

JAPANESE MISSION ASKED SHIP STEEL

Third of Tonnage in Atlantic, Japan Feels She Is Doing Her Full Share.

U. S. MAKES NO PROMISE

Ambassador Instructed to Keep Matter Before State Department, Securing as Much Material as Possible.

OREGONIAN NEWS BUREAU, Washington, Oct. 11.—Notwithstanding the air of secrecy thrown around the visit of the Japanese mission to the United States, it has become known at last that the prime object of this mission is to secure from this country an adequate supply of steel to enable Japan to go forward with her programme of ship construction. Other questions have been discussed with this Government, but ship steel has been the one big thing the Japanese have sought.

When the Japanese mission left Washington after a prolonged stay, a semi-official statement was given out to the effect that Japan feels she is already doing her share in the war and that she is furnishing her full quota of ships. "One-third of Japan's total ocean-going tonnage is now in European waters," said this Japanese diplomat. "This amounts to 260,000 tons being devoted practically to war uses in European waters, and represents about all Japan can do. It is hardly seen by us how more ships could be supplied for war services."

The figures cited by this Japanese diplomat are interesting in connection with figures compiled by the United States Shipping Board. According to the Shipping Board, Japan now has in service 447 steamers of 1,425,689 gross tons. Of this number 194 are liners, with a tonnage of 673,784, and 253 are purely cargo steamers with an aggregate of 751,905 gross tons.

In the trans-Pacific trade Japan now has 43 liners of 294,738 gross tons and 23 cargo vessels aggregating 67,405 gross tons.

18 Japanese Liners on Atlantic. In the trans-Atlantic trade Japan, according to the Shipping Board, has 18 liners of 136,875 gross tons and 20 cargo vessels of 72,500 gross tons, or an aggregate slightly more than 200,000 gross tons.

It is to be noted that the figures of the Shipping Board are in gross tons, and if this tonnage is reduced to deadweight tonnage, the figures of the Shipping Board figure tallies with the figure of the Japanese diplomat above quoted as to the tonnage in trans-Atlantic trade, but the percentages do not agree. The Shipping Board has other information with regard to Japanese shipping that is highly interesting in view of the Japanese effort to get ship steel in the United States. According to this data, Japan now has under construction for delivery during 1917, 82 vessels of 292,000 gross tons, but what is more important, she has under construction, or under contract, 127 more vessels of 580,000 gross tons for delivery during 1918. As the United States is Japan's principal source of steel for shipbuilding, and as this source has been cut off, without any prospect of the foregoing figures explain the intense desire of the Japanese for a lifting of the embargo. Unless this can be done the Japanese fear their ship construction programme will have to be largely abandoned.

Secure No Assurance of Ship Steel.

The Japanese mission is understood to have left Washington without securing any assurance from the United States Government that steel for ship construction in Japan will be released in quantities necessary to guarantee the carrying out of the approved building programme. But the Japanese Ambassador, Mr. Satō, has been instructed to pursue this request before the State Department, and, if possible, to secure the release of as much steel as can be spared, without hampering the American shipbuilding industry. Where these negotiations will end no one now professes to know. The Shipping Board has made unusual efforts to secure an adequate supply of fabricated steel for the American plants which have undertaken to build for the United States Government, and in addition to contracts already let, a further American ship programme looking to the building of 600,000 tons deadweight ships for the United States Government is about to be undertaken. It is no secret that the bulk of this 5,000,000 tons will be steel ships.

As throwing some light on the desires of the Japanese government, extracts are here made from an interview given by a Japanese diplomat who has been acquainted with the negotiations recently conducted by the Japanese mission while in Washington. In past the diplomat, whose name must be withheld, said:

Need More Ships to America.

"Japanese business concerns are suffering greatly from the scarcity of ships to transport commodities between the Americas and Japan. The Japanese people in Hawaii, the United States and South America have been accustomed all their lives to certain articles of food which are not grown in this country, and which is impossible for them to get from any country except Japan. They are suffering real hardships of deprivation.

"In spite of all this we are using a third of our ocean-going tonnage in the service of the European trade with entente countries. In this service we have lost three of our best and our fastest steamships, which were torpedoed and sunk by submarines near the British coast. Besides, we have lost a number of smaller vessels off the Spanish coast and near the French coast in the Mediterranean.

"All our largest ships except two are employed in the European trade, two being routed between Yokohama and San Francisco. In addition, we are carrying for the peace-time trade of England as best we can in the Indian Ocean and in the Pacific between India, Australia and Britain's Yachtportok, as well as China. It ought not to be forgotten, either, that Japan has been the carrier for Russia between the United States and Vladivostok. We have transported arms, ammunition and materials for Russia.

"Japan will continue her services to the allies to the very best of her ability. But it is not probable that we can supply any material increase of ships. Japanese industries are suffering from a great shortage of steel plates, especially her shipbuilding industry. We are dependent upon the United States for steel. Formerly we obtained steel from England, but that source has been long cut off, and is now dependent upon the United States. That supply, too, has now been cut off, owing to the war needs of your own country and the allies. Ambassador Satō will continue also the negotiations respecting the steel that we need."

Read The Oregonian classified ads.

MOVING PICTURE NEWS



Scene From "Hulda From Holland," Mary Pickford Picture At Sunset Theater



Maxine Elliott in Her First Picture, "Fighting Odds" Coming To Majestic Tomorrow

TODAY'S FILM FEATURES.
Majestic—Madge Kennedy, "Baby Mine."
Columbia—Jack Pickford and Louise Huff, "The Ghost House."
Liberty—Belle Bennett and Roy Stewart, "The Bond of Fear."
Peoples—Douglas Fairbanks, "The Man From Painted Post."
Star—Margarita Fischer, "Putting It Over."
Sunset—Mary Pickford, "Hulda From Holland."
Circle—"The Marriage of Mariage."

Liberty.
Some excellent desert stuff including a realistic sand storm effect and a thrilling escape of hero and heroine from a pursuing posse, are the features of the latest Triangle production, "Bond of Fear," which opens an engagement at the Liberty Theater yesterday.

Belle Bennett, sister of Enid Bennett, the Australian beauty discovered by Thomas H. Ince, Roy Stewart, Triangle successor to William S. Hart, now with Artcraft, and Melbourne McDowell, the chap who played the dancehall owner in "The Flame of Yukon," are the leading players in "Bond of Fear."

The picture deals with crime and flight from justice, the desert furnishing the background for many of the incidents. Judge McClure (McDowell) is a fanatic in administering the law to the letter. This leads to a quarrel with his younger brother over his allowance, which McClure strikes the brother and, believing that he is a murderer, takes flight and settles in a small town on the edge of the desert. He employs a guide, Cal Nelson (Stewart) and journeys out into the desert. There the Judge meets Mary Jackson (Miss Bennett) who has fled from a desert cabin wherein her dead man. While delirious, the Judge imparts his secret to Mary. She tells him that she, too, is responsible for a crime. Back in town the Judge discovers that his brother is alive. This changes his attitude and he informs Mary that he will turn her over to the Sheriff. Cal rescues her and the two escape.

Then the Judge discovers that his brother is dead, or believes a rumor which contradicts a newspaper story, and goes out into the desert again, to perish. Mary's only crime is that she is the daughter of a bandit and she and Cal are happy together in the final fade-out.

Bray-Paramount Pictographs, Mutt and Jeff cartoon comedy and another comedy complete the bill.

"Doug" Has Two Directors.
"The Man From Painted Post," the new Douglas Fairbanks-Artcraft picture now at the Peoples Theater, marks the debut of Joseph Henberg as a director in the Fairbanks organization. The latter was selected by Douglas to alternate with John Emerson in staging Fairbanks-Artcraft pictures, and the success with which he put on the new Fairbanks offering proves the fact that the star made no mistake when he selected him.

organization and in touch with all details pertaining to its workings is the tireless Douglas himself—the master mind behind every branch of the company.

Children Guests of Majestic.
Officers of the Boys' and Girls' Society, of the Children's Home, the Portland Fruit and Flower Mission and the social service chairman of the Parent-Teacher Council will be the guests this morning of J. J. Parker, manager of the Majestic Theater, who has arranged a special private viewing of "Jack and the Beanstalk" for their pleasure.

This will be a preliminary to the party that he will give on Saturday, October 20, for the orphans and friendless children of the city. The latter affair will be Mr. Parker's big treat for the youngsters, and the committees representing these organizations will arrange for their transportation. "I think there will be found a number of good-hearted folk who will donate machines for this cause," said Mr. Parker yesterday. "The film is one that is specially for children, and its influence is good and inspirational, and should be seen by just such children as these, who otherwise would never get a chance to see it."

Columbia.
A novel story, presenting plenty of human interest and carrying through it a vein of comedy, makes "The Ghost House," the latest Paramount picture featuring Jack Pickford and Louise Huff, excellent entertainment. Add to this mystery, based on a yarn of ghosts, some action, a few thrills, and a mite of pathos, and you have an idea of the qualities of the latest Pickford-Huff film tale.

Both stars, who are becoming so popular in the cinema world, perform excellently. Olga Grey, James Neill, Eugene Palette, Horace B. Carpenter, Edythe Chapman and Lillian Leighton are members of the supporting cast.

By the death of their grandfather the Atwell become the owners of the Ghost House, and are forced, by lack of means, to live in it. Jeremy Foster, gardener, is head of a gang of thieves and keeps alive the old superstition in order that the house may be headquarters for his crooks. Ted Rawson (Pickford), freshman at a nearby college, is

The great demand for Douglas Fairbanks-Artcraft pictures keeps the energetic star very active at all times in order to handle his productions in the quickest and most efficient manner possible. The actor-producer has surrounded himself with a unique organization that has a working plan all its own. The system created by Douglas himself makes it possible for his company to turn out twice as much work as under ordinary conditions. The various department heads of this company are Anita Loos, scenario chief; John Emerson, director-general; Victor Fleming, head photographer; and John Fairbanks, brother of the star, general manager. At the head of the entire

forced to stay a night in the Ghost House as his degree in being initiated into a fraternity. He is mistaken for a house-breaker and handcuffed to a chair. In the meantime the bank has been robbed. While exploring the attic the money is found by Lois Atwell (Miss Huff). She believes Ted to be the burglar. Jeremy impersonates old Atwell and tries to scare the woman. He is captured and placed in a closet. Members of the gang hasten to the house in search of their master and are confronted by Ted. A fight is precipitated, but the quick arrival of the police causes the arrest of the thieves and the final explanation as to the identity of Ted is made.

News pictorial and comedy round out the bill.

Margarita Fully Recovered.
Margarita Fischer's reappearance on the screen after an illness of several months following an operation which necessitated a long stay in hospital, is a matter for rejoicing among motion picture fans, with whom she is intensely popular.

Miss Fischer made hosts of friends throughout the United States for her clever work in "Miss Jackie of the Navy," "The Devil's Assistant" and other popular Mutual-Pollard successes associated with her name. Her return after her production of "The Devil's Assistant" that she had sustained an injury in rehearsal which would necessitate surgical care, caused great wherever it was received.

For the last six weeks Miss Fischer has been once more her old self and her work in the new Mutual-Pollard production, "Putting It Over," or "The Girl Who Couldn't Grow Up," shows that she is again able to burn up the roads in racing automobiles, to plunge into the sea from steaming decks and otherwise to comport herself as of yore.

This picture is being shown in Portland at the Star Theater.

Screen Gossip.
Plans are now under discussion for the formation of a permanent Winter circus in Los Angeles on the scale of the Ringling and Barnum & Bailey shows.

W. H. Cluna, a Los Angeles moving picture exhibitor, is one of the prime movers in the proposed enterprise. Associated with him are Charles Ringling, Charlie Chaplin, Henry McRae, general manager of Universal City, and a number of Los Angeles business men. It will require to establish such a circus over \$1,000,000, according to those behind the proposition.

It is believed that climatic conditions and the great transient population of Los Angeles during the winter months would make the venture a success.

Charles Clary, of the Fox Company, after finishing "The Red Rose" with Theda Bara, will play opposite her in the film version of "Du Barry," now being made at the Fox studio. Charlie has a habit of appearing in multiple productions. During the past year he has played leading parts in "Joan the Woman," "The Honor System," "The Conqueror," and now in "Du Barry." In the latter he plays Louis XV.

Thomas H. Ince produced a film version of "The Guilty Man" for A. H. Woods at the old Biograph studio, Los Angeles, during the past few weeks. Billy Garwood, recently returned from New York, appeared in this production, as well as the legitimate stage production of "The Cinderella Man," which was showing at the Morocco at the same time.

In spite of the fact that he is now stationed with the Overseas Supply Train, U. S. A., at Fort Jay, Governors Island, Edmund Goulding, playwright, actor, scenarist and now soldier of the United States, has found time while in camp to write for Miss Brady an original scenario, "The Phantom Feud," which is to be a Select production.

Leo Nomis, a Paramount player who is noted for his daring, has received a commission as First Lieutenant in the United States Army Aviation Corps and will leave the Western studios shortly for the East to start training. Out of a class of 27 Nomis was the only one to pass successfully all the severe tests and was the only one accepted by the Government.

Following Juanita Hansen and Rosemary Theby in the position, Teddy Sampson is now leading woman for Eddie Lyons and Lee Moran. Miss Sampson in private life is the wife of Ford Sterling.

The Second Battalion, First California Field Artillery, has been christened "Mary Pickford's Fighting Six Hundred" daily.

Shorty Hamilton will return once more to the business of cinema acting

LIBERTY

It's Unusual—

BOND of FEAR

A story of the guilty, who faced judgment in the desert without law. Spectacular, stirring.

Belle Bennett, Roy Stewart and Star Cast

soon. He will appear in a series of five-reel Western comedy dramas, to be made at the Continental studio by an organization in which W. H. Clifford is one of the chief factors.

What promises to be a reversal of form is the possibility that Norma Talmadge may soon make an appearance on the speaking stage. An English producer, recently visiting in this country, chanced to be the guest of Joseph Schenck, Miss Talmadge's manager and husband, at a private showing of "The Moth," and was impressed with the stage possibilities of the picture to the extent of offering to buy the English rights, stage the piece elaborately and star Miss Talmadge in it. The producer was also surprised to learn that Miss Talmadge had not acquired her dramatic training on the stage.

William Stowell, who has been acquiring himself so well in Bluebird productions, has been loaned to Liberty for one picture. He is now in Arizona with the Weber company.

In Pasadena they are trading motion picture theaters for farms. Recently the Clune Theater was traded for 1500 acres of land near Bakersfield, Cal., and the Crown Theater for 183 acres of land near Chino, Cal.

Winsome Viola Dana, Metro star, is one of the best players to direct in motion pictures. She conscientiously follows her director's instructions, as she believes that the destiny of a picture should be left solely to him. As the result of her obedience she seldom has to go through "retakes."

Helen Holmes, the daring Signal actress, who some time ago became addicted to the "unfoil" habit, is crying for someone to help her get set go. Everyone around the studio has been gathering the precious metal and handing it to Miss Holmes, until now her dressing-room resembles the interior of a smelter. When a truck load has been secured Miss Holmes will turn it over to the Red Cross.

Emily Stevens, star of Metro productions, has taken up the study of clairvoyance. In a forthcoming feature she plays the role of a crystal globe gazer and seer. This mysticism so fascinated Miss Stevens that she has penned a

Lemon Juice Clears Skin

Make a beauty cream cheaply to soften and whiten the complexion. Massage the face, neck, arms and hands. Read directions!

What girl or woman hasn't heard of lemon juice to remove tan, freckles, sallowness and complexion blemishes; to bleach the skin and to bring out the roses, the freshness and the hidden beauty? But lemon juice alone is acid, therefore irritating, and should be mixed with orchard white this way: Strain through a fine cloth the juice of two fresh lemons into a bottle containing about three ounces of orchard white, then shake well and you have a whole quart of skin and complexion lotion at about the cost one usually pays for a small jar of ordinary cold cream. Be sure to strain the lemon juice so no pulp gets into the bottle, then this lotion will remain pure and fresh for months. When applied daily to the face, neck, arms and hands, it should help to bleach, clear, smoothen and beautify the skin. Any druggist or toilet counter will supply three ounces of orchard white at very little cost and the grocer the lemons.—Adv.

brief account of her experiences in her bewitching character role.

Dorothy Kelly, who recently acquired a husband, and took a little time off from studio activity to look him over, is reported to be on the verge of returning to Vitagraph.

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