

# FILMDOM



Marguerite Clark in "Miss George Washington" at Peoples.



Mary Miles Minter, Charming Star of "Faith" at Sunset.



June Caprice in "The Mischief Maker" at Majestic.

**TODAY'S FILM FEATURES.**  
 Columbia—Charles Ray and Margery Wilson, "The Honorable Algy."  
 Sunset—Mary Miles Minter, "Faith."  
 Star—Mabel Taliaferro, "The Dawn of Love."  
 Peoples—Marguerite Clark, "Miss George Washington."  
 Majestic—June Caprice, "The Mischief Maker."  
 Globe—Gertrude O'Brien and Thurlow Bergen, "A Woman's Fight"; "The Scarlet Runner."

According to the latest available statistics there are approximately 200 motion picture theaters in the Portland territory. This means the district served by Portland film exchanges, distributing many reels of celluloid joy each week.

The number naturally fluctuates, for each week there is a record of exhibitors retiring from the field and others entering it, but the film men fix the theater roll at from 185 to 200. The Portland territory, from a distributing standpoint, includes Southwestern Washington, as far north as Chehalis and Centralia, the Boise district in Idaho and as far into California as Weed. Thus all of Oregon and parts of three other states are tributary to Portland in a film sense.

The Portland city territory, which comprises its environs, at one time boasted of nearly 75 theaters and this number has been reduced to about 30. This includes the so-called first-run houses, the big downtown theaters, which usually exhibit pictures never before shown in the city, and the neighborhood or community houses.

Practically all of the small-town theaters, as well as the neighborhood houses of Portland, are operated only in the evening and usually on Saturday afternoon.

The average seating capacity of the picture theaters throughout the state is about 300, ranging from the tiniest some of the mountain districts to houses seating more than 1000 persons.

Film folk—and that means many fans as well as exhibitors and exchange men—are eagerly awaiting Portland's first annual movie ball, which will be the big social feature of the movie season.

This ball will be staged on Wednesday night, Thanksgiving eve, at Christensen's Hall, under the auspices of the Portland Screen Club.

Fred Simonon, master of ceremonies, promises a number of novelties on the program, and a large committee which is making all arrangements for the affair.

No rumor of the past year in film-dom created a more profound impression on the fans than that one connecting Marguerite Clark, in many sections more popular than Mary Pickford, with the musical comedy stage.

"Little Lady Eileen" was to be her last picture and thereafter Miss Clark was to appear on the stage under the direction of Charles Dillingham, and the screen was to see her no more.

There was much truth in that rumor. Miss Clark fully intended to quit the celluloid drama for the speaking stage. But the lure of the film, meaning more money and more followers, proved too strong, and the daintiest little figure in movieland signed a new contract with the Famous Players.

She took a firm stand, for the new agreement calls for two years of studio work.

Just after coming to terms with Famous Players Miss Clark, who was offered \$150,000 a year from a rival producing concern, said:

"No, there is no truth in the rumor that I am going to star in musical comedy, though there came very near being no film Marguerite Clark. I did consider signing a contract, but I changed my mind for several reasons.

"Though I thought I loved the stage infinitely more than I do the studio, when it came right down to a matter of forsaking the motion picture concern I suddenly learned I had unconsciously fallen under the spell of the photoplay. Though I had lost the almost direct personal contact with my audience over the footlights and I missed the thrill of applause, I found I had won an incalculable host of personal friends all over the country—people that I had never seen and who had never seen me on the stage, but who knew me only through my shadow as it appeared on the screen.

"As the realization dawned upon me that I would be forsaking a vast number of friends in order to gratify my own desire to appear on the stage and that I was in no doing renouncing the many for the few, the futility of my contemplated action impressed itself upon me and I was inclined to doubt the wisdom of such a step."

Mary Miles Minter, the youthful star of American-Mutual Features, is said to receive the largest salary of any person of her age in the whole world. The other day, when she received her check, which is four figures to the left of the decimal point, she lost it four times through a hole in her coat pocket.

"They just kept trailing along behind me all over the studio lot and handing it back," said the popular little star. "Mother will give me fits."

Then Mary started to hunt through her pockets for the check again. She unfolded letters from all over the world, powder puff, keys and numerous other girl necessities. Among them was a twisted-up piece of blue paper, fumbled down and brushed aside. That was the check; and it was written out for more than many a man earns in a year.



Charles Ray, as "The Honorable Algy" of Columbia.



Mabel Taliaferro in "The Dawn of Love" at Star.

exhibited in Portland, with Marguerite Clark, Mae Murray and Wallace Reid and Cleo Ridgely, respectively, in the leading roles.

The following is a list of the succeeding plays, with the stars:

Nov. 30, "Martyrdom of Philip Strong," all-star cast; December 4, "Princess Zim-Zim," Irene Fenwick and Owen Moore; December 7, "The Road to Love," Lenore Ulrich; December 11, "Oliver Twist," Marie Doro; December 14, "Victoria Cross," Lou Tellegen; December 18, "Traveling Salesman," Frank McIntyre; December 21, "The Right Direction," Vivian Martin; December 25, "Snow White," Marguerite Clark; December 28, "The Redeeming Love," Kathryn Williams; January 1, "Betty to the Rescue," Fannie Ward; January 4, "The Evil Eye," Blanche Sweet; January 8, "Great Expectations," Jack Pickford-Louise Huff; January 11, "The Deliverance," Mae Murray; January 15, "The Painted Woman," Pauline Frederick; January 18, "The Happiness of Three Women," House Peters-Myrtle Stedman; January 22, "Lost and Won," Marie Doro; Jan-

uary 25, "The Show Down," Cleo Ridgely-Wallace Reid; January 29, "His Sweetheart," George Beban; February 1, "The Turning Point," Irene Fenwick-Owen Moore; February 5, "The Conflict," Lenore Ulrich; February 8, "Each to His Kind," Sessue Hayakawa; February 12, "The Black Wolf," Lou Tellegen; February 15, "The Wax Model," Vivian Martin; February 19, "Racketty Packetty House," Marguerite Clark; February 22, "Winning of Sally Temple," Fannie Ward; February 26, "The Consul," Theodore Roberts.

A real railroad wreck—one that happened instead of being planned—enters by chance into the production of "A Lass of the Lumberlands," the serial play which Helen Holmes' company made in Northern California for release by Signal through the Mutual Film Corporation.

It is an odd coincidence, Miss Holmes' company was at work at Vergara Park, near Los Angeles, when a construction train on the Glendale & Montrose Railway got away from the en-

gineer and plunged down grade at 40 miles an hour and piled into another work train and a trolley train. The two latter were telescoped. The crew of the runaway train jumped a moment before the crash. The trolley train was hurled nearly 400 feet along the right of way.

The members of Miss Holmes' company were in the middle of one of the "Lumberlands" scenes when the wreck happened. The noise of the collision started them out of their acting. Paul Hurst, who was directing, shouted to the cameraman to drop the picture and get the wreck as the trains came together. The cameraman, acting by instinct, almost before the words were out of Hurst's mouth, swung his lens around and "caught" the trains just as the smash came.

It was a long-range shot, but the atmosphere was clear at the moment, and the result is expected to be good. If it is, the snapshot will be incorporated in a chapter of the serial.

Among the many elaborate motion picture plants in Los Angeles none stands out more prominently as far as the popularity of its film productions

is concerned than does that of the Keystone Film Company. This company is widely recognized as the producer of a peerless standard of popular comedy. The keynote for the world-wide success of the Keystone comedy is the genius of Mack Sennett, the potent influence overshadowing all important activities of the big plant.

Mr. Sennett brought his small group of comedians to the Pacific Coast four years ago and began work on the studio of the Keystone Film Company in Edendale. The plant has made rapid and wonderful strides since then and its various buildings and other improvements represent an outlay of nearly a million dollars. At its inception the plant consisted of a small frame building on a corner lot surrounded by a picket fence. The capital then invested was a few hundred dollars. Today the Keystone Film Company is one of the three units of the Triangle Film Corporation, which includes the Fine Arts, under D. W. Griffith, and the New York Motion Picture Company, under Thomas H. Ince.

Virginia Pearson's chief diversion in

the William Fox studios is painting Dresden china. The quantity of plates which Miss Pearson has accumulated in her dressing-room and in her homes on the Pallades and Riverdale drive would stock nicely any small-size art shop.

Miss Pearson began her work in this direction when she was 15 years old. Even at this early age she was illustrating fashion articles for the Louisville, Ky., newspapers, and by contract, too.

All this was done after school hours.

William (Bill) Russell, "the rough-neck star," as they call him in Los Angeles, because he licked Al Kaufman in a hard fight, has patented a preparation for hardening the fore-fronts of aspiring pugilists. It sells for \$1 a bottle and Russell expects to make money on the "dope."

"What's in it, Bill?" asked Charlie Chaplin the other night. "I used some of the darned stuff on my foot and it cost me \$8 to have a chiropodist peel the hide off, four treatments, \$2 per."

"In it?" yelled Russell. "Why, it's the leavings from dill pickle tubs. I used to work in a pickle factory and my hands got so tough from the brine that I could have punched a hole in a Harveized steel plate. That's what gave me the idea."

"H'm," grunted Chaplin. "I'll send a case of it in advance to every one of these guys I have to kick. That's a generous thought, what?"

The Mutual publicity dispenser deposes as follows: "Late dispatches from London state that the military fashion of the moment is the Charlie Chaplin mustache. For years the young men about town had adopted the American fashion of the clean-shaven upper lip. When, therefore, these men enlisted in the army and were instructed that it was necessary to wear a mustache, they adopted the Chaplin mustache as the nearest thing to none at all."

The above would be interesting if true. Unfortunately, however, it happens that no instructions rendering compulsory the donning of a hirsute decoration on the upper lip were ever issued or are ever likely to be issued by the British War Office. On the contrary, the members of the rank and file of the English forces are all clean shaven. Part of Tommy Atkins' equipment is a razor and its accessories, and even in the trenches the men find time to shave occasionally. Only in the officers' mess can mustaches be observed, and they are for the most part worn by the older men. Some

London rotter must have been a spoofing the Mutual press boys.

**PATHOS NOTE IN SUNSET FILM**

Mary Miles Minter Star in New Offering "Faith."

Mary Miles Minter, "Lovely Mary," whose girlish charm and her remarkable ability to live delightful child stories on the screen are proverbial, is featured in "Faith," a six-part Mutual-American photo-drama to be presented to Portland fandom at the Sunset Theater today. Margaret Shelby, sister of the star, who until recently was in Portland with the Baker Players, is a prominent member of the cast, appearing with Mary for the first time in pictures.

A Keystone comedy, "A Janitor's Wife's Mistake," with Fred Mace the leader of a squad of merry Keystoneers, will be another feature.

The play, "Faith," the biggest of the Mary Miles Minter Mutuals and said to be by far her best, illustrates a little founding girl's faith in the world's goodness and her own ultimate redemption from the trials that beset foundings.

Faith is left an infant on the doorstep of an orphanage, and after she reaches the age of usefulness is indentured to a farmer. The girl finally is taken into the home of a millionaire as a domestic servant. This home is really that of her own grandfather, of which fact she is not aware. The child's mother, having married secretly, John Thorp, her father, insists that the child be sent to an orphanage. Mrs. Stimson, familiar with the story, succeeds in installing the child in the house where she was born, unknown either to the mother or hard-hearted stepfather.

In the same house is Laura, Thorp's stepdaughter. She becomes involved in a love affair and fears disgrace, as well as being forced to raise money for blackmailers. Money is stolen, and Faith is suspected.

Mark Strong, a lawyer, is impressed with the innocence of Faith and defends the girl. The courtroom scene, in which he brings out the true story of Faith's life and restores her to her mother, is a strong climax to the story.

**PEOPLES HAS UNIQUE FILM**

Marguerite Clark Is Starring in "Miss George Washington."

Lies, like bricks, must be piled like bricks, one upon the other, in order

Matinees, 10c  
 Evenings, Sundays & Holidays 15c  
 Kiddies, Always 5c

4 Days  
 Commencing  
 Today

# SUNSET THEATER

Broadway and Washington



# MARY MILES MINTER

The marvelous charm and talent of this beautiful 17-year-old wonder-girl are creating a sensation in film-dom, many claiming her greater than Mary Pickford. In her portrayal of the leading role in "Faith" she has accomplished a work which will go down into history as one of the landmarks of the industry.

Supported by Her Sister, Margaret Miles Shelby, of the Baker Players

In a New and Spectacular Six-Act Production Entitled

# FAITH

Keystone Comedy—The Janitor's Wife's Temptations

Coming Thursday  
 Frank Keenan & Enid Markey  
 in "The Phantom"

It's becoming the custom with the big producers to announce productions for many months in advance. William A. Brady started the procession this Fall with a list of plays and players taking the fan up well into the Spring of 1917. Paramount now comes forward with its schedule for the next four months.

"Miss George Washington," "The Hair Apparent" and the "Yellow Pawn" are the three next films to be