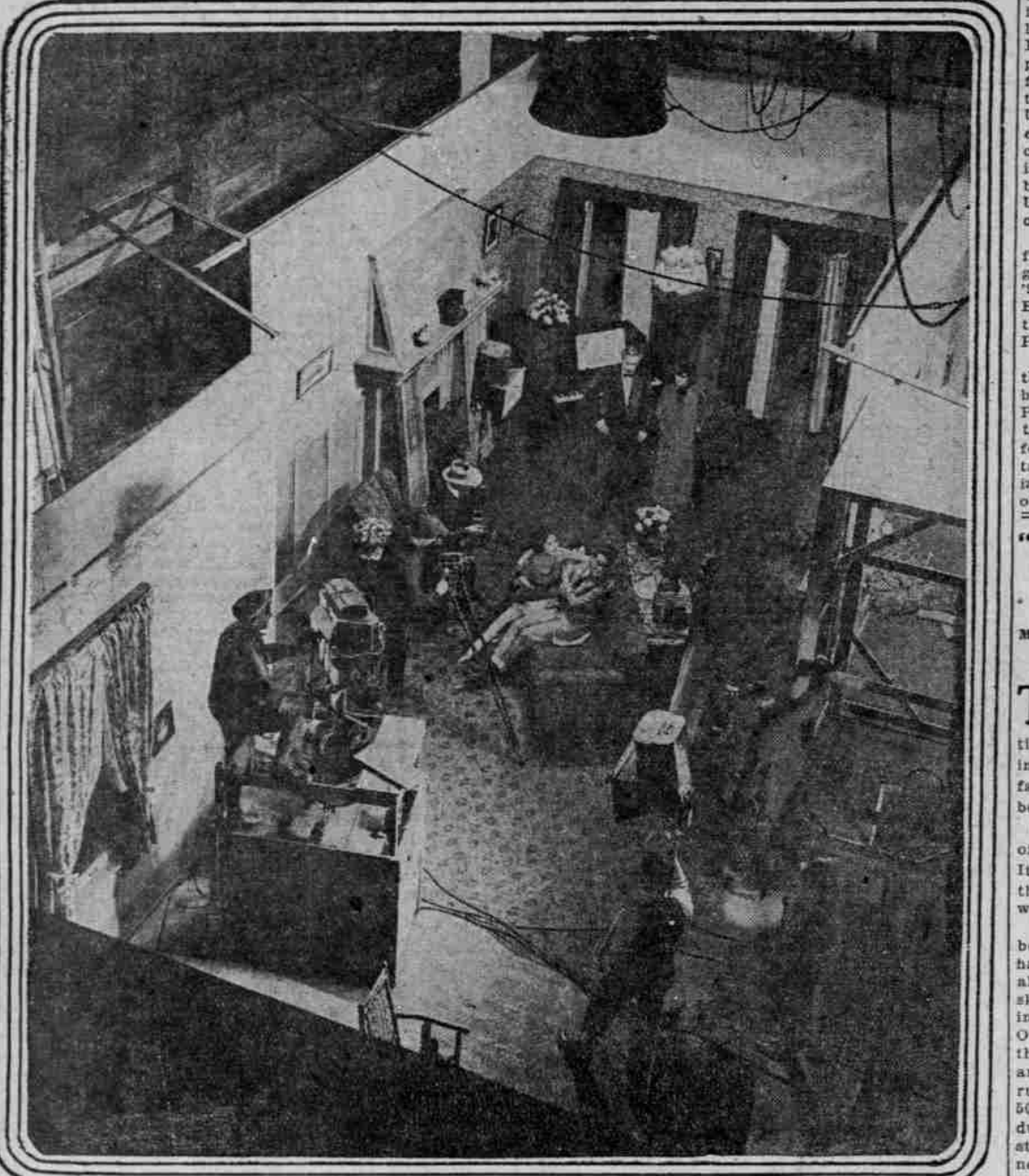


PORTLAND OFFERS FIELD FOR "MOVIES"

Atmosphere of Oregon Particularly Conducive to Good Photography, Says Successful Film Producer Whose Company Is Located in Portland.



"On Location," Near Bend.



Taking a "Close Up" in Local Studio

Photos by American Lithograph Co.

PORTLAND and Oregon as the feasible home for a part of the motion picture industry and wealth which heretofore has centered in Los Angeles and New York has become a certainty through the progress made during the last year. During the last ten years almost as many film-manufacturing companies have come into existence in Portland. Some of them have been built on insecure foundations. The intent of several has been right, but management wrong. Actual sales of the last year's products of the American Lithograph company have given national recognition to the fact that the manufacturing of films in Portland, Ore., is a permanent, prosperous industry.

Two feature productions and a series of six two-reel comedies constitute the year's output of the company. All films completed have been sold. The features, "The Golden Trail," starring Jane Novak, and "The Deliverer," starring Arvid Holway, having gone to the Arrow Film company for state rights sale and the comedies having been purchased outright by the Pioneer Film company. January 1, 1920, will see the American Lithograph company commencing work on a new contract which will include four dramatic productions, a series of comedies and as many five-reel western melodramas as can be "shot."

"The Golden Trail" was made in Portland and on Mount Hood and assisting in its production were Portland Masamias, several hundred students from Reed college and members of the Multnomah Amateur Athletic club. Interior scenes were made at the American Lithograph studios at Thirty-third and Halsey streets, while exteriors were taken on Mount Hood and in the vicinity of the city. "The Deliverer" was made in Portland and in Bend. The story deals with the timber industry of the northwest and the present conflict between industrial and agitating groups. Interiors were again taken in the Portland studios and exterior scenes were made in the great Silver-Hixson and Brooks-Scanlon mills. The Columbia river highway formed the background of the majority of scenes in the comedies known as the "Paul series," although many back-grounds were taken on the Clackamas, the beautiful Washington park and in some of the most pretentious residence sections of the city. Oregon rainfall does not interfere with motion picture making and the

atmosphere of Oregon is particularly conducive to good photography. "In California when the sun does not shine there is not sufficient light to 'shoot' pictures," Mr. Moomaw says. "When it is raining in Portland outdoor shooting is impossible, but when it is not raining, even though the sun is not visible, there often is plenty of light to make excellent half-tones. Oregon scenery is, of course, unexcelled anywhere and many of the near localities have yet to be used in any motion picture. Finding new outdoor locations is getting to be a very real problem to producers of

Vegetable Oil Mill Will Cost \$450,000

Portland Capital Interested in Establishment of Industry to Handle Copra Imports.

WITH the announcement that the factory of the Portland Vegetable Oil Mills company is to be established here, another industry of great importance to the city in its race for the industrial supremacy of the Pacific northwest has been assured.

A plant capable of crushing 100 tons of copra a day is to be erected by that company on the waterfront at Linnton, and it is expected that it will be in operation within the course of the next few months.

This, it is believed in industrial circles, will be but the beginning of other plants of a similar character, as Portland is declared to be the ideal port for the establishment of this industry on a large scale. The Portland Vegetable Oil Mills company is purely a Portland concern, financed almost entirely by Portland capital, and headed by Portland men. The concern was launched when the possibilities for the industry in this city became self-evident following the destruction by fire of the vegetable oil mill of the Palmolive company here.

The concern was incorporated for \$1,000,000, with C. A. Painton, president; B. C. Ball, vice-president; Prescott Cookingham, secretary; C. A. Edwards, treasurer, and the following directors: C. A. Painton, B. C. Ball, S. L. Eddy, C. A. Edwards, M. S. Hirsch, H. H. Ward and F. W. Watson. The building programme of the

company provides for the erection of a mill building, four copra storage bins, a meal storage shed, a refinery

and dock. They all will be equipped with the most up-to-date machinery. It is estimated that the plant can be erected in six months' time and it is expected that it will be able to begin crushing copra some time this summer. With this in view the work on the plant is to be rushed as much as possible. The cost of erecting the plant is estimated at \$450,000, this figure including all necessary machinery and incidentals.

Import Cargo Provided.

The vegetable oil industry is of especial importance to Portland in that it provides cargoes for lumber ships returning to this port from the Antipodes. Portland's exports are greatly in excess of imports and in instances vessels carrying lumber to Australia and other sections of the Pacific ocean have found difficulty in securing return cargo. The development of the vegetable oil industry will consequently fill a needed demand here.

Mr. Painton, who is president and general manager of the Portland concern, has had wide experience in this industry. In 1910 he organized the Coconut Products company of Portland, with a capital stock of \$100,000, this being the first industry of that kind established here. This company was reorganized in 1912 under the name of the Kaola company, with a capital stock of \$400,000. In July, 1919, the Kaola company was absorbed by the Palmolive company of Milwaukee, Wis. The local concern being operated as the Pacific coast plant of that company. Mr. Painton was retained as general manager. In December, 1919, the new mill of the Palmolive company was destroyed by fire.

The business of pressing copra and refining coconut oil grew rapidly from the small beginning and the profits have been large. In 1918 and 1919 the imports of copra were over 50 per cent of the value of all imports entering the Columbia river.

Prior to the organization of the first Portland company Mr. Painton in 1909 spent several months in England, Germany, Switzerland and France working in and learning the processes for the manufacture and refining of vegetable oils in plants of those countries. On his return to the United States he was probably as well equipped as any other man in the country for this line of industry. He is today considered one of the six best vegetable oil mill experts in the United States and one of the pioneers of this industry in this country.

The first successful coconut oil refinery in the United States was organized in Philadelphia in the late '90s. The second was organized at Bayonne, N. J., about 1901, and the third was the one organized by Mr. Painton in Portland in 1910.

It was felt by Portland interests that the local vegetable oil business, built up by Portland capital and on Portland management, should be continued as a Portland enterprise and for this purpose the Portland Vegetable Oil Mills company was organized and the services of Mr. Painton obtained.

"New Oregon" Prune Attracts Attention

Makes Debut at State Fair and Has Characteristics of Both Italian and Petite Prunes.

THE "New Oregon" prune, developed by Andrew Vercler of Salem, attracted much attention this year at the state fair, giving promise to add materially to the fame of Oregon as a producer of the best prunes in the world.

This new prune has characteristics of both the Italian and Petite prunes. It blooms usually about a week later than the Italian and ripens nearly a week earlier.

In color the fruit is about half way between the Italian and Petite, it having the deep bloom of the Italian, although when this is removed the skin is of a reddish nature, following that of the Petite. The New Oregon is a prune larger than either the Italian or the French varieties, and Vercler reports that his orchard run of fruit graded between 40 and 50 to the pound when dried. Its productiveness is established, for Vercler states the trees he has grown have never failed to produce a crop.

In comparison with the Italian variety, which is the recognized commercial prune at present, it possesses a few very prominent advantages over this well-known variety—probably chief among its advantages being its tendency to avoid cracking when subject to unseasonable rains such as experienced last fall. Side by side with the Italian variety the percentage of cracked and injured prunes of the New Oregon was negligible, while the Italian showed a heavy percentage of injury. Vercler accounted for this condition by explaining that the New Oregon prune was a perfect freestone and that there was always somewhat of a cavity around the pit of the new prune and that this allowed the fruit to expand inwardly from the added moisture rather than expanding outwardly and bursting the skin.

California and vicinity, I understand. It will be many years before such a condition is true in the state of Oregon.

The Lifeograph studios at Thirty-third and Halsey streets are fully equipped with lighting devices which enable camera work to go in the daytime or at night. It has one stage 50 by 100 feet which will accommodate three sets.

Several months ago Mitchell Lewis and a company of several score members came to Portland and succeeded in getting marvelous scenes for "The Last of His People."

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