

# The Silent Drama



Carlisle Blackwell and June Elvidge, in 'The Page Mystery' at Peoples



George M. Cohan, in 'Broadway Jones' at Star



George Baban and Bruno, in 'A Roadside Impresario' at Columbia

### TODAY'S FILM FEATURES.

Sunset—Bessie Barriscale and Charles Ray, "Plain Jane."  
 Peoples—Carlisle Blackwell and June Elvidge, "The Page Mystery."  
 Star—George M. Cohan, "Broadway Jones."  
 Majestic—Alice Joyce and Harry Moray, "Her Secret."  
 Columbia—George Baban, "A Roadside Impresario."  
 Globe—Valeska Suratt, "The New York Peacock."

THE American people are going to see better photoplays than have ever been known before during the coming year, according to Charles W. Meigs, manager of the Peoples Amusement Company, and president of the Motion Picture Exhibitors' League of Oregon, who returned last week from a flying trip to Chicago, Washington, D. C., and New York City.

"The heart of the film industry is, of course, New York," says Mr. Meigs, "and in New York the tendency among all the biggest men of the industry is noticeably toward improving quality and reducing quantity. Public taste has constantly been demanding cleaner and better products. The trend is away from big spectacles and the story is becoming the thing. Costs of production of pictures have been mounting, and the public demand for star, story and production is greater than it ever has been. As a natural result, there is now apparent a stronger battle for perfection than at any other time in the history of the industry."

"The old programme system has given way almost entirely, and by next Fall practically everything will be open booking, which means that every production will be sold on its merits to the exhibitor, and the exhibitor naturally will buy only what the public wants to see. This means that the public will be protected by better houses from mediocre or inferior pictures which a year or two ago they were often compelled to see because they got anything good the exhibitor had to purchase a company's entire output. No one in New York looks forward to a slump in the theater business, due to the war. On the contrary, Mr. Fox, Mr. Irwin, the head of Vitagraph; Mr. Greene, the president of Artcraft; Paramount, and the other big studios, are great figures in filmdom and are sincerely devoting their energies toward the aid of the Government in every way. Mr. Beret, who is now in his office, was completing arrangements with the War Department and the Secretary of the motion picture industry to Red Cross to render valuable assistance to Uncle Sam, and this spirit is in evidence throughout the industry. Next to the president of the industry, the man who has been credited already with having done more toward the education of the millions in America to the country's war needs than any other single force."

As long as handsome film matinee idols insist on getting married, just how long will they work for the divorce courts. Read on:

Carlisle Blackwell, the "Romeo of the screen," must pay his wife, Mrs. Ruth H. Blackwell, \$10 a week pending trial of her separation suit. Also, out of the \$26,000 a year, which Blackwell admits he receives as film lover and hero, he must pay \$1000 to his wife's counsel as fees.

"As he was the 'Romeo of the Screen,' it was difficult for him to assume the humdrum of a husband," said Mrs. Blackwell, who alleges cruelty and neglect in her suit for legal separation. In studio terms, the divorce suit might be ascribed to "temperament."

If you want to train for motion pictures, join a musical comedy chorus. This is the startling advice of Olive Thomas, who has joined the "Triangle" forces, and now declares that no experience on earth is as valuable for the silent drama as that of the chorus girl.

"Because," elucidates this former Ziegfeld favorite, "no vehicle on earth offers the action that the musical comedy does, and action is the soul of motion pictures. The chorus girl is the most active creature on earth next to the moving picture actress. She is kept on the hop, skip and jump continually. Life is nothing but one mad dash after the other. First she appears as a jaunty little jockey girl, then she tears to the dressing-room and reappears as, oh, anything from a rain-bow to a dragon-fly. Meanwhile, she sings and dances and smiles, and gesticulates every minute, for just let her stop once and she's fired. There's nothing slow about the motion picture, either. I have found out, so I say that the chorus is the very place for the young film aspirant."

"The Barrier," a 10-reel pictorialization of the famous Rex Beach novel, and a photoplay that ranks among the nation's noteworthy contributions of the silent drama, comes to Portland this week, opening a limited engagement at the Peoples Theater on Saturday.

It is evident that the statement made by the National Board of Censors that they could not suggest a single change in picture or titles and that they recommend "The Barrier" highly as a play for young persons and children, has had its effect in other cities, where every performance, particularly the matinees, have been well patronized by young folks.

"The Barrier" has developed at least four stars, Miss Mabel Julienne Scott, who so admirably portrays the dual roles of Merrily and Nedra; Mitchell Lewis, whose Polson is Mandelbaum in its charm; Edward Roseman, whose villain is all that could be desired by the most enthusiastic gallery occupant, where villains are made or wrecked, and Russell Simpson, whose portrayal of John Gaylord, the carefree young

prospector, who gave his love to the little school teacher, and later as the grizzled storekeeper, who gave Nedra a father's protection, is a wonderful achievement.

The photoplay version of Rex Beach's thrilling story, strong as are the situations in the book itself, has been accorded the added value of having the author give it his personal attention and supervision. Mr. Beach gave his personal supervision to "The Barrier," co-operating fully with Director Edgar Lewis throughout the entire production.

Following are the confessed youthful ambitions of the Foxfilm comedy players:

Mae Busch—To play in Shakespeare.  
 Rena Rogers—Expert stage coach driver.  
 Violet Eddy—High diver.  
 Tom Mix—A ballplayer.  
 Hank Mann—An ambulance driver.  
 Sid Jordan—A world-renowned author.  
 Pat Chrisman—A book salesman.  
 Peggy Provost—To own a 640-acre farm.

George M. Cohan's love for the American flag, as set forth in numerous songs and plays, is not professional. Even today he possesses all the patriotism of a small boy and is intensely American in his sentiments. In addition to his many other achievements, George M. is often referred to as "the best press agent for the American flag" in the country. Not satisfied with being the most popular actor-author-producer connected with the stage, he has invaded the field of motion pictures.

"When Mr. Cohan announced several years ago 'Broadway Jones,' a play minus his singing and dancing, yes, even without an American flag, various doubtful ones wondered if it would go over with the public. Some of the more bold acquaintances approached him on the matter, but George M. had decided to put his best efforts into something different. The result is a matter of theatrical history and 'Broadway Jones' was conceded by every New York critic to be the biggest hit of the season. And so, with this same determination and energy he has finally entered the motion picture field and that he has already added thousands of new admirers to his immense following can easily be understood."

Walter E. Greene, president of the Artcraft Pictures Corporation, last week announced that the next Mary Pickford picture, "The Little American," will be released on July 4 and was decided to show the production throughout the country commencing Independence day, in that fit present "America's Sweetheart" in a powerful patriotic appeal, making a most fitting offering on this day.

For the first time in many months, "Little Mary" will be seen in this picture as a grown-up American girl in modern gowns. In order to secure her wardrobe for these scenes, Miss Pickford crossed the country from Los Angeles to New York.

A young society girl of America in the play, she is caught in the terrible tide of the German invasion of France. Many thrilling scenes of a spectacular nature are promised under the direction of Cecil B. DeMille, producer of "Joan, the Woman," and it is readily felt that as a popular success, this picture will prove Mary's greatest achievement on the screen.

Few things rouse Shirley Mason, the McClure star, to anger. But there is one sure-fire method for stirring her to wrathful outbursts. It is this:

Tell her that you have a friend who is a lip-reader, who has noticed that motion-picture actors, while making a scene, often speak lines that have nothing whatever to do with the action.

Recently she noticed a story in which the author was attempting to "expose" motion-picture making.

According to the lip-reader at a film show noticed that when a father was supposed to be driving his erring daughter out of the house, he really spoke thus:

"Hurry up, Nellie, and finish the scene. I'm getting hungry. By the way did you have a good time at the film ball last night? You looked great."

To which the erring daughter, according to the lip-reader, replied:

"Sure, we had a great time. You should have been there. We all stayed until daylight."

And so the daughter was thrust into the moving picture.

"It would be utterly impossible for actors to speak such lines while they were going through tragic action," Shirley Mason says, indignantly. "Motion picture acting is no joke and the players must live their parts. They must use the lines that help them portray the necessary emotion. And they do. No director would permit any other sort of work."

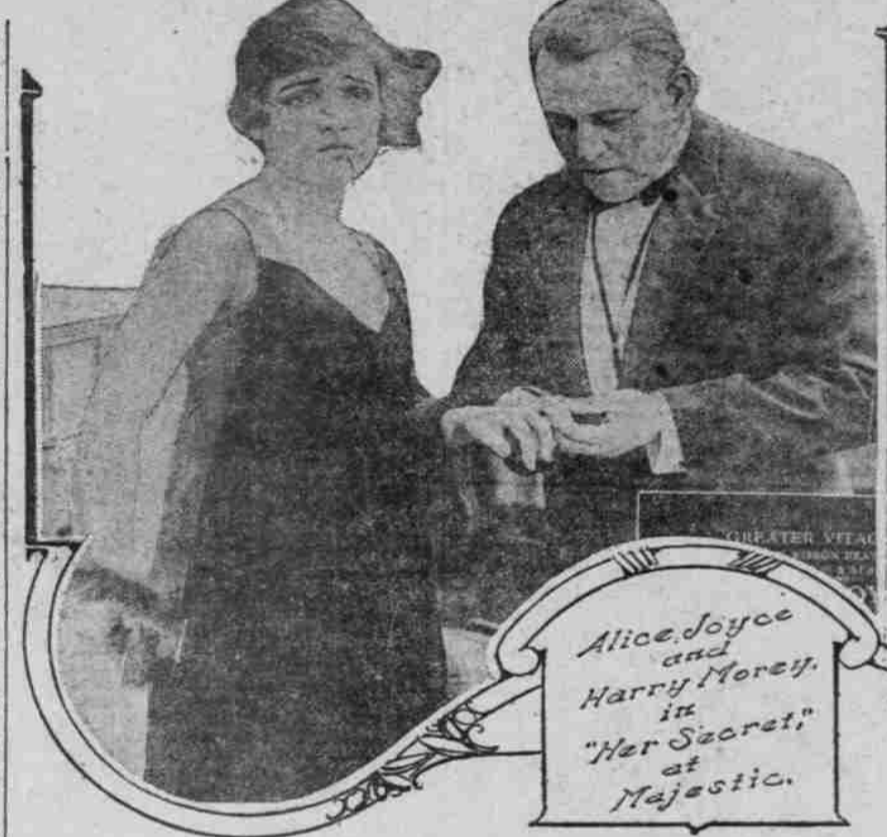
"Some actors mumble 'so-and-so' and 'so-and-so' over and over again while acting their parts, but most directors have stopped that and make the players speak real, pertinent words for the simple reason that by such means the acting is improved."

Nothing makes me so indignant as to hear that some person who pretends to know lip-reading tell his friends "what the film actors really say."

From Chicago comes this:

For the first time in the history of the motion picture and motion picture conventions, we now have a motion picture advance agent. This idea was created by J. A. Beret and C. R. Seelye, of the Pathe Exchange, Inc. This advance agent represents the Pathe Company, its several different stars and dolls, and it is his duty to make the following arrangements for such stars:

Make proper hotel accommodations and rates.  
 Arrange for publicity so that each and every star will be thoroughly sat-



Alice Joyce and Harry Moray, in 'Her Secret' at Majestic



Charles Ray and Bessie Barriscale, in 'Plain Jane' at Sunset

isled and have no complaints (this is the largest task).  
 Arrange for social events for the stars during their stay in the city while the convention is on.  
 Arrange proper transportation facilities for their baggage to and from the depots and hotels.  
 Arrange for special nights to be given at the largest hotel roof gardens in the city.  
 Arrange with the chefs of the largest hotels to originate and name after the stars some delectable dish.  
 Arrange with the management of country clubs to have special evenings for the stars after their performances at the convention.

Arrange with the different clubs to extend stars their courtesies while they are in the city.  
 Arrange transportation, drawing-rooms, etc., for the stars back to their respective homes and studios.  
 The agent who has all this to do is in the city now.

His name is Tom North, formerly well-known Seattle exchange manager.

The Vitagraph publicity department must stand for this one:  
 Harry Moray last week received a letter from a woman in California who had been to see "Within the Law." She wrote:

"Dear Mr. Moray—You look and read me so much of my dear dead husband that I must see you. I do not ask to meet you, but couldn't you

make an appointment to be at a certain place, at a certain time some day, so that I could walk past and look at you?"

Morey is perfectly willing to let the lady have a look, but he is so busy making scenes for the new Vitagraph blue ribbon feature, "Richard the Brazen," at Brooklyn, that he finds it impossible to go to California. However, he will go part of the way and if the lady wants to make an appointment for Albany or some other place in the West, he will be glad to accommodate her.

### FILM STORY SHOWS MYSTERIES

#### Strange Events Follow Rapidly in Peoples Offering.

Taken from the well-known novel by Frank R. Adams entitled "Who Is Sylvia?" the newest World picture, Brady-made, which bears the title of "The Page Mystery" and featuring Carlisle Blackwell and June Elvidge, comes to the Peoples Theater today. The personal appearance of Myrtle Stedman, popular star, on a tour of the country, and the third of the "Lonesome Luke" comedies, a two-reeler, said to be even better than its funny predecessors, will be another entertainment number.

There is more than one mystery in "The Page Mystery."  
 The first one that develops is when

Alan Winthrop stops a beautiful girl just as she is about to commit suicide. This girl refuses to reveal her identity or to tell him why she wished to take her life. Long secures a position for her as housekeeper at Sylvia lodge, where he is employed as caretaker.

There another mystery develops. While cleaning up the lodge preparatory to the arrival of the owner, Colonel Page, and his house party, Winthrop chances upon a mysterious secret bedroom. What is the reason for the presence of this room in the house? What secret does it hold?

All of these mysteries are solved in a strange and startling manner when the house party arrives. Carlisle Blackwell is seen in this new World picture in the role of Alan Winthrop, June Elvidge appears as the mysterious girl who tried to commit suicide, Arthur Ashley takes the part of Colonel Page. Assisting these film favorites is a splendid cast of players.

Many of the scenes were laid in the Adirondack Mountains, where the company went in the dead of winter, and these snowy scenes are said to be of wonderful beauty.

### "BROADWAY JONES" IS HERE

George M. Cohan Is Featured in Film at Star.

"Broadway Jones," that highly successful picture of the George M.

Cohan stage hit, with the inimitable "Yankee Doodle Boy" in the title role, will be presented to the Portland public at the Star Theater today.

"Broadway Jones" is George M. Cohan's first motion picture. Its treatment at the hands of the public is evidenced by the news of a week or two ago that Cohan had started filming another of his big stage hits, "Seven Keys to Baldpate." Had Cohan's initial film venture "diverged" the silent drama would have known him no more.

The Cohan personality, the zip and the "pop" that "put over" the actor and his plays on the stage, are much in evidence in "Broadway Jones." The comedy of the play has been well preserved, clever sub-titles contributing to its charm. The former vaudevillian, songwriter, actor, playwright and producer is assisted by a capable cast, including Marguerite Snow, known to admiring fandom as "Peggy" Snow.

The story of "Broadway Jones" has to do with a country youth, member of a gun-manufacturing family. He longs for the bright lights of Broadway and while he has never been within the confines of Manhattan, talks so incessantly of New York that he is called "Broadway" Jones. He tries to inject a little new life into the gun industry, but his uncle, in charge of the plant, refuses to introduce some advertising innovations. So young Jones makes it on his dad's share of the business and leaves his uncle's stenographer and his

young's sweetheart for a taste of bright lights. He sets a fast pace burning up his money with lavish dinners and entertainments, and is finally confronted with bankruptcy. He is ready to wed a rich widow in order to inflate his bank roll, when the death of his uncle takes him home. First he would sell out to the trust, but he winds up by escaping the widow (who weds his valet), bidding defiance to the trust in the interests of his townswoman and marrying the girl he left behind home.

### "HER SECRET" IS AT MAJESTIC

#### Fate's Harsh Treatment of Country Girl Is Headliner Today.

Alice Joyce and Harry Moray, the popular Vitagraph team, will headline today's Majestic Theater programme. They appear in "Her Secret," a photoplay of modern life, depicting fate's harsh treatment of an innocent country girl, and showing how her passion which she thought hidden from everyone, rises to threaten her chance of happiness. A Foxfilm comedy on Hearst-Father News, including late war scenes, are also to be shown.

Miss Joyce is cast as Clara Weston, a country school teacher and daughter of her own father. She receives a call to New York to accept position as secretary. She misses the train and is compelled to remain overnight at a rude small-town hotel. A party of Eastern engineers arrive for work in the mountains and the youth plunges into the diversions of the town's dancehall. Rex Fenton, of the party, pays attention to Clara, a dancer. He gets rid of him, later on, she gives him a number with random as a result of the room. Befuddled with drink, Fenton afterwards looks for the dancer, and she comes an accidental victim of circumstances. Next morning she goes on her way with a broken heart, while Fenton awakes with only a dim idea of what occurred the night before.

Clara is forced to give up her job in the East and retire to a small town, where fate's secret is guarded by Howard, who sympathizes with her. Later Dr. Howard secures a position for her as secretary to a business man, and she leaves her child behind in nurse's care. Her employer falls in love with her and she marries him, a number of years later. Her happiness is complete when she prevails upon her husband to adopt her child. Several years later the husband finds letters from Dr. Howard that disclose Clara's motherhood and he immediately leaps at the idea that Howard is the man to blame. The great secret is other than Fenton, is brought to a realization that he is the father of the child. He begs forgiveness for the doctor he brought upon Clara, and the story ends in her complete vindication and final peace of mind.

### MISS BARRISCALE AT SUNSET

#### Romance of College Life to For Picture Story Today.

"Plain Jane," a photoplay from the Triangle studios, introduces Bessie Barriscale, now the head of her own company, and Charles Ray, one of the most popular of screen juveniles, in a comedy drama of college life at Sunset Theater. A programme novelty will be the screening of the first

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 and  
**Charles Ray**  
 in  
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