

# Picture and Word Gossip for Observer Film Fans

## Stopping the Camera to Tell a Story



VALENTINE GRANT AND SIDNEY OLCOTT, STAR AND DIRECTOR FOR FAMOUS PLAYERS IN PARAMOUNT PICTURES.

People hesitate in the waltz and the 20th Century Limited seemingly does at a few places on its way to Chicago, but it's even more rare for a director to stop in the midst of the making of a picture, and then for the purpose of springing some Irish witicism on a star. But that's what happened when Sidney OLCOTT, director, did while making "The Innocent Lie," in which Valentine Grant is starred. That's why the picture was taken. Speaking of fun and rests and hesitations in photoplay work, it is apropos to remark that holding down a position in motion pictures is not a cinch. One little star said that "If you are looking for work, select something else like translating the Bible into Chinese (keeping the moon in an aeroplane, composing a brand new opera, stopping the war in Europe or making the dove of peace settle down for life in Mexico; but don't class the job of a screen star with any of these as a 'cinch.'"



### Flagg's Conception of Mae Murray



MAE MURRAY, FAMOUS PLAYERS-LASKY STAR, IN PARAMOUNT PICTURES.

During the Allied Bazaar in New York City five million dollars was raised for the Allies. James Montgomery Flagg, the well known American illustrator, was instrumental in bringing many hundreds of dollars into the treasury through the sale of the sketches he made from life of different people, both for themselves and for sale. The accompanying illustration, drawn by Mr. Flagg, of Mae Murray, the Famous Players-Lasky star in Paramount Pictures, is one that created a great deal of favorable comment. Miss Murray gave her personal services to the committee and sold auto-graph photographs of herself, the first having brought fifty dollars.

The day has arrived when the screen sets the fashions for a vast number of the women in this film-entertained and enlightened land.

The amount of money spent by the moving picture studios on the gowns worn in their productions is more than anyone would believe—except, of course, the film magnates who foot the bills, and wonder an occasional wonder whether directors really have to always provide dresses of the rarest material and most fabulous price.

The director would probably say that he must, if his star is going to fill the eye of the discriminating woman patron of the pictures as it must be filled. These fair fans of the film know what's what in the world of fashion, and they must be sent out of the theater admiring the gowns of the star they have seen, realizing that they have been shown the newest mode, and eager to see what new creation the actress will reveal to them in her next picture.

To make its picture plays sartorially satisfying to women patrons, the Triangle Company is spending, it is announced, \$10,000 a week at its various studios. Some of the most striking and up-to-date dresses worn by Triangle stars in current releases are shown in the picture herewith. Brief descriptions of the several gowns follow:

Fay Tincher—The costume is of black and white taffeta throughout. Its oddest feature is the long collar, which is trimmed with two rows of black ribbon.

Bessie Love—In a black and white silk jersey sport suit. Collars and cuffs are white. The sport hat is of pink silk ribbon faced with white straw.

Bessie Barriscale—Sport suit of cream serge with a black satin collar and broad bands of black satin on the coat, the points of which carry long black tassels. The hat is also of cream serge and black satin.

Dorothy Gish—An effective all-white tennis suit. The eyes are shaded by a broad-brimmed sport hat of black.

Mary Thurman—Afternoon frock of yellow chiffon and black satin sleeves and yellow daisies with black centres at the girdle. The daisies trim the yellow lace hat, and black satin ribbon finishes it.

Enid Markey—Pink silk reception gown. The full overskirt of black chiffon is trimmed with handmade flowers of pink. The same flowers trim the bodice, and there are jet bands over the shoulders.

Mary Alden—Evening gown of rose chiffon over rose silk. The hoop skirt has a short over-skirt edged with gold braid and embroidered with gold flowers. The chiffon at the shoulders is caught with gold and silver flowers.

Margaret Thompson—Simple but

very effective black and white taffeta frock set off by white fox and white Milan hat with white taffeta ribbon.

#### FILM NOTES

William Fox, president of the Fox Film Corporation, has notified President Woodrow Wilson and Secretary of War Baker, that he and his corporation have granted full pay to every employee who has or will voluntarily enlist in the military or naval service of the United States during the Mexican crisis.

Mr. Fox has notified his employees throughout the United States that their salaries will be paid to their families each week, from the day they are mustered into service until they are honorably discharged. Their positions in the corporation will be held open for them until they return, no matter how long they may be required in the service of their country.

#### Mme. Petrova in Three Characters

Mme. Petrova, star of the Popular Plays and Players appearing on the Metro program, will be seen in general distinct characters in a forthcoming production as yet unnamed. In a brief allegory Mme. Petrova is seen as Eve in the Garden of Eden. Later she appears in a gypsy camp, where several thrilling scenes are enacted. Afterwards she is seen in the role of a Quakeress. The scenes were photographed in a small settlement in Pennsylvania.

May Allison, co-star with Harold Lockwood in Yorke productions which are released through Metro, recently received a highly-polished elephant's tooth mounted on gold from an unknown admirer in Bombay, India.

"There are drawbacks to every Arcady," declares Arthur Donaldson, the famous stage light who plays the deep-dyed villain in "A Woman's Honor," the dramatic William Fox feature. "While we were in Cuba taking the exteriors for this picture, I bought, for a small sum of six and eight cents, the same cigars that I pay a quarter straight for in the United States. I got the habit. And when I left and wanted to buy out the stock of one of the factories at that price, to take home with me, they wouldn't let me out of the country with more than a measly hundred. Not even a hundred and one!"

June Caprice, the little New England girl who William Fox himself discovered on her native heath—Boston—will make her debut in July before film fans. Miss Caprice is only seventeen years old and was born in Arlington, Mass.

The bright Arlington miss will have her premier next month in a story of the out-of-doors, when she plays the title role in "Caprice of the Mountains."

William Fox has brought this new-

est of stars into film-land as a result of his own keen observation. He decided that he would enroll the girl for his productions, regardless of the fact that she had no previous experience. Deliberately, Mr. Fox presented his plans for the development of the seventeen-year-old into an actress.

Devore Palmer, who plays Minotti in "A Woman's Honor," William Fox's feature picture, says that although Cuba has many charms there are quite a few things we would never get used to if he lived there a hundred years. One is to meet a buxom lady of color, coming down the street with a huge perfect projecting from the corner of her rosebud mouth. Mr. Palmer is not averse to milady's cigarette, but he thinks a perfect or a corona corona is going it a bit strong.

Francis X. Bushman and Beverly Bayne are starred in "Romeo and Juliet," which is Metro's contribution to the Shakespearean ter-centenary and by far the most elaborate production of this type ever filmed.

Mill Depends on Hughes. If Chas. E. Hughes is elected Lane county will have another shingle mill, according to an announcement made by A. S. Buck, president of the Buck Box factory in Eugene. The mill site is located three miles above Cushman.

Girls Are Being Enrolled. An office at 347 Washington street, Portland, has been opened for the enrollment of girls who wish to join the National Service school that will be held at Vancouver barracks for 10 days beginning August 24.

## Sorrows of a Comedian

By JOHN BARRYMORE



SO much has been written by really clever pen-wielders concerning the breaking heart of the clown as he is coveted before the laughter-shaken audience—a la "Pagliacci"—that it were best to explain that this is not going to be a tearful lamentation, but a grouch. It is a protest against the iniquities of this world which give a perverted sense of humor to the public whereby it professes to see something funny in the physical anguish of a fellow-mortal.

Why should you and your friends sit comfortably in a motion picture theatre and laugh with glee when a photoplayer is seen to fall overboard into icy water? Why is the human mind so constituted that it gloats over the sight of a man being maltreated and generally bruised, the degree of mirth being in proportion to the amount of anguish experienced by the victim?

Probably we shall never know, so we can but record the fact and marvel at the epidemic. I shall never forget a fight in "The Dictator," a Famous Players production for Paramount Pictures, in which I played. My valet and I were to attack a taxi-cab chauffeur, and, in the midst of a fight, we were to fall off the dock into the East River. When we came to that part of the struggle and actually took the plunge our Satanic director danced up and down on the dock with glee.

"They'll die laughing at that," he shouted, as we floundered around in the water. "That was great stuff. I thought you had knocked him out, Jack." From which it seems only logical to infer that if we had both been killed outright our epitaph would have been a deafening shout of laughter, raising the roof of every picture theatre in the country—a pretty thought, is it NOT?