

ZIEGFELD FOLLIES OPENS 16TH SEASON IN NEW YORK

Burlesques Make Hit With Gotham Rounders, Who Are Able to Recognize Bits of Plays Seen Last Winter.



Scene from "The Blushing Bride."



McIntyre & Heath in "Red Pepper."

NEW YORK, June 24.—(Special.)—Summer is here at last! Not because June is more than half way through...

Among the players—and their names are legion—are Gallagher and Shean, Glida Gay (in a show a lot that may give the show a lance of advertising)...

THE price William Fox paid for the "vampire" gowns worn in "A Fool There Was" by Miss Estelle Taylor was by no means one of the minor items of cost in this super-special production...

NEW FILM VAMPIRE WEARS EXQUISITE, COSTLY APPAREL

William Fox Pays Enormous Price for Gown Worn by Miss Estelle Taylor in "Fool There Was."

It was very necessary to have the most beautiful and original gowns procurable. After considering designs from costumers and modistes in New York, Kristian's of Los Angeles was selected upon as offering the choicest models for the dresses to be worn by and to the vampire of "A Fool There Was" in attracting and holding, through physical charm alone, the millionaire she had elected to captivate...

that was precluded by the fact that it had already been used for a war picture. "Science or God?" reigned as a title for several weeks, but it has now been discarded, though its successor is still unchosen. However, many prominent film folk who have seen the picture pronounce it a rare bit of screen beauty, regardless of the title under which the film is finally released.

All the literary lights of the motion picture colony are uniting to give a farewell dinner to Clayton Hamilton. Mr. Hamilton, distinguished critic and playwright, will complete this month a two-year term of service as associate editor at the Goldwyn studios. He will take a vacation in Honolulu and after that will devote himself to writing.

Phyllis Haver is following in the footsteps of many of her famous sisters who have shaken the water (?) from their bathing costumes and jumped successfully into more serious drama. The fair Phyllis, it was recently announced, is to play a dramatic role in Goldwyn's production of "The Christian."

ARTISTS OF KISER STUDIO INJURED IN SHOOTING FILM

Edward J. Taylor, Leading Man, and Lloyd Jones, Assistant Camera Man, Have Narrow Escapes Photographing Logging Operations.

AFTER spending two weeks taking moving pictures of logging operations in the Big creek camp of the Crosssett Timber company in the fir forests of the Nehalem mountains, a company of cameramen, directors and artists of Kiser Studios, Inc., have returned to Portland. They are all thankful they are able to relate the thrilling experiences of their trip, and two of their number are fortunate that they are alive.

WOMAN'S PHYSICAL BEAUTY RAISES HAVOC IN PICTURE

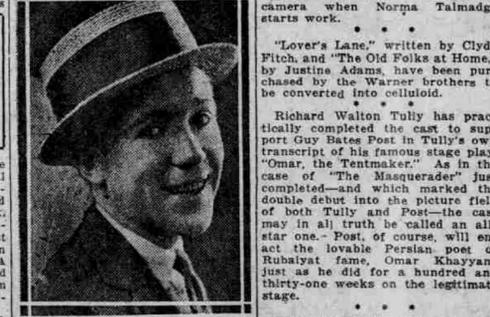
Manager Lucy Books Photo-Dramatization of Anna Katherine Green's Famous Novel "The Mayor's Wife" for Majestic.

DANGER attends the possession of physical lure by woman. This point is illustrated graphically in "His Wife's Husband," a photo dramatization of Anna Katherine Green's famous society novel, "The Mayor's Wife," in which Betty Blythe is starred and which will be presented at the Majestic theater soon.

Miss Blythe plays the role of Olympia Brewster, a college-bred girl of rare beauty and physical perfection who marries a man, to escape from the drudgery of a servile position only to find herself in a more distasteful predicament, for she learns that the man had been captivated by her physical charms and did not love her.

Time was when the negro player had little or no chance; now everything seems to be coming his way. With several companies playing "Shuffle Along" and the original in its second year in New York, things have begun to look up for the negro actor. Recently another musical show opened at one of the smaller theaters.

VAUDEVILLE ACTOR VISITING IN PORTLAND.



A visitor in Portland is Bernie Dunn, who has arrived to spend a short vacation with his parents, Mr. and Mrs. T. J. Concannon. Mr. Concannon is an ex-councilman. Mr. Dunn is at the family home at 804 Thurman street and will be here until July, when he leaves to open at the Orpheum Junior theater in St. Louis July 10. He is a well-known vaudeville act and in the six years since he left Columbia university in Portland he has appeared with success on the Keith and eastern Pantages circuits, and two years ago was on Loew time. He is a singer and comedian and writes his own material.

CECIL B. DEMILLE WRITES ON DIRECTOR'S WORK TODAY

Producer Draws Distinction Between Those That Stood Behind Megaphone and Those Now Standing in Same Position.



Cecil B. DeMille, one of America's foremost directors, writes describing present-day requirements of men responsible for pictures.

BY CECIL B. DEMILLE. Written for the Oregonian. Agree with that view. But I am content to let others discuss it. There is, however, one point in the discussion that seems to me to be generally misunderstood. And that is the great change of method in directorial work. Since the public first came to realize that there was an actual man, represented to them only by a name, which flashed for a few seconds on the screen, directly responsible for all that appeared before them, the important role of director has changed completely.

replaced by a student of psychology a man capable of photographing ideas rather than mere gestures. Such a statement as that needs explaining to bring it out of the fog of generality. The old-style director relied upon his own abilities as an actor and the imitative powers of his actors and actresses. The making of pictures was an art, a craft, a kind of it—which was so new and so different that only the director and his camera man knew anything about it. Actors drew from the stage, found themselves bewildered because they did not know what they should do nor how they should do it.

It was up to the director, not only to explain but to act out each part. He went carefully into the details of each second, and subsequently demanded that each actor should give an exact reproduction of his performance. There were few actors who knew enough about this new technique to be trusted. The fault was not theirs, for it was not a matter of intelligence, but rather of experience. With such work were the director's nights and days filled. I think I need do no more than point out the humorous possibilities of a director not acting for a Byronic-like figure, instructing an ingenue in the art of making love. The modern director no longer attempts to play each role. In these days he is handling men, and women who probably know as much, if not more, than he knows about characterization—especially the roles for which they have been chosen. To impose his ideas upon them would be to make the picture as stilted as most pictures were in those days which now seem so ancient.

It is this growing knowledge of technique among actors that has released the director from work which produced, except in rare instances, nothing better than second-hand acting before the camera. It did, of course, produce screen technique as we know it today; but only after the actors, with an unbounded instinct for acting, seized upon the director's ideas, discarded some of them and improved others. The director of yesterday—and I was one of them, for I had to learn—sought to put the maximum amount of action into his pictures. We still use action, for by the very nature of motion pictures we must have action; but we have learned to use it as a means to an end, rather than the end itself. Behind the action, motivating it every minute, we must have a genuine theme, worked up by careful characterization and incident. A head-on collision of two trains is a thrilling bit of action, but it is by no means so thrilling as the mere off-stage slamming of the door in "A Doll's House" if it has nothing real behind it. We directors are working for that reality—and I do not mean realism—which any art becomes plain pliff. This is the work of the director of today.

Picture Companies Twist Summer Calendar

Season Prolonged Profitably for Hotel-keeper at Balboa Beach, California.

THERE is a hotel-keeper at Balboa, Cal., who, thanks to an unusual demand for "sea drammer," has triumphed over nature by stretching his summer season from four to six months.

Starting in April, two months before the official entrance of weather, a continuous string of picture companies have kept his hotel open and busy. First it was Jack Holt in "The Man Unconquerable." Then William Desmond made his appearance. Next was "Borderland," with Agnes Ayres.

The deserted summer resort reached the height of its remarkable spring activity, however, when George Fitzmaurice arrived for major scenes of "To Have and to Hold," his latest production for Paramount, in which Bert Lytell and Betty Compton are featured. Jameson in 1923 was recreated on the beach below the hotel, and a British 17th century man-of-war lay in the offing. Later a bearding pirate ship dropped anchor in the same channel. And just around a point of jagged rocks Bert Lytell, Walter Long and Theodore Kosloff drew swords in a thrilling duel. Before the summer is over at least six more Paramount companies will take sea pictures at Balboa, and summer season may go well into winter.

Producers Support Hays, Says De Mille.

Paramount Products Meet With His Ideal, Declares the Noted Director.

THE motion picture industry to a man is behind Will H. Hays in his fight to maintain the high moral and artistic standard of motion pictures.

That is the declaration made by Cecil B. DeMille, director-general of Paramount Pictures, following Mr. Hays' request that notices be posted on the bulletin boards of all studios outlining the standard that he has set for motion picture production.

"We are making pictures today, as many of us consistently have made them in the past," Mr. DeMille pointed out, "that are in complete accord with Mr. Hays' ideals. He is determined to prove to the world that the motion picture industry is capable of producing pictures without external supervision, and we are bending every effort to aid him in this work."

Advertisement for 'A Girl of the Films' by Rob Wagner. Includes a large handwritten-style quote from Charles Chaplin: 'I read "A Girl of the Films" and I have better than that, I was present at her literary birth and watched her grow through all her sprightly chapters. In my opinion Rob Wagner has written the epic of the pictures.' The ad also features the text 'AT LAST! The Great Novel of Movieland Read what NORMA TALMADGE and CHARLIE CHAPLIN say of it!' and 'THE RED BOOK MAGAZINE' logo.