

Vaudeville

PANTAGES—What would you do if a vampire started after you? That is the problem that confronted the principal character in the merry musical panorama, "Bon Voyage," which Marty Brooks presents as the featured attraction at Pantages for the week commencing with the matinee tomorrow. There are song galas, pretty maidens by the score and everything that goes to make a distinct success. Jimmy Glides, the noted New York comedian, has the principal role of the man who is trying to escape from the wiles of the supposed vampire and the plot is a hilarious one. Ethel Clifton, author of "The Hypnotist" and many other successful plays, has struck her best tone in "The Saint and the Sinner," a play quite unique. An excellent company is seen in the cast. Joe Brady and Will Mahoney have a funny production entitled, "The Cruise of the Doughnut," which is a riot of mirth. The Cromwells are jugglers who astonish with the daring of their original routine. The Leach Sisters, who are charming young women who have excellent voices and who are accomplished musicians. James Dugan is a most entertaining chap from Erin, while the seventh episode of "The Fatal Ring," the great Patie sensation with Pearl White, is filled with surprises. "The Winter Garden Revue" will close its very successful engagement with the continuous performance today from 2 to 11 o'clock.

ORPHEUM—The extraordinary case of five stellar acts being assembled on one bill prevails in the Orpheum show to open at the Heilig theater this afternoon. The headliners are "Submarine F-7," which represents in detail a real submarine in real action as the background for a thrilling drama and "Kinetograph," the dancing act who will be seen in a series of character studies in dance. Miss Payne is said to have a vaudeville act that is "the last work" in the nation. The extra attractions of the five star show are Fleta Brown and Herbert Spencer, singers and song composers with many hits. An entire act is given to "The Big Time" in their second year in the vaudeville field. The Misses Leach were such a success in Seattle last week that they stopped the show to go to Seattle to the applause won by them. Remaining acts are Georgia Earle and company in "Getting Acquainted," a rural comedy sketch, and "Eight Nations," an entire act with new tricks. Weekly showing moving pictures of foreign lands completes the big show at the Orpheum. Under the leadership of George E. Jeffery will play a 20-minute concert preceding every performance. This show will be at the Heilig for three nights—Sunday, Monday and Tuesday—and four matinees, Sunday, Monday, Tuesday and Wednesday. The show will close with the matinee next Wednesday.

HIPODROME—A miniature musical comedy and scenic novelty, "The Fountain of Love," with a cast consisting of nine people in the act, is the headliner at the Hippodrome for the first part of the week. The act is headed by Frankie Kelsey, a well known comedienne. A beautiful set of scenery purporting to be a city park with practical playing fountain in the setting. The fountain is the rendezvous of the fair sex with swains. Jack Middleton as "the sport" is discovered in the act. Various types of girls familiar in every city. Frankie Kelsey appearing as "the nut," costumed in full evening dress. The sport objects to her wardrobe and a song is sung. Miss Kelsey, desirous of pleasing, appears in a misfit tailor-made suit and much fun follows.

Joe Simon, "The Jazz Kid at the Piano"; Rennie Cooper, another musical comedy favorite, and Marcelle White, a maid of melody will offer a ragtime melody number. Vivian Earle, a singing violinist, is a very attractive miss with a talent that is conducive to good entertainment. Violet Pearson and Jack Lamey will offer a musical act, "Just for Fun." They are said to be a hit of the show. The Aerial Butters will be seen in a novelty combination of tight wire and iron jaw work.

STRAND—Donna Drew, in a film production of W. W. Cook's story of how the old west was brought back "per contract" is the photoplay feature that will be presented at the Strand theatre opening today with six vaudeville acts to balance it. "19-17" is the title of the photoplay, a story of how an old forty-niner, grown rich, hired a man to go back to the old mines where he made his first stake and revive the mining town of the former days. Returning to the old scene he encounters the mystery of a beautiful girl who has appeared there and from that moment the play rushes forward with enthralling interest. "Ick" Ogden, formerly of the University of Oregon glee club and well known as an organist in Portland, appears in the vaudeville featured in an immensely clever piano feature, in which he does things that few other trick piano players have attempted.

During the filming of one of the scenes of the newest William Fox photodrama, "Conscience," in which Miss Gladys Brockwell is starred, the following conversation was overheard between two "extra" girls: "There's Gladys Brockwell now," said the blonde extra of the first part to the brunette of the second. "Isn't she stately and beautiful, though?" "Yes, and so clever too!" "And they say she never wastes a minute, either. Look at her now between scenes, writing one of those fine articles, I suppose." "I wonder what she is writing about now?" "Poetry, I'll bet. You can tell by the dreamy look in her eyes." "Let's stroll around and look over her shoulder."

This is what they read: One leg of lamb. A bushel of potatoes. Two quarts of milk. Two pounds of butter. One can of lard.

Orpheum VAUDEVILLE HEILIG THEATRE SUNDAY MONDAY TUESDAY 3 NIGHTS SUNDAY MONDAY TUESDAY 3 NIGHTS MATINEE DAILY 10:25-50 NIGHTS 10:25-50-75

TO BE SEEN OVER THE FOOTLIGHTS



Farrington and Cornell feature in dancing and singing comedy. "On the Border" is the title of a comedy sketch offered by Matthews and Duffy. A novelty singing act by Bennett, Coulter and Ward is another high light on the bill and Brummell and Davie are featured in comedy singing. Ben Fiddell in a clever balancing act is another feature.

Camera Crankers on Battle Line Heroes

When the history of the war is written, it will contain a page never before included in any chronicle of martial struggle—the record of the dauntless bravery of the motion picture war photographers—the official camera men assigned by their governments to expose themselves to the open fire of the enemy, in order that posterity may appreciate, through actual visualization, the price their fathers paid to make the world safe for democracy. The perils which these silent and unheralded messengers of history invite have never been so graphically evidenced as in the official Italian war pictures and the well-known superhuman feats the camera men were called upon to perform. To secure these remarkable and realistic views of the Italian struggle, from the top of the snow-capped peaks of the Alps to the swells of the Adriatic, it has been necessary for the man with the camera to bridge dizzy depths over bottomless chasms by means of filmy cables, to scale the crags of the Alps to the heights where the white silence is broken only by the distant thunder of the mountain batteries far below, and to mount to observation points so high that the rareness of the air makes it impossible to hear all but shouted commands. In one engagement alone, during the advance in the Isonzo region, two of these camera men sacrificed their lives, and five others braved such perils that they were officially decorated by the government.

Movie Queen's Muse Was Solving H. C. L.

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NINA PAYNE CHARACTER STUDIES DANCE PORTLAND GIRLS HARRIET LEACH FLORENCE SISTERS VOCAL ENTERTAINERS FROM THE GOLDEN WEST NELSON AND HIS FUNKY RATS AND MYSTERIOUS PRICES FLETA BROWN AND HERBERT SPENCER VAUDEVILLE SINGERS COMPOSERS WRITERS OF SONG HITS "SKEET" GALLAGHER IRENE MARTIN THE UP-TO-THE-MINUTE PAIR



Above, left to right—Billy Dodge, Lyric; Edna Earl Andrews, Pantages. Below—Vivia Earle, Hippodrome.

Granddaughter of Famous Impresario to Make Debut

Elaine Hammerstein Will Be Seen for First Time on Screen in "The Co-respondent"; Does Not Care for Stage but Loves Pictures.

Elaine Hammerstein, granddaughter of the famous opera impresario, Oscar Hammerstein, is making her film debut in "The Co-Respondent," the story of city and country life which was such a marked success on the dramatic stage. In the case of this beautiful young girl, unspoiled by schools of acting or stage tutelage, remarkable screen poise is natural. She was reared in an environment where she could not help learning a lot about acting, and forming her own ideas as to what constitutes effective art. "I don't care for the stage, but I love picture work," says Miss Hammerstein. "You see," she went on, "this seems like real art, nothing artificial about it. You either express feeling as it should be expressed, or you don't, and in the latter case you soon make an exit from the studio—but on the stage especially the musical stage, there is a lot which passes for art that isn't. Believe me, I had no ambitions to shine in musical comedy. In the first place I knew I had no prima donna voice and no matter how many times it has to be acted. But in spoken drama the director is at the mercy of the actor after the latter gets in front of the audience, and he cannot stop the performance and do things all over again if they are not right—this is one of the reasons why motion pictures are so effective—it is always a perfect performance."

"The plans of 'the new Bernhardt' are more or less in their formative period, due largely to the many attractive offers and counter offers of impresarios and directors for her services. Many of the New York critics and managers have agreed that Miss Hammerstein is destined to rival our Elliotts and Farrars and Gardens, which, if true, is good news for every one but the Elliotts and Farrars and Gardens themselves. "The next picture to be released by Artcraft will be a choice bit of western life by William S. Hart in his new Thomas H. Ince photoplay, "The Narrow Trail," which presents Big Bill in the role of Joe Harding, a "bad man" of the plains who fights with both fists, shoots with both guns, rides "Fritz," his famous Pinto, as he never rode him before and—yes, falls in love. As recently announced by Hart, the film will be the last appearance on the screen of "Fritz," the popular horse actor, as a result of a narrow escape in one of the thrilling scenes of this production. "Fritz" is now on the pension list but, according to his motion picture manager, does not seem to enjoy it as well as the life of a film actor. Klaw and Erlanger are gathering a company to present "The Riviera Girl" on the coast.

'Western' Thriller Hart's Latest Role

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Stageland

HELLIG—"Potash and Perlmutter in Society," comedy by Montague Glass, and Roy Cooper Megrue, whose plays, "It Rains" and "Under Cover" have had remarkable success, comes to the Heilig for three days, beginning Thursday evening, October 25, with a special price matinee Saturday. The present comedy contains the same humor and humaneness, the same sort of philosophy, the same faithful and original characterizations and the same moving sort of story as its predecessor, "Potash and Perlmutter." Its action takes place in the home of "Mawruss" Perlmutter, in the home of "Potash" in the offices of the Cloak & Suit Company of North America, and in the cloak and suit establishment of Potash & Perlmutter in East Broadway, New York. The story tells how the two partners were inveigled into a corporation, how they were deceived, and how they were finally compelled to begin all over again, poorer but wiser and happier men in their old quarters. Jules Jordan, the original "Abe" Potash, Charles Linson as "Mawruss" Perlmutter; Pearl Sindelar, original of Ruth Perlmutter; Jennie Moskowitz, who scored such a hit with David Warfield in "The Auctioneer" as Rose; Edna Earl Andrews, Belle Mitchell, Roma Ray, Jean Grey, Ann Sudell, Rhea Vanola, Maurice Barrett, Dore Rogers, Louis Morrill, Joseph Straus, J. J. Powers, Joseph Edman, Edwin Maxwell, William Peily, Arthur Ross, Roy MacNichol, Charles Pierson, Robert Barber and James T. Ford are included in the big cast.

LYRIC—Ben Dillon and Dick Lonsdale, the two Lyric comedians, get into a fine scrape in the latest musical comedy, "Sherman Was Right," which opens this afternoon at the popular downtown playhouses. Celebrated, going arms to the rebels they are brought before his royal something, the president, and sentenced to be shot. Luckily for them, however, a United States warship spots them and compromise dooms Mike to poison and Ole to hard labor. Thinking his dinner contains the poison, Mike lets Ole eat it, but the result is a much satisfied Swede. The plot is strong enough to hang plenty of laughs on and of course nobody gets shot or poisoned or anything worse than married, which latter circumstance happens to all the heroes, generals and other important personages. Lyric shows are all fun and music and this week will open a sensational bill scheduled, including such popular hits as "By the Rio Grande," "The Mascot of the Troop," "Fall in and Follow Me" and "When I'll Come Back to You," with the Rosebud chorus in new and sensational costumes. There is a matinee every day and two special feature nights, the Country Store on Tuesday and the Chorus Girls' Contest Friday.

BAKER—In staging Edward Sheldon's "Romance," the Alcazar Players are fulfilling the promises made before the season opened to give Portland some of the most important New York productions. "Romance" is one of the Shubert successes in which Doris Keane starred and which enjoyed a long run on Broadway but owing to the great expense involved was not taken on the road. It has been revised and made possible for stock production and will open at the Alcazar at noon for the week. "Romance" might be called a play within a play, and the three powerful emotional acts that occur between the prologue and epilogue are a long and interesting story. The old bishop starts to tell the story as the curtain descends on the prologue and what he is supposed to tell is ended in three acts following. The old bishop starts to tell the story as a love story of the dim past involving a young minister and an Italian grand opera singer, it is not only romantic but almost tragic. The role of the old bishop is played by the actor, Alcazar leading woman, another big opportunity for emotional acting such as established her in Portland when she played the role of "Common Clay" two weeks ago. Edward Horton first appears in the role of the old bishop and then as a young man. The settings and costumes are rich and elaborate and will be given today, Wednesday and Saturday.

Bret Harte Writing On Motion Pictures

This Bret Harte Grandson of Great Author; Believes Grandfather Would Be Scenario Writer if Alive. Bret Harte wrote of California's first great industry, gold mining, and made the gold camps forever famous, and now a Bret Harte is writing for California's last and greatest industry, the production of motion pictures. His name is Richard Bret Harte, grandson of the famous author, and he has just been added to the scenario staff of the Triangle Culver City studios. The young Bret Harte believes that if his grandfather were alive today, he would be a scenario writer, and he points to the classical stories, "Salomy Jane" and "The Luck of the Roaring Camp," as examples of what the great artist might have done for the newest method of dramatic expression. He has one regret that he is the descendant of the famous author. That is, he fears the public will expect what he calls "colossal masterpieces" from his typewriter, instead of the thorough, workmanlike copy he is able to produce. His training for dramatic writing is unusual. While born in Philadelphia, his residence in America was short, for his father took him to England as a little child. He was educated in prominent schools in England and Belgium, later engaging himself with art studies in the Beaux Arts in Brussels. While clever with his pencil, he prefers his typewriter. And the typewriter he prefers is by no means a usual one, as appears in languages. He is a rapid writer, having done special work for the New York and Philadelphia papers, and considerable magazine work. He is a member of the staff of the Overland Monthly, the magazine founded by his grandfather.

Olga Petrova Goes In for Short Stories

Madame Olga Petrova, in addition to having many original scenarios to her credit, is also the author of a number of short stories. Years ago, when she was earning her living in London, she became a newspaper reporter and, while still a very young girl, was assigned to the dramatic section, and frequently reviewed plays. This section interest in the dramatic field led to her giving up journalism for the stage. Just to keep her hand in, every once in a while Madame dash off some little work of fiction, and there is already a publisher eagerly awaiting the time when she will have completed enough stories to make a book.

PEARL SINDELAR, PATRIOT



Pearl Sindelar who is coming to the Heilig Thursday in "Potash and Perlmutter in Society."

We should all take off our hats to the actresses in America. The unselfish patriotism of the stage people is in itself a dramatic feature of the life of the nation. Pearl Sindelar, coming to the Heilig Thursday in "Potash and Perlmutter in Society," is doing her bit. The first thing she did was to become a graduate Red Cross nurse. Next, she added in the instruction classes in New York. Just now she is waging a campaign against late supper in the theatrical profession, and waging successfully, too. "I expect to see the young men of the stage, and their full proportion of soldiers to the front," says Miss Sindelar, "and the women of the stage will work as hard as any other women in the world to help win the nation's battles. The first thing and the most vital thing to do is to abolish extravagance in living." Two seasons ago Miss Sindelar was here with "Potash and Perlmutter," and previous to that, with Carter De Haven in "The Girl in the Taxi." For four years she was a Pathe moving picture star. Soon she expects to go to the battle front as a Red Cross nurse.

George Beban Abandon His Character Acting---Never

By Louella O. Parsons George Beban recently gave members of a luncheon party the shock of their lives by declaring in impressive tones he might very shortly retire from the moving picture screen, and which would surely fall flat in playing roles for which I have no sympathy. For a brief second silence reigned at the luncheon table. Some of us had visions of George Beban doing a Francis X. Bushman lovemaking scene or trying to imitate Stuart Holmes at his most wicked moment. Everyone tried to speak, believing Mr. Beban's discontentment due to the fact he had not been given the right screen material. Had it been in his own mind to change his old familiar Italian characterizations not one of us could have agreed with him. To our astonishment, George Beban had no idea of leaving his beloved Luglia, his Pedro

Have You Seen Convict Number 23? He Skidoo'd in Stripes.

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STAR THEATRE 10:30 A. M. to 11 P. M.

Today and All This Week CHARLIE CHAPLIN in The Adventurer HIS LATEST HIS FUNNIEST HIS BEST HIS NEWEST ALSO: BIG BILL RUSSELL IN SANDS OF SACRIFICE A Powerful Drama With a Pleasing Ending. NO ADVANCE—15c

AMUSEMENTS

ORPHEUM—Broadway at Taylor. Headliner, Nina Payne, dancing, special attraction, "Submarine F-7." The Leach Sisters, vocal acts. Matinee, 2:15, evening, 8:15. BAKER—Broadway between Morrison and Alder. Alcazar Players, in "Romance." Matinee, 2:30 p. m., evening, 8:15. DAILY MATINEE, 2:30 p. m., evening, 7:30 and 9. COLUMBIA—Sixth between Washington and Stark. Photoplay, Norma Talmaide in "The Girl in the Taxi." Matinee, 2:30 p. m., evening, 8:15. LIBERTY—Broadway at Stark. Photoplay, William S. Hart in "The Narrow Trail." 10:30 p. m., evening, 8:15. MAJESTIC—Washington at Park. Photoplay, "Jack and the Beanstalk," with Francis Carpenter and Virginia Lee Corbin. 11 a. m. to 11 p. m. PROPLES—West Park at Alder. Photoplay, Evelyn Nesbit in "Redemption." 11 a. m. to 11 p. m. SUNSHINE—Broadway at Washington. Photoplay, Edward Earle and Betty Howe in "For France." 10 a. m. to 11 p. m. STAB—Washington at Park. Photoplay, "Chelle Chaplin in 'The Adventurer.'" 11 a. m. to 11 p. m. PANTAGES—Broadway at Alder. Vaudeville, "The Winter Garden Revue." 10:25-50. Anna May Bell and Beauty Chorus. Willis Solar, comedian. 2:30, 7 and 9 p. m. HIPPODROME—Broadway at Morrison. Vaudeville, "The Fountain of Love." Matinee, 2:30 p. m., evening, 8:15. "The Luck of the Roaring Camp." 1 p. m. and 8:15 p. m. STUBBINS—Washington between Park and West Park. Vaudeville, "Ick" Ogden, piano strum. 10:30 a. m. to 11 p. m. AIT MUSEUM—Fifth and Taylor. Hours 2 to 5 weekdays, 10 to 12 Sunday, Saturday and Sunday.

Louise Huff Eager To Aid in War Work

Louise Huff has been so busy making pictures with Jack Pickford she has not thought of much else; but now, when the time for every woman in every circle of life to do something for her country has arrived, Louise Huff is going to be one of the first to offer her aid. "I belong to a studio club. We devote a night a week to knitting something for the soldier boys, and of course I work on whatever I happen to be making between scenes at the studio. I have been able to do more, though, by raising money for the different funds—the ambulance fund, the hospital fund, the fund for the French orphans, etc.—and by making personal appearance at the theatres in the various cities when my pictures are shown, the receipts for the night being turned over to one of the aforementioned funds. Then, too, I have sold my autographed photo at many benefits at which I have appeared."

or any other lovable sons of Italy in this idea advanced the theory that the George Beban pictures would reach a different class of people if Mr. Beban could be induced to abandon his quaint Italian characters and do a straight American part, like the hundred and one other American stars. Anyone who has ever seen George Beban on the screen realizes what a grave mistake this would be. One can go to New York any time and pick up a hundred actors on Broadway who can do straight American parts, but there is only one actor I know who can make his audience smile and weep in one breath over an Italian peasant's heartaches and he is George Beban, the master creator of the sons of sunny Italy. We all love his big brogue, his ragged clothes, his battered hat and his whimsical, sweet tempered and unfortunate Italians. I have not heard of George Beban driving a truck wagon yet. I have not heard that he has abandoned the screen, and I am in hopes all this talk of taking away his characterizations is just an old-time, unthinking, unkindly by someone who underestimated the Beban popularity.



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