

WHEN WILLIAM COLLIER WAS PLAIN "WILLIE"

In their forthcoming William Collier company that Charles Frohman is sending to the Helig Theatre Thursday evening, September 18, are two men who were working together in an organization that was famous in the land some 20 years ago. The two have been apart during that long interval, though almost daily in touch with each other in the same occupation. Their names are William Collier and his business manager in the advance, Charles MacGeachy.

"It was in the first days of the personal 'Pinaroff,' said Mr. MacGeachy, the other day, 'that the slim, mischievous, fussy-looking boy, whittling a piece of wood with a blunt jack-knife, applied at the stage door of Haverly's (now Fourth-street) theatre, and 'wondered' whether he could get a job on de kid show inside."

"De kid show inside" was a rehearsal session of Haverly's Juvenile Opera company then organizing and with which Mr. Collier was connected as business manager. J. H. Haverly was the Charles Frohman of that period and controlled numerous theatres throughout the United States. 'Pinaroff' was then being given by Haverly at the slim, mischievous street house with an adult company to enormous business. As the adults could not be induced to give matinees daily, the company of juveniles was organized for that purpose.

"The little chap who quizzed the stage door for a job in de kid show inside" was William Collier, then called 'Willie.' He was taken to Haverly, who engaged him at once. Being a wily, roguish, acrobatic youngster, he was cast to one of the horse marines, the other marine being the fat boy you see in the picture, named George Bruening. The

two marines were the comic hits of the show.

"Willie had a trick of going on the stage with a lot of water in his mouth, and squirting out the fluid in a thin and almost invisible stream through a crack between his teeth, and he would aim for one of the musicians in the orchestra, baldheaded, preferred, and a troublemaker at that. The startled musician rarely discovered that the offender was Willie. When that was found out, however, and complaint made, Master Willie was fined 5 cents, which he always paid most grudgingly.

"The juveniles all turned out well and developed into stars, or better still, married stars. Besides Willie Collier, who became a famous actor, there were Annie Russell, Grace Fikins, Harry Woodruff, Maude Osborne, Arthur and Jennie Dunn, Daisy Murdoch, Frankie Bishop, Zoe Tuttle, Eva French, Willie Newman, Selma, Rosina, Johnny McKeever, Alfred Klein, Sally and Fanny Cohen, Daisy Hooker, Ella Emanuel, Emma Hanley, Iks Leaker, Sam and Lewis Sloman, Fanny Titton, Ida de Court, Gus Collins, Newton Fox, Louis Wesley, Otto Ahlstrom, Ernie Murdoch, and little fat George Bruening, who is pictured here with Willie Collier.

Julia Marlowe in chorus.

"Julia Marlowe, then known by her real name of Fanny Erough, was first in the chorus and afterwards played principal characters, among which was Uncle Tom, in 'Uncle Tom's Cabin.' Annie Russell and Jennie Dunn were candidates for the role of Josephine in 'Pinaroff,' which Jennie's remarkably better singing won to her. Jennie, in later years, became the wife of Ezra Kendall and mother of six children. Her brother, Arthur, and Sam Sloman were the

deadends in 'Pinaroff.' Grace Fikins, from an angular girl with polka-dot freckles, turned out a stage beauty and brilliant emotional actress, and married Commander Marx of the United States navy. Frankie Bishop starred, and when through married John McKeever, who officiated as treasurer for Wallack's theatre, New York, for a long time. Daisy Murdoch, the exquisite Hebe in the comic opera, supported Edward E. Rice and starred with Goodwife. She was a frail, dainty little creature, over whom even Eugene Field, the poet, raved and showered with flowers and candies. Zoe Tuttle and Eva French, the alternating Juliette, also starred later and disappeared into matrimony.

What became of them?

"Harry Woodruff, now dignified Henry Woodruff, the star, was a pretty faunterish boy with golden curls and blue eyes, who, in his twenties, was reported to be so as to make himself look necessarily childish. The youngest in the company was Ernie Murdoch, Daisy's brother; he was scarcely 4 years old and played the midsommate; his stage business was simply to pace the upper deck back and forth with spy glass to his eye occasionally; one day he tumbled down and when picked up was asked if he was hurt.

"'O' ain't hurted,' he replied, 'I've busted de tinny tin.' A small incident, Willie settled down as a business manager of a theatre and is now on Mr. Charles Frohman's payroll, while Iks Leaker, who played a disgraced politician, died in a disgraceful manner, which Jennie's remarkably better singing won to her. Jennie, in later years, became the wife of Ezra Kendall and mother of six children. Her brother, Arthur, and Sam Sloman were the

'very-baby' that we were regularly sending him home and taking him back; he is now a vaudeville agent of the deepest dye. Daisy Hooker became Catherine Lyford, the comic opera prima donna; Ella Emanuel, Fanny Titton and Ida de Court, along with Daisy Hooker, married prosperous commercial men.

"Gus Collins, the 'Pinaroff' beat-savvy, became a heavy tragedian. So did Newton Fox. Otto Ahlstrom, Selma Rough, Johnny McKeever and Fanny Cohen were the Ralph Rackett stars in business. Otto is in the commercial business and Selma married a melodramatic actor, George Bruening. Willie Collier's running mate, made a small fortune selling peanuts at the Chicago and St. Louis fairs, and is now retired.

"The oldest of the juveniles was Alfred Klein, brother of the dramatist, then unknown to fame; Alfred was a short and pudgy fellow just out of his teens who was below a 100 pounds in every day he so to make himself look necessarily childish. The youngest in the company was Ernie Murdoch, Daisy's brother; he was scarcely 4 years old and played the midsommate; his stage business was simply to pace the upper deck back and forth with spy glass to his eye occasionally; one day he tumbled down and when picked up was asked if he was hurt.

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and dissipates the desire to resort to lynch law to do away with the villain. Mr. Fanning will be seen as Stevens, Lily Brasscomb as the mountain wife, W. Westcott as Montague, Carroll McFarland as Fairbank, Lucia Howard as Florence, Gwyn Sterling as Miss Mount Auburn, Mr. Connors as Stevens Jones, and Vin Moore as Pike, Miss McDonald as Sarah, Herbert Ashton as the Indian. The scenes are in southern California and New Mexico. New scenery is being painted and the patrons of the Lyric may be sure of an enjoyable attraction.

There will be new illustrated songs by Master Newberger and new moving pictures.

CERTIFICATES ISSUED TO COUNTY TEACHERS

The county board of examiners for Multnomah county yesterday issued teachers' certificates to the following named applicants:

Elizabeth Adams, Pearl Alder, Dagmar Ames, Carl Anderson, Bertha Arndt, Mrs. C. C. Arns, Mrs. Ausmus, Phoebe Baimano, Alice Banfield, Pearl Becken, Christine Bergqvist, Zoë Bloyd, Della Blohm, Katherine Book N. W. Bowland, Gertrude Bradley, Lida Bramhall, Loretta Bridges, Marion Brodie, Lorenzo Brooks, Minnie Butler, Edna Cameron, Elizabeth Canning, Mary Corbett, Maude Dant, Mrs. Maud Darnall, Blanche Delury, Clara Demmer, Olive Donnell, Lena Dranga, Elizabeth Dunn, Ottelle Fetting, Mary Fogg, Verne Fomer, Martha Fowler, Lucy Fuhr, Frieda Gieger, Ethel Gilman, Mrs. Agla Glenn, Rubie Gorman, Maude Gregoire, Birdie Griswold, Olga Hallingby, Adeline Hammond, Lillian Harrow, Nina Hascock, Osa Henderson, Bertha Henry, Gertrude Higgins, Ethel Hopper, Charlotte Huff, Louise Hull, Carolyn Jeffers, Ethel Johnson, Florence Junkin, J. M. Killough, Alma Kinney, Emma Knapp, Hermine Knapp, Ethel Lathrop, Fae Lawrence, Sadie La Compe, Fannie Lollar, Mary Mancos, Louise Matlock, Carrie McCabe, Margaret McDonald, Grace McKennie, Marguerite Miller, Verdi Monroe, Nora Morrison, Alice Mottson, Mattie Nator, Leah Nelson, Lula Parmely, Mary Peary, Edna Peterson, Helen Patsch, Margaret Powell, Pearl Prince, Nellie Raaba, Blanche Retherford, Gesvra Rhoades, Freda Robertson, Catherine Robins, Isabel Rockwell, Emily Rodgers, Anna Rogers, Blanche Ross, Emma Ruster, Emelie Schairer, Mollie Segal, Ruth Simpson, Elphe Smith, Julia Spooner, Elizabeth Stovall, Sophie Swenson, Laura Thompson, Mignon Thompson, Jennie Timberlake, Isabella Watt, Stella Way, Florence Williamson, Annie Wilson, Della Withey, Joyce Withey, Edith Wright, Marie Woodcock, Mary Young.

Miss Louise Boulan successfully passed the examination, but a certificate will not be issued to her until she attains the lawful age for teaching.

EASTERN EXCURSIONS

Time limit extended.

The Canadian Pacific announces an extension of time limit to November 15 on special round trip excursions to and from eastern points September 8, 9 and 10. For full particulars call on or address F. R. Johnson, F. and P. A., 142 Third street, Portland, Oregon.

Kentucky Minister to French. Rev. A. B. Worrell of Louisville, Kentucky, will preach at the Christian Missionary alliance, Sixth and Main streets, Sunday at 10:30 a. m. and 7:30 p. m.

The BAKER THEATRE
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All Week, Beginning Matinee Today, Sun., Sept. 9
MATINEES ALSO MONDAY (LABOR DAY) AND SATURDAY.

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Baker Theatre Company

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A BEAUTIFUL PLAY OF THE SOUTH—COSTUMES, SCENERY AND STAGE PICTURES PERFECT.

PRICES:
Evenings 25c, 35c and 50c Matinees 15c and 25c

NEW BOOKS AND THEIR PUBLISHERS

THE BOTTOM OF THE WELL.—By Frederick Upham Adams. To try a man for his own murder is undoubtedly something new under the sun, but through Mr. Adams' skillful manipulation it is made the motif of one of the best, strongest and most thoughtful stories of the year. The first chapters are a real page-turner, one day dark night when the English revenue-cutter Alexander was cruising in the Caribbean sea and captured the trim little smuggler Frolic. A tiny boy did a desperate feat of heroism because the protegee of the English captain, and later the adopted son and heir of a titled Englishman; but while falling heir to the fortune of two wealthy men, and taking their name, his instincts and love of liberty made him turn to America, where he became a naturalized citizen, a lawyer and a reformer. So far his story is one of rapid change and pleasant adventure, but circumstances which brought him into contact with the capital and labor problems, and while a capitalist himself he became the earnest and level-headed defender of the workingman.

The introduction of this situation came through his engagement by the employes of the great Buckingham plant as counsel in an impending strike. Then he became involved in the mysterious "The Well," a meeting place which the author says "was rectangular in shape, with an area of 12 by 34 feet, but its remarkable feature was its height. Sixty feet above him Deane made out the faint outlines of a skylight. The floor was clay, cool, smooth and hard. The four walls rose sheer without a window or visible opening of any kind save the small door through which they had entered, and a tiny hole in the rope, which disappeared in the gloom above, was a huge bucket fashioned from an oil barrel and skillfully incrustated with imitation moss and lichens which were blown over occasion when the frequenter of 'The Well' needed inspiration of a liquid nature. Here the schemes and even the crimes, the heartburnings and human sufferings were talked over and fought out, and it is the work that emanated from this source that makes the story of the book that follows after Stanley Deane's introduction to its secrets and secrets.

"It was at the bottom of 'The Well' that the enraged Fischer, mad with grief over the killing of his little boy by Buckingham's automobile, and the subsequent death of his wife, managed the excitable leaders, and joined by the enthusiast Deane led them to anarchy, while Deane tried to pour oil on the troubled waters and sustain the mastery of the law.

"At this point we find one of the lessons of the book, but the story of labor and capital is too old to argue about or in which to search for a moral on either side, and when men and masters arrive at a stage where we find them at the bottom of this well only disaster can make the pendulum swing back to normal; and so it was in this case. Anarchy ran riot and the mob even rewarded him for doing it. The intricacy of the plot develops and the great motif of the book looms up.

"Buckingham, the millionaire, is tried for having killed himself, but the book would be read to know the fine hand that wrought this extraordinary condition of affairs. Buckingham is kept a prisoner, and the story he tells on the witness stand is as severe an arraignment of our police system and methods as has ever appeared in print, and no less scathing in his denunciation of circumstantial evidence and the jury system. Here are some of the things he told the judge when he was brought to trial and at last was recognized:

"Your honor, I had three motives in letting this case take its natural, or rather, its unnatural course. I wished to revenge myself on the police who had maltreated and almost killed me. I wished to advertise in the widest possible manner the ignorance, inefficiency and brutality of a police system which is a disgrace to the second largest city in the world, a city where the police tolerate and even encourage every form of vice and robbery which will yield them revenue. I was assaulted and inhumanly treated before my name had been registered, and my charges made against me. Had I been a penniless citizen instead of a man of wealth, they would continue to laugh at this crime against the most sacred right of American citizenship. The criminal police, this and other American cities incite more lawlessness than they suppress. They are the foundation of the stupendous edifice of corruption which is rearing itself in this nation.

"My second motive was to hammer one more nail into the coffin of circumstantial evidence. Had I died from the injuries inflicted by Captain Hogan and his uniformed brutality my name would have been in the potter's field, and the ashes of some paper would have remained for ages in the Buckingham vaults. Stanley Deane would have gone to the death chair as innocent as man ever foolishly tried to better the condition of the working class.

"My third motive was to bring into ridicule a jury system and a method of prosecution which should have been discarded years ago. Other countries since ascertained its worthlessness and its dangers, are still clinging to it for

the reason that in certain matters of prejudice and tradition we are the most stupid and unprogressive people on the face of the earth, there was a time when a jury was a protection against injustice and tyranny, but we have succeeded in perpetuating only its abuses.

"To accept as a juror in a metropolitan murder trial is a disgrace from which an intelligent and self-respecting man can never recover."

These are but a few of several statements that Buckingham addressed to the court, and jury after the murder of himself. He simply foretold shadows problems that must be solved in the near future, and the author has shown much inventive skill and literary ability in weaving them so deftly into a work of fiction. G. W. Dillingham & Co., J. K. Gill, Portland, Price, \$1.50.

"Alterations and Adaptations of Shakespeare."—By Frederick W. Kilbourne. "With the closing of the theatres by parliamentary ordinance in 1642 the old, or Elizabethan, drama came to a close and ended abruptly. After the close of the workingman, a new drama, a complete change of taste was evident. It was natural enough that a king and the nobility that had been exiled in France should endeavor after their return to their native land to transplant many of the ideas and customs which they had seen in France, and the drama was the first to feel it," says the author, in his general discussion of the subject. At that time began the work of revising the plays of Shakespeare to meet the demands of this new trend, with the result that the plays were hacked and mangled beyond recognition; characters were borrowed from one play to meet the demands of another; prose was turned into verse and vice versa; plays were entirely altered to make them conform to certain rules wholly foreign to the spirit in which the great dramatist had written, and all these changes have been too readily accepted, mostly through ignorance, ever since. The object of the present work is to point out these alterations and adaptations, and set straight many points of controversy, and to show the cause of the student trouble and confusion.

The first chapter is a short and concise story of the Shakespearean plays, and the changes they have undergone in the hands of the critics such as Dryden, John Dennis, Charles Gildon, Pope and lastly Doctor Johnson. The author makes very clear the reasons for these changes and censures the revisers without a pretense of severity.

"The first play the author takes up is 'The Tempest,' of which he says: 'The Tempest, a comedy so finished and delightful that it seems to our minds almost insusceptible of improvement. It is one of the chief beauties of the hands of those who should have known better than to meddle with it.'

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THE PLAYHOUSES

(Continued from Page Eighteen.)

every theatre-goer had seen it several times. The rising generation, however, knows nothing of "The Stowaway," with its sensational situations and its fervid plot. The revival of this sterling drama will be one of the events of the season in Portland. The play has not been seen in this city in more than 10 years. This will make it practically a brand-new offering to the present theatre-goer.

"The Stowaway" was the first play in which a safe explosion was reproduced and this bit of realism made the reputation and established the popularity of the piece. When the play was sent through the country the management secured the services of two famous safe robbers to crack the safe in regulation style at every performance. The scenic requirements of "The Stowaway" are extensive and the play has to be well mounted to give the proper idea. The yacht scene, with the stowaway and his dramatic discovery, is one of the most original bits ever inserted in a play.

The Allen stock company has appeared in "The Stowaway" in Tacoma and made a success. The familiarity with the play will give Portland theatre-goers performance that would otherwise be the case. The company carries its own special scenery and "The Stowaway" will be staged as carefully as any play ever brought to the stage in Oregon. Today ends the engagement of "A Great Temptation," the melodrama which has held the boards during the past seven days. There will be a matinee and night performance.

At Pantages.

Headed with two acts of far stringing either one of which is a broad enough to feature in an ordinary bill, this week at Pantages theatre promises to be one of the most notable in the history of this immensely popular playhouse. All of the other numbers of the bill are of the same high quality, and are excellent and of the first water only.

Courtney and Jeanette, eccentric comedy jugglers, and Mademoiselle Rinaldo, queen of the flames, are the two big attractions of the bill. They are excellent that it would be very hard to give one precedence over the other. They are hard to equal in vaudeville, let alone excol.

Courtney and Jeanette can juggle almost anything that is light enough for them to handle. They are artists; this expression is not very often used when it comes to describing jugglers, but it applies in this case—in their line. Running through the bill are two very clever, although strange strain of real comedy. They keep the audience almost spellbound in admiration of their remarkable skill and at the same time they amuse all with their eccentricities and comic ways.

Mademoiselle Rinaldo, the queen of the flames, is a new and original spectacular dance, from which she gained her unique title. It is something entirely new and is being shown in vaudeville in Europe and the east, scored a tremendous hit.

The LaSwell sisters will win many hearts at Pantages this week. They are young and exceedingly pretty. Their specialty is singing and dancing. Mary Madden, lecturer and dancer, has enough funny mannerisms and sayings to keep you laughing for the whole week, even though you see her but once. She is not a lecturer. It is nothing more or less than one big, continuous laugh from the time she presents her cheery countenance until she leaves. Sam Lamar will demonstrate that there is something in a good blackface monologist. He is a good one and is known as one of the very best in his business. Jean Wilson will sing a new illustrated song and the latest animated pictures will be shown by the big screen. The greatest bill of the past week will conclude today with a continuous performance. The feature act is Deanda and Green, the leaders of the whole world in juggling feats. They are first in the juggling music business of Europe. Six other big acts complete the bill.

At the Lyric.

"The Irish Willow" will entertain the patrons of the Lyric, beginning with the matinee this evening, and throughout continuous performance for the balance of the evening. This will be the last opportunity to see this exceptional strong comedy drama, which has been playing to packed houses during the past week.

Beginning with the matinee tomorrow afternoon the usual change of bill will be followed by introducing that charming troupe of the early days, entitled "Across the Plains." This play treats of the conditions of frontier life, depicting in a most realistic manner the trials and hardships of those who blazed the way for civilization. The pioneers who came to this romance settle in southern California. As a matter of fact, the play has a very pretty love story running throughout, which adds much to the effectiveness of the production. There is a bountiful supply of comedy, which is calculated to enliven when the audience has been carried away by the tender and touching scenes of the lov-

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"The Travel Magazine." The well-known and popular travel magazine, "The Four Track News," has just undergone a change of name and management. Henceforth it will be known as "The Travel Magazine." Its good will, advertising and subscription list has been transferred to Walter A. Johnson, formerly with Doubleday, Page & Co., and associates, John K. Le Baron, who has been editor of "The Four Track News" for five years, and to whom it will largely due its success. It will go with Mr. Johnson as editor.

The most notable event for "The Cynic's Rules of Conduct" is the geographical edition of Thackeray's works under the editorship of his daughter, Anne Thackeray Ritchie, is the announcement that a Thackeray club is to be formed in London, and that the membership of the club is to be limited to the number of Thackeray's works which will be given twice a year, the first dinner, to be given in coming October.

Helen Moorley's "The Boys' Life of Lincoln," largely based upon the life of Lincoln written by John G. Nicolay and John Hay, will be among the important issues for young people this fall. Captain Harold Hammond's "Father Fortune" of Pinney Perkins and Ralph Henry Barbour's "The Crimstone Sweater" are also to appear in book form this fall.

In the second installment of McCutcheon's "The Story of Mactans," Mr. Connolly relates the discovery of copper at Butte hill, and the beginning of the great feud between Marcus Daly and William A. Clark. This story is bringing to light the cause of the student trouble and confusion.

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