside door, which says, 'No men allowed.' This place is human, it is one of Portland's civic assets; it is a place to meet. We even have a little chapel, which is called the 'Broom,' where, if you wish, you can get married. This is for the convenience of anyone. Many marriage ceremonies have been performed in here. There are 25 Portland organizations which have met in this building the past year," she continued, "and—

(She was hitting on all six. What a dumbbell I've been all these years). "Just as soon as the men of Portland wake up to the fact that the Y. W. C. A. is a wonderful organization for mothers, fathers, sisters, brothers and the community as a whole—the better. We need funds to operate, and through the Portland committee that have been raised, as one of the 45 organizations which will derive benefit from the chest fund, we hope to broaden and continue our work. The chest has helped us to enlarge our programme the past year and we must continue to carry on."

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ENGLISH FILM PRODUCTIONS TO INVADE AMERICAN MARKET

Cecil M. Hepworth to Take Action as Result of Demand He Found Existing in United States During Four Months' Tour.

An invasion of the American market with English productions has been determined upon by Cecil M. Hepworth, the English producer, as a result of the demand he has found exists here during a four months' tour of this country which he has just completed. Enlargement of the Hepworth studios to quadruple its present facilities has already been started as a result of the trip, and within the next six months one of several propositions that have been submitted to the producer will probably have resulted in regularly released Hepworth Picture Plays in the United States.

The enthusiasm with which "Alfie Button," the initial Hepworth picture play to be shown in the country, now being distributed by Associated First National Pictures, has been greeted by critics and exhibitors in this country, is one of the prime reasons for Mr. Hepworth's belief that there is a big field here for English-made productions, it is said. A second factor in the number of propositions that have been submitted to him, since his arrival in New York four weeks ago for distribution of his entire product in this country, it is announced.

No Difference Racially. "French, Italian and German pictures never will acquire a permanent place in the American exhibiting field," said Mr. Hepworth, "because of the racial differences that exist in the story elements. The big spectacles from these countries, that have been successful here, are not typical of the general supply that they are making, and are not a reflection of the countries themselves. 'Faust,' the first German picture that made a success in this country, is a depiction of an era of French life that does not exist any more. The same is true of the productions of other countries which are alien to their interests. 'Between England and America,' however, there is no racial difference. The product of English writers is as

vividly gripping to the American reader as is the American novel to the Englishman. 'Alfie Button' is even more English than nearly any production we have ever made, in that its chief characters are cockney, a distinctly local development in English life. Its fundamental idea, however, is as much American as it is English; and its humor is universal as far as the two countries are concerned. The success that it is meeting here is but a demonstration of a belief that I have held for some time, and it has crystallized my determination to immediately expand our producing facilities, and enter the American market as a permanent factor.

"I realize, naturally, that the English pictures for the time being will be on trial in this country and for that reason I have refused to enter into some arrangements that promised a rather unexpectedly large financial return, but which would bind me to deliver in this country every picture we make. I want to be in a position where I can withhold any picture that I do not think will give 100 per cent audience satisfaction and make money for any exhibitor who books it.

Studios Enlargement Begun. The enlargement of the Hepworth studios has been recently started and should be completed by next fall at the latest. At the present time we have but two complete studios, but the building plans include the construction of six additional ones. This will give the opportunity of working four producing units under ideal arrangements. While a company is working in one of the studios the sets for future work for them can be set in place in another one without the annoyance of the rustic and bustle of such work in the same studio where it is working. Each of the studios are about the size of Charlie Chaplin's in Los Angeles and are capable of holding three to four

ordinary sets at the same time. Hepworth pictures have never been manufactured on a time schedule basis, so that there is no definite number of productions that could be stated as being an annual output under the new arrangement, but from past performance it will probably mean from 18 to 24 a year. "In entering the American field there is no desire on my part, or no expectation, that our productions are going to replace any American productions. When it is taken into consideration that English producers are only supplying about 15 per cent of the pictures shown in English theaters, it can be readily seen what a small percentage we would expect to do in America, even if we had the idea of displacing any American productions in their home markets. We simply feel that there is room for English productions here and that there is a demand for them because they are different. Their difference lies in the fact that the English producing field has developed in an entirely different way from the American.

Screen Gossip. Cullen Landis is given the best role that has as yet fallen to his lot in "Watch Your Step," the picture of small town life written directly for the screen—and for Landis—by John Josephson, announces Goldwyn. The picture was formerly called "The City Feller," but the new title was chosen as more fitting as well as more attractive. William Beaudine directed "Watch Your Step" and has brought out excellently the author's truthful record of small town characters and happenings. Youthful Patsy Ruth Miller plays opposite Landis, while others in the cast are John Cozzar, Bert Woodruff, Raymond Cannon, Henry Restenbury, L. H. King, Cordelia Callahan, Albert Lee and George Pearce.

George Fitzmaurice has been for some weeks in Italy, filming the exterior for his next production, "The Man From Home." One of the most up-to-date places he struck on his quest for suitable "localities" was the tiny fishing village of Trilano, south of Naples and Sorrento. Mr. Fitzmaurice, in fact, discovered that 25 of the 50 male inhabitants of Trilano speak the tongue of Broadway.

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NOTE! A Plain Statement of Facts About "SHAME" "After viewing it, I must agree with eastern critics, for it is surely a great picture. It is the biggest, most thrilling, best acted, best directed and finest photographed super-production I have yet shown in my theater and I question whether a bigger picture has been seen in Portland in the past year." —JOHN HAMRICK.

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