

BEBE DANIELS PROVES ACTING SIMPLY IS MATTER OF SKILL

David Warfield, Noted Actor, Visiting Lasky Studio, Puts Vivacious Star to Test as Unusual as Difficult.



Bebe Daniels, attractive Paramount star, in this photograph does not look as though she could wear elegantly over "cats."

WHETHER an actor should "feel" his part and act accordingly, or whether he should retain perfect control of his own presence and make his acting entirely a matter of skill, is a question that will probably never be settled as long as there are actors to discuss it. The question bobbed up again not long ago when David Warfield visited the Lasky studio in Hollywood.

Warfield is probably the best known and most enthusiastic advocate of the latter method in this country. The story is told about him that to prove his point that he retained perfect control over himself, he took a friend backstage with him and made comical faces while his back was turned to the audience. The scene was highly emotional and the audience was in tears but Warfield could still act and play the clown.

During lunch hour at the Lasky

sets at some suitable place out of doors, while the interiors were built and "dressed" inside the studio.

LOVE'S BOOMERANG SHOWN

People's Theater Has Splendid Attraction in Paramount Film.

Unable to find a circus in London available at the time for use in filming certain circus scenes of "Love's Boomerang," featuring Ann Forrest and David Powell, now at the People's theater, John S. Robertson, the producer, transported his entire staff from London to France, where the necessary scenes were filmed.

The picture folk much enjoyed their two weeks' association with the circus people, following up the big test outfit as it moved from place to place. Unforgettable for most of them were the days at the little old-world town of Caudebec-en-Caux, where the inhabitants lived with each other to give the first moving picture company they had ever had in their midst a hearty welcome and a pleasant time.

Mr. Robertson speaks in the highest terms of the fine co-operation he received in his work from the Brothers Pinder, who manage the circus, in which many of the scenes were taken. Ann Forrest, who appears in the role of Perpetua, is equally enthusiastic about her first intimate glimpse of circus life and circus people, and talks by the hour of "Belle," the big elephant, who was her chief support and who, according to her account, is the most intelligent animal of her species. David Powell plays opposite her in the future.

'WAY DOWN EAST' AT CIRCLE

Griffith's Great Picture Current Attraction at House.

D. W. Griffith's picturization of "Way Down East," based on the stage play by Lottie Blair Parker, which for the past 22 years was one of the rural classics of the American theater, is at the Circle theater, with the following cast: Lillian Gish, Richard Barthelmess, Mary Hay, Burr McIntosh, Lowell Sherman, Creighton Hale, Mrs. Morgan Belmont, Kate Bruce, Edgar Nelson, George Neville, Vivian Ogden, Porter Stamp, Josephine Bernard, Mrs. David Landau, Patricia Fruen, Florence Short, Emily Fitzroy and Myrtle Stuch.

Mr. Griffith's production of "Way Down East" represents ten months' work of the most exacting character, for in his screen version of the story he has endeavored to follow closely the narrative of the stage play, with here and there a digression for the purpose of dramatic value and elaboration.

"Way Down East" is the biggest production Mr. Griffith has made. Several Griffith innovations are prominent in the picture, the most of which are genuine New England ice cream on the river.

Following the premiere performance, the picture will be offered daily, matinee and evening. There will be a special musical programme.

Art Acord, cowboy film star, has begun a series of short action features of the west, which are aptly titled "The Beloved Adventurer." The stories are being prepared by writers on the staff of William Lord Wright, short reel script editor at Universal City.

Arthur Flavin is directing, Virginia Warwick, leader of the feminine role in the first of the series.

Hobart Henley will direct the filming of Booth Tarkington's brilliant epic of America, "The Pilot." The famous novel, with its typically American atmosphere and its fascinating psychological tone, will be made as an all-star production. A. P. Younger has prepared the continuity.

Henley's last two efforts were "The Lass of Lowrie's," a screen version of Frances Hodgson Burnett's companion novel to "Little Lord Fauntleroy," starring Priscilla Dean, and "Her Night of Nights," G. S. Montgomery's story starring Marie Prevost.

Close-ups of Film Folks



Alice Brady, Paramount star, is as charming in private life as she is on screen. The stars raised on farm and has an irrepressible desire to cook.

AGNES AYRES is one of those girls who know what it is to get up when the roosters crow and to throw them some corn while the hired hand is doing the early morning milking before breakfast. She even knows that crops must be rotated, and that the dew must be dried out of the hay before it can be stored in the barn.

None of this knowledge formed a part of her early training for motion picture acting, but it has been useful, and much of the close-to-nature common sense she acquired in her girlhood has stayed with her since. She has become so successful in her profession, it is a great asset that background of simplicity.

The masses of rambling roses on the walls of her Hollywood home, and the assorted bushes grouped about the grounds in such a way that they make a melody of harmonious color during many months of the year, indicated her love of growing things.

"In Carbondale, Ill., where I was born," she says, "our little cottage was covered with roses. Father was a druggist. Most of my early recollections are divided between the brightly labeled bottles of his store and the roses around our home."

"Father died when I was still very young and mother and I moved to the farm of my uncle in the southern part of Illinois. There we had more flowers and animals of all kinds, too."

"And let me say that I always

names are irritating to the memory. Mr. Thalberg issued a mandate changing Baggot's name to Prince. If the present tendency of democracy continues, it doubtless will eventually become "Citizen Baggot," arranged by Keates.

Thirty-six hours between pictures. That is all the time taken by Irving V. Wilt between his productions "The Siren Call," and "On the High Seas." Others besides the producer had to put on the accelerator to keep pace with this programme. Dorothy Dalton, featured actress in both productions, barely had time to make arrangements for the new picture, as also did Mitchell Lewis, who is the villain of both pieces. Jack Holt, featured with Miss Dalton in the new picture, just recently completed his work in "The Man Unconquerable."

Is a ship a lady, or isn't it? Ancient tradition has it that ships are of the gender feminine, but the two-masted schooner used in Betty Compton's latest picture, "The Bonded Woman," answers to the name of "Charles Brown." However, to save the poor thing's feelings, Betty always referred to her as "Charlotte." This Paramount feature was directed by Philip Rosen and has for leading man John Bowers.

Jack Mower "died" for the first

numbers on the programme are: "The Ghost of the Mayor" (Green), many three songs, "Just a Wearying for You," "Maggie," "The End of a Perfect Day," "Stumbling," a novelty song: "Hawaiian Echoes," arranged by Keates.

The grand fantasia from "Rigoletto" and the overture to "Roy Blue" are both on the Sunday noon concert programme at the Rivoli theater. The enlarged symphony orchestra will also render "Prince of Pilsen" by special request. The full programme is: Grand fantasia from "Rigoletto" (Verdi), "A Song of India" from the legend "Sadko" (N. Rimsky-Korsakow), selection from "The Prince of Pilsen," request (G. Luder), "Chardas" from ballet "Coppelia" (L. Delibes), "The Skaters" waltz (E. Waldeufel), overture to "Ruy Blas" (F. Mendelssohn, op. 35).

King Baggot has been reduced in rank. He recently finished one of the three biggest pictures ever made by Universal, "Human Hearts," but he was reduced in rank anyway.

Irving G. Thalberg, director-general at Universal City, has overheard too many hundreds of people shout "King" over the streets of the film city. Baggot is very popular; some one is continually calling to him as he walks about the studio. Royal

Special Concert Music in Picture Theaters.

Directors Offering Attractive Programmes Today.

ZILLA SIMPSON, lyric soprano, who has just completed a 17-weeks' engagement at the Rivoli, New York, appears on the current week's programme at the Liberty theater in a specially selected song programme.

Miss Simpson is well known in light opera and musical comedy circles.



TODAY AND TOMORROW

LILLIAN GISH RICHARD BARTHELMLESS

Independently Owned THE CIRCLE THEATRE Independently Operated

OPENS AT 9 O'CLOCK IN THE MORNING CLOSING AT 4 O'CLOCK FOLLOWING MORNING

A Chaperon Usher Always in Attendance

D. W. GRIFFITH'S WONDER SPECTACLE

WAY DOWN EAST

PATHE NEWS MUTT & JEFF REGULAR ADMISSION

ICE COOLED—COME!

"NANOOK OF THE NORTH" IS BOOKED FOR THE COLUMBIA

Unique Film Is Shot Some 300 Miles North of the Arctic Circle and Is Radically Different From Most Usual Offerings.



Scene from "Nanook of the North," coming attraction, which is a vastly novel form of entertainment.

REPUTED to be unique and original is "Nanook of the North," next week's feature attraction at the Columbia. Safely it can be said that it is a motion picture film not yet invaded by other film producers.

"Nanook of the North" was "shot" some 300 miles north of the Arctic circle, in a desolate section where few white men have ever been seen. The unusual beautiful star, handsome leading man, studio sets, scenery and other accessories of more conventional motion pictures are lacking in this production.

This picture, which is attracting considerable attention from scientists, educators and the motion picture trade, is a five-reel life picture of the Eskimos of Baffin's Land and the Ungava peninsula. It was photographed by Robert J. Flaherty, fellow of the Royal Geographic society, scientist and explorer, attached to Sir William MacKenzie's

arctic expeditions. Mr. Flaherty spent five years in the making of the picture, being forced to work only during the short arctic summer on account of poor light during the six-months-long night.

In order to put genuine interest in his production, Mr. Flaherty picked a young Eskimo, Nanook, for a position similar to that of leading man. Nanook, a famed hunter and leader of his people, was used in a score of scenes showing Eskimo hunting and fishing expeditions.

For the feminine side of the picture, Nanook's wife Nyla, a comely young woman, was featured in the scenes depicting the home life of these people.

Various sidelights on the lives and customs of northern denizens are shown. For instance, Nanook and Nyla re-enacted their courtship days before the camera and gave to the American people, through the screen, a real example of Eskimo love.

NEWS OF THE MOVIE THEATERS

(Continued From First Page.)

to see him on the stage. But that's the purpose of Starland Revue—to bring stage stars of Broadway into the movie houses of Main street. Eddie appears in Starland Revue No. 4 in company with such other celebrities as Charlotte Greenwood, Duval Sisters, Lotus Robb, Frances White and George Arliss in scenes from "The Green Goddess" and others equally famous. Starland Revue is produced right here in New York—the scenes usually being taken between matinee and evening performances.

NOVEL FILM AT MAJESTIC

Mabel Normand and Mary Pickford Play in Different Pictures.

There is a double-header at the Majestic theater this week. The big name is Mabel Normand in the Goldwyn photoplay "Head Over Heels." Mary Pickford is a bigger name in floundering, but in this instance she won't figure in the electric lights, for she is playing a secondary part in support of King Baggot in a comedy, "The Green Goddess," put together by Universal, shots from pictures made ten years ago, and blended into a riot story.

Miss Normand has had her full share of acrobatics to perform in her new picture, as she is presented as an Italian acrobat who has been given a contract to "star" in America. The theatrical agent, having seen her only in costume, could not dream the motley costumed girl who came to America to fulfill her contract was the charming acrobat he had engaged.

In attempting to repudiate the contract the agent realizes that he was temperamental to deal with. Consequently he temporizes with her, permanent to the extent of sending it to a beauty parlor. When the unaccounted "star" returns, she is the star indeed; so much so, in fact, that various other offers are made to her. How she receives them and what she does to those making the proposals furnish the romantic interludes to this most amusing photoplay.

NOVEL FILM AT HIPPODROME

"Poverty of Riches" Reported to Carry Unusual Theme.

An unusual photoplay is "Poverty of Riches," the screen version of Leroy Scott's story "The Mother," now at the Hippodrome. It is a simple tale of two families, life-long friends, and the joys and sorrows that their different attitude toward the facts of life brings. One of the young husbands is a playboy, the other a power beyond all thought of rearing a family. Although he and his wife love children, he is always afraid that he cannot give them the every luxury that he missed in his youth. Their friends do not wait until they become wealthy in order to find happiness. They find it in their youth in their love for each other and for their children.

In "Poverty of Riches," the development of the two families is traced side by side, and the real joys of the less financially successful family is poignantly contrasted with the hollow satisfactions that follow upon the business success of their friends. It is noteworthy that in this picture the tragic note was not side-stepped to make a conventional happy ending.

BIG FEATURE AT LIBERTY

Betty Compton and Tom Moore in "Over the Border."

Could you call them "voluntary wide-well"? Reno, Nev., where it is said that during the "season" there are per-

haps a thousand or more women who are chased by the "tie that binds," is only a few miles from Truckee, Cal., which is a favorite spot for motion picture companies to visit when they want plenty of snow. Truckee's climatic facilities were largely made use of by Penrhyn Stanlaws, Paramount producer, in the filming of "Over the Border," the current attraction at the Liberty theater.

Several delegations, composed largely of would-be divorcees, came over from Reno to Truckee for the purpose of watching the Stanlaws company make pictures in the snow. Though there is no direct evidence on the point, it was suggested that the presence of Tom Moore, as the leading man, added to the attraction. However, that may be, the onlookers could easily see that Tom was entirely engrossed with his charming young wife, Renee Adoree, who accompanied him on the trip.

"Over the Border," which features Betty Compton and Mr. Moore, is a story of the run-running activities along our northern boundary. The supporting cast includes several well-known players.

"COME ON OVER" AT RIVOLI

Colleen Moore Features in Quaint Story by Rupert Hughes.

Rupert Hughes has hit the bullseye of fun again with his "Come On Over," the current attraction at the Rivoli theater. It is a companion piece, for its comedy, to his "Scratch My Back," and its characters are as human and lovable as those in his other masterpiece, "The Old Nest." His comedy is wholesome, persuasive, infectious and through its course flows a vein of Irish wit. Its story is simple, but has the freshness and breeziness of a sunrise over one of Ireland's greenest hills. The story starts in Ireland, but soon jumps to New York and deals with the romance of Shane, who leaves his sweetheart, Moyna, behind when he seeks his fortune in the new world. When they meet in New York after seven years, their love affair runs anything but smoothly until a contest of old Irish dances is staged. The music gets into their blood, and their feet lead them together in the dance and, once in each other's arms, everything is straightened out.

Alfred Green directed this comedy. Chief in the cast are Colleen Moore and Ralph Graves.

TWO STARS AT COLUMBIA

Dorothy Dalton, Milton Sills in "The Woman Who Walked Alone."

Bringing South Africa to southern California!

That was the formidable task offered to the technical department for George Melford's production of "The Woman Who Walked Alone," featuring Dorothy Dalton, now at the Columbia theater.

In the large tract of land which is known as the "Lasky ranch" was built a street of a South African town. Though there are only a dozen houses, built of corrugated iron or plaster finish, after the native fashion, they have been so placed as to give an effect of great length, and in such perspective relation to the adjacent foothills as to represent perfectly the Cape mountains of Africa. For "atmosphere" several big wagons with six or eight oxen to each were procured. Fifty men and the same number of horses appeared as the South African constabulary.

An unusual feature was the construction as one unit of the exterior and interior of the grocery store to which Mr. Sills, as Clement Gaunt, comes to buy provisions. It is customary to build the exteriors of such

places, and before commencing her concert career appeared in a number of Broadway successes.

Henri Keates, Liberty theater organist, has arranged a special musical concert for the Sunday musical concert.

Mr. Keates, who has the reputation of having a close acquaintance with old-time song numbers, will render on the pipe organ a number of the successes of a generation ago. To the person in the audience who can sing or whistle the choruses of these numbers Mr. Keates will donate a prize of \$5. There is no catch attached to the stunt. Other

time in nine years of screen work in the filming of Cecil B. De Mille's production of "Manslaughter."

Mower's career on the screen has included all types of characterizations, stunts and experiences except the depiction of death. It remained for him to be the victim of the title in the current De Mille-Paramount picture—for the benefit of the camera only.

The young Jewish immigrant girl whom Helen Ferguson impersonates in "Hungry Hearts" is always talking about her desire to become a "person," that is, to make a name for herself and amount to something in the world. Miss Ferguson herself has become quite a person. In addition to acting before the camera, she writes articles for newspapers and magazines, is active in the formation of the new Leading Women's club in Hollywood, and is supervising the education of two boys who played with her in "Hungry Hearts." She has outlined a series of action stories she expects to write, and in her spare time paints pictures.

Alice Brady Makes Debut as Paramount Star.

Returns After One Year's Absence Devoted to the Speaking Stage.

WITH the beginning of production work on "Missing Millions," one of Jack Boyle's "Boston Blackie" stories, Alice Brady returned to the screen after a year's absence, reopened the Paramount Long Island studio, which has been closed for 11 months, and made her debut as a Paramount star.

Miss Brady's last motion-picture work was done in Reelart pictures nearly a year ago. Since that time she has been appearing on the legitimate stage.

A remarkable cast has been chosen to support Miss Brady in this picture. David Powell, who recently completed work as Gloria Swanson's leading man in "Her Glorious Cage" and in "The Siren Call," will have the leading male role. Others in the cast are: Sidney Herbert, noted for his work in "Orphans of the Storm," William B. MacFadden, "Within the Law" fame; George Le Guerrer; Frank Losee, one of the screen's best-known heavies; John B. Cook; Riley Hatch, Beverly Travers and Alice May.

"The camera is canny," observed George Fawcett, the well-known character actor who plays Eph Holbrook in the Paramount picture, "The Old Homestead." "It gets every thought behind an act. If an actor is thinking of his lunch and trying to play a dramatic part, the effect is poor. I'd advise all beginners to forget the camera, forget the studio, forget everything but the scene you are playing."

Russell Simpson, famous screen sheriff known for his remarkable growth of hirsute, plays a whiskerless role in the forthcoming Wesley Barry picture, "Rags to Riches."

My great hope was realized," Miss Ayres says, "when they made me 'The Lass That Had No Turning.' Her next picture will be 'Borderland,' the William DeMille production 'Clarence,' with Wallace Reid and May McAvoy, which will be released in November, and 'A Daughter of Luxury,' in which she will be starred. This production will be released in December."

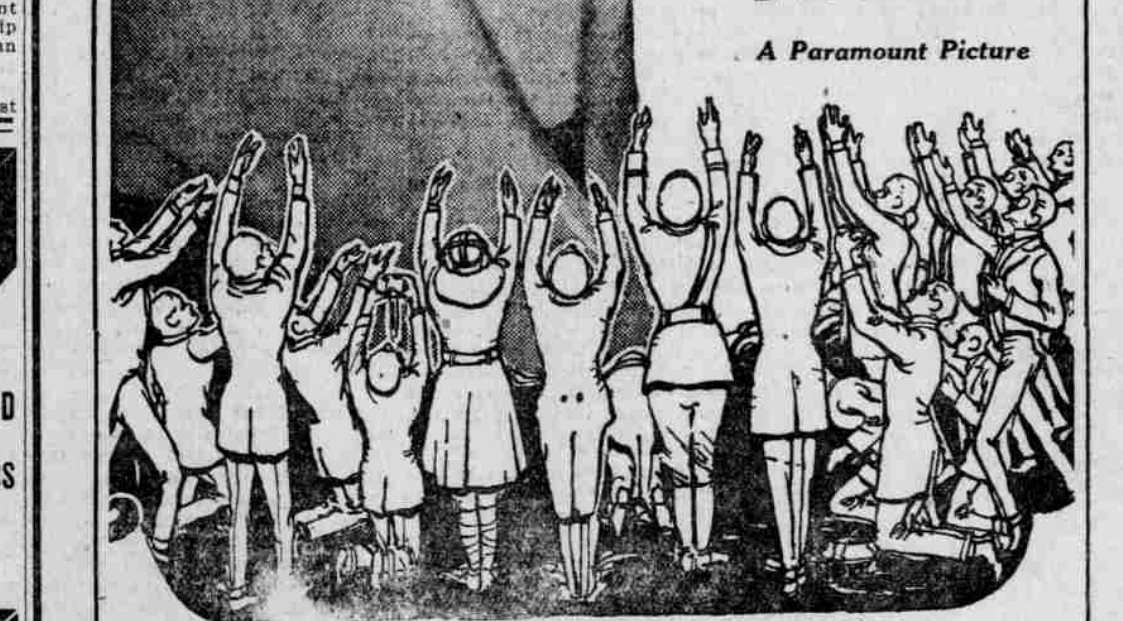


Portland's Coolest Theater (Truthful Advertising)

TODAY Dorothy Dalton Milton Sills Wanda Hawley in

"The Woman Who Walked Alone"

A Paramount Picture



Romance, shivery thrills and a brilliant fashion show—all in one big, gorgeous melodrama.

ADDED ATTRACTION—ROBERT C. BRUCE'S

"THE ONE MAN REUNION"

This Bruce wilderness tale is a knockout and the only short subject listed with the ten best pictures of the present year as given in the current number of

"EXCEPTIONAL PHOTOPLAYS"



Knowles' Picture Players Comedy "Toonerville Trials"