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Scene From "If You Believe
It, It's So" At The Liberty

BY HAMILTON WAYNE.
MOTION pictures loomed upon our immediate horizon as taking a turn for the better. We have been satiated with sex drama, questionable triangles and disgustingly suggestive intrigues. They pointed to no particular moral. A picture may be as "vampy" as the law allows, and yet be worth while if it teaches us something—teaches us to restrain ourselves from certain follies, shows us the incontestable advantages of spiritually cleansing house, and adopting a saner philosophy of life and creating a desire for a more idealistic manner of living.

Some of the pictures booked for this city are idealistic in theme. What the Florence Vidor picture, "The Real Adventure," may contain along that line I do not know as I have not seen it. On paper, however, it looks clean and stimulating. The successor to the worth-while "Miracle Man" has been announced. It is "If You Believe It, It's So," Thomas Meighan, who had a stellar role in the former production, is featured in the new picture.

Another infinitely worth-while production of the recent cast was "Something to Think About." That production was in a class by itself when it came to idealistic themes. Pictures of that character are greatly welcome. And so is any photoplay that helps one to a better and more wholesome viewpoint; that shows the lasting, unstinted joy of clean living and the simple, satisfying charm and comfort of real home life; that teaches one a more reverential attitude toward pure womanhood and a more harmonious attitude toward one's fellow men!

"Something to Think About" emphatically lived up to its title. Its wholesome influence inevitably made itself felt. It stayed with one—pleasantly! It not only was excellent entertainment but it was tremendously inspiring. And to the managers it possessed genuine box-office value. It made men regard women in a nicer, cleaner way—just the reverse of the effect of "My Husbands," for instance. "Too Much Business" was merely a comedy, yet it was uplifting.

"Come on Over" was far from a roaring financial success in this city, yet its quiet charm lingers. "Bought and Paid For" was capital entertainment, a genuinely interesting picture, and it drove home a strong moral lesson.

Credit must be given the managers of the motion picture houses in this city. When something worth while comes along they quickly book it and think about the price afterward. "The Storm" is being shown at the Columbia. Portland is the second city in the country to see it. New York had it first. It is still running there.

It is not fair to blame the managers for some of the drivel shown during the early weeks. The producers, in a way, were responsible. The big and better productions. The managers had to take the best that was then offered, and in some instances it was nothing to brag about. But the more worth-while productions are now being released, and the Portland theater managers promptly are booking them.

Reginald Denny, now a Universal star, has developed into a cross-country commuted on transcontinental trains. Denny had hardly got acquainted on the coast, when King Baggot, that bustling director for Universal, shot his company east as far as Kentucky so that he could get some scenes at the famous race track, Churchill Downs, where the famous derby was run. Now Denny is back on the coast and hopes the folks will settle down and make pictures at Universal City—but he hears that he will have to start for Illinois before very long. So that's that.

Raymond L. Schrock has plunged into work in earnest since signing a contract to write scenarios for Universal at Universal City. He will remain on the Pacific coast indefinitely.

The newest combination of star and director, and one that has attracted wide attention in production circles in the east, is the alliance formed between Lionel Barrymore, noted stage and screen star, and William Nigh, a director who has a record of many screen successes. Barrymore has starred in numerous pictures for First National and others. "The Yellow Streak," which Nigh directed for Metro some years ago with this star, being the most

Scene From "The Storm" Held Over At
The Columbia

successful. Nigh will make one more all-star picture entitled "No-toriety," from his own pen. It is said, before beginning work with Barrymore.

Lewis Stone, one of the all-star cast assembled by John M. Stahl for his production of "The Dangerous Age," for First National release, cannot complain of a dull in the picture profession. Stone has appeared in four great features thus far this year—"This Prisoner of Zenda," "A Fool There Was" and "The Black Orchid," in addition to "The Dangerous Age."

Now that "East Is West" has been completed, Tony Gaudio, who was behind the camera during the picturing of the celestial classic, has transferred his cinematographic affections to sister Norma. He will turn the crank on "The Voice From the Minaret," the production which Joseph M. Schenck is now making for Associated First National.

When a beauty, either of the screen or stage, is sure of her own position she generally wants to be surrounded by other actresses of more than ordinary physical charm.

The late Lillian Russell always insisted upon having as many beautiful women in her company as was possible and this same idea is entertained by Katherine MacDonald, whose pulchritude is of such a pronounced type that it has won for her the distinction of being "the most beautiful woman of the screen world."

In "Money, Money, Money," the newest Preferred picture, in which Miss MacDonald is starred for First National, the supporting cast includes such pronounced beauties as Jacqueline Logan, Margaret Loomis and Brenda Fowler.

Mack Sennett, world-famed producer of screen laughs, will return to Los Angeles in two weeks. In company with Thomas H. Ince, he journeyed to New York several months ago to arrange for their 1923 production campaign. The details of next year's programme worked out, Sennett will make all speed possible to get back into the cinematic harness.

The re-engaging of Louise Fazenda is only one of the many important steps to be taken by Mr. Sennett to increase the output and quality of his short-length comedy specialties.

Flappers and finale-hoppers everywhere, of every age, size and complexion, will await with keen interest the forthcoming Pyramid Pictures production, "The Flapper." This picture promises to be a perfect psychological study of the girls of today. The scenario writer has undertaken to build a special prodigium which will reveal the origin of "The Flapper"—how she came into being, and why.

Elmer Clifton, for nine years assistant to D. W. Griffith, has completed camera work on "Down to the Sea in Ships." The film is based on the novel called "Moby Dick," a thrilling story of a man hunting a white bull whale and his nemesis, a grim, old seafarer, by John L. E.

Pell, Clifton is now cutting the picture at New Bedford, Mass. Raymond McKee and Marguerite Courtot appear in the principal roles. Clifton spent two months on whaler in southern seas and his cameramen have caught some exceptional "shots" of fights between the crew of the whaler and their quarry. The Whaling Film corporation of New Bedford, Mass., is responsible for the picture.

Forrest Halsey, who has written the scenarios for three George Arliss photoplays, "Disraeli," "The Ruling Passion" and "The Silent Voice," if left to his own devices would like to spend a few weeks in London and Paris. But he has been asked to go to Hollywood and work. He is expected to make a decision shortly.

Louis Nalpas, famous French producer, it is announced, will leave for America shortly. His "Isle of Zorba" is a successful current Pathe release, but his master production, "The Sultana of Love," an Arabian Nights tale in gorgeous natural colors, may not be released until fall and then by an independent company.

Three beautiful old Quaker gowns, ranging from 110 to 150 years old, were worn by direct descendants of the Quaker brides for whom they were originally made when Elmer Clifton filmed a Quaker wedding scene in the beautiful old Apponaug meeting house near New Bedford recently for his whaling drama, "Down to the Sea in Ships." Miss Marguerite Courtot, the Quaker bride in the picture, was gown in another priceless heirloom.

"The day is past when an author and director feel it necessary to waste a reel or two at the start of a picture establishing such vague things as atmosphere and character environment," says Frank E. Woods, chief supervisor of Paramount pictures at the Lasky studio. "Our instructions are much like those given the writer of popular fiction: 'Get your story going and keep it going.'"

Fred Jackman, directing "Bow Wow," the Mack Sennett comedy featuring Louise Fazenda, John Henry Jr. and Teddy—three almost human canines—is putting the finishing touches to the picture. Desiring to keep on scheduled time, the picture is being cut and assembled as production progresses. If one is to prophesy the final result of a picture from watching the actual work and the "takes" on the screen, this Sennett comedy will be one of the funniest pieces of screen entertainment ever released.

"Bits of Life," Marshall Neilan's four-story production, was selected by Frederick James Smith in the August Photoplay Magazine as one of the eight best pictures of the year. Mr. Smith in his review of film-dom's past year states that Marshall Neilan is the one American director capable of getting a sense of humor on the screen and places him ahead of Chaplin in this respect.

Constance Talmadge's greatest picture, "East Is West," has been

Scene From "The Real Adventure" At The
Majestic

Frank Mayo in "Out of the Silent North" At The Rival

TODAY'S FILM FEATURES.

Liberty—Thomas Meighan in "If You Believe It, It's So."
Majestic—Oscar Wilde's "A Woman of No Importance."
Rivoli—Frank Mayo, "Out of the Silent North."
Columbia—House Peters in "The Storm." Second week.
Heilig—Florence Vidor in "The Real Adventure."
Hippodrome—Tom Mix in "Chasing the Moon."
Circle—John Gilbert in "Arabian Love."

completed at the United Studios under the direction of Sidney Franklin and Producer Joseph M. Schenck is enthusiastic. He is certain that the film will prove one of the year's sensations and will add considerably to the prestige of the young star.

Marshall Neilan's next production for First National, to be shown publicly in the early fall, is "Minnie," an adaptation of George Patullo's "Her Man." In the cast are Leatrice Joy, Matt Moore, George Barnum, Helen Lynch, Josephine Crowell and other popular players.

That Guy Bates Post's first screen starring vehicle, "The Masquerader," a forthcoming Richard Walton Tully production, will prove one of the strongest photodramas of the year was the opinion expressed by dignitaries of Yale and Columbia universities after special showings at these educational institutions.

With the selection this week of James Morrison and Lincoln Stedman for important roles in "The Dangerous Age" Louis B. Mayer added two more celebrities to the all-star cast being assembled for this attraction. Among the players already engaged for the picture are Lewis Stone, Ruth Clifford, Edith Roberts, Cleo Madison, Myrtle Stedman and Richard Tucker. As the production is now under way, Messrs. Morrison and Stedman began the work immediately as ardent rivals for the hand of Miss Roberts.

Buster Keaton's latest super-comedy, which has been struggling along without a title, has at last been christened. Hereafter it will be known as "The Love Nest" and will be ready for release in the near future. The picture, which was written

and directed by Eddie Cline and Buster Keaton, is replete with ludicrous situations of the kind that would bring laughs to a cigar store Indian.

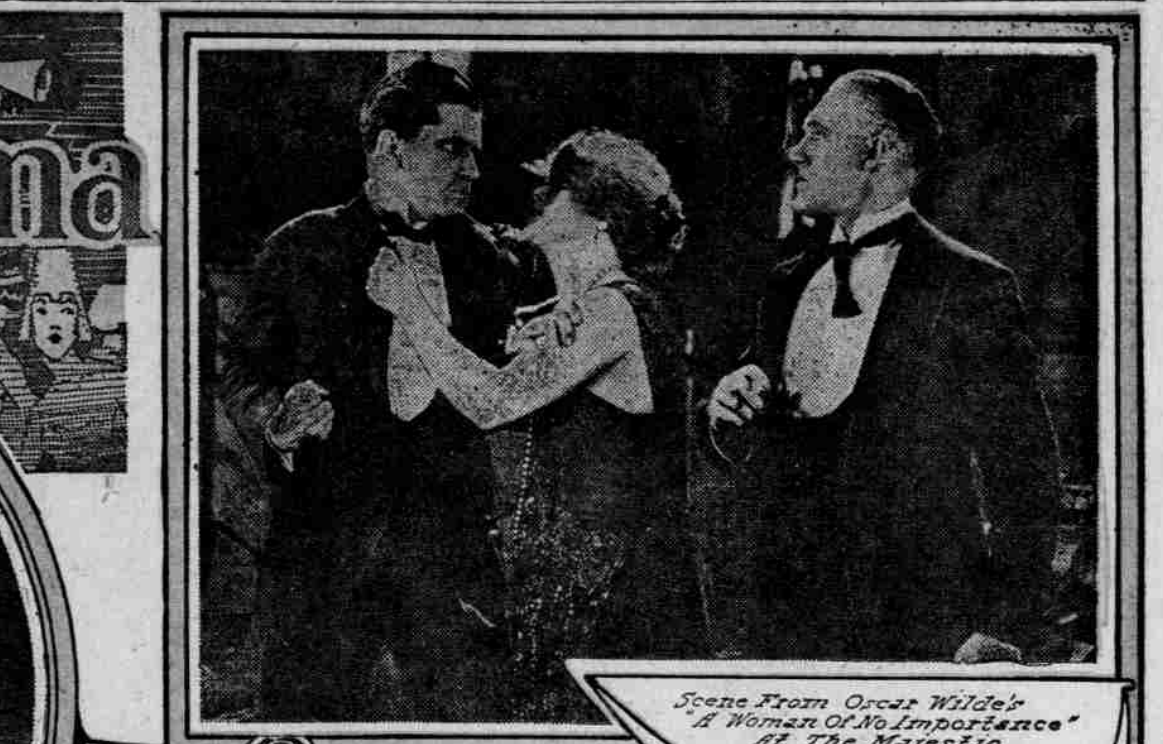
Thrilling river scenes in "The Siren Call," an Irvin V. Willat production featuring Dorothy Dalton for Paramount, were photographed in the Yosemite valley. The company penetrated deep into the forest and actually lived the lives of the characters they were portraying.

In speaking recently of "The Old Homestead," which is now being produced as a Paramount picture, Frank E. Woods, supervisor-in-chief at the studio, said: "The greater scope of the screen gives us the opportunity of showing the episodes that had to be imagined from the stage play. The wanderings of the boy, his struggles in the vicissitudes of the city, may all be shown. Likewise, the old homestead itself is developed both literally and symbolically as the basis of the story. I believe that when the picture is completed and released the public will find in it not only those qualities that made the play so popular with all classes for more than three decades, but also will derive satisfaction from the additions and elaborations that have been made possible by the newer medium."

Captain Blaydon appeared in "A Kiss in Time" at the London Winter Garden, and was featured in an act over the DeFrees vaudeville circuit, which is the British equivalent to American "big time."

Captain Richard Blaydon, London musical comedy favorite, is a member of the cast of "Pink Gods," the Penrhyn Stanlaws production featuring Bebe Daniels and James Kirkwood.

As an exponent of "The Dangerous Age," Lewis Stone is said to have one of the greatest roles of his career in the all-star production of that name now being made by John M. Stahl. Produced by Louis B.



Scene From "Broken Chains" At The Goldwyn

Mayer for release through First National, the picture presents the eminent dramatic artist in a role perfectly suited to his type and exceptional ability. Among the other stars engaged to date are: Ruth Clifford and Myrtle Stedman. The story is an original by Frances Irene Reels, and was adapted for the screen by J. G. Hawks and Bess Meredyth.

Mary Miles Minter and Tom Moore, with their supporting company engaged in the filming of "The Cowboy and the Lady," have gone on location for several weeks in the famous Jackson Hole country in the wilds of Wyoming. All the exterior work will be done there. Julien Josephson adapted this stage play, which was one of the late Clyde Fitch's successes.

Colored men were scarce on the streets and in the restaurants of Los Angeles recently. More than 100 of them were impersonating Zulus at the Paramount studio at Hollywood in Penrhyn Stanlaws production of "Pink Gods."

After taking what pictures they could at sea on a schooner in "The Bonded Woman," the new Paramount picture, Philip Rosen took the company back to the studio lot and put it to work on a complete reproduction of the schooner, rigging and all, which had been built on rockers. After this part of it had been completed Betty Compton, the star, and some of the other principals had to go to Redondo beach for their rescue from the surf.

During the recent filming of Cecil B. DeMille's new Paramount production, "Manslaughter," Nell McCarthy of Los Angeles, former counsel for the Famous Players-Lasky corporation and at present legal representative for Mr. DeMille, was called upon to serve as technical adviser for the entire sequence of courtroom scenes which form an important part of the story.

Organization has just been completed of India Pictures corporation, with W. K. Ziegfeld, producer of "The Black Panther's Cub," starring Florence Reed, and who has just sent a photoplay making expedition into far-off Siberia, as president. The new concern, capitalized at \$1,000,000, has been organized with a view to taking full advantage of the untapped opportunities offered in India for scenic, industrial, educational and news pictures, but primarily to produce in India features films with a cast of American actors, supported by Indian actors, dancers and a vast army of supernumeraries with a background of the real and almost unknown India.

"The Long Chance," being edited now at Universal City, will present Ralph Graves in a role entirely foreign to most of the parts he has played in years previous. Not that the "years" need to be emphasized, Ralph is too ingeniously young to be suspected of having been at the game very many of them.

"The Long Chance" is a Peter B. Kyne story presenting Graves in one of the most difficult romantic leads possible. The story finds a strange border between yesterday and today and one is necessary in characterizing where the tendencies of the moment are to act in a foppish heroic,

1922-ish way, and the exactions of the part are something entirely different.

Leigh R. Smith, assistant director of Elmer Clifton's production "Down to the Sea in Ships," is attracting considerable attention with an equipment that he calls his "sea-going Ford." It boasts port and starboard lights and a compass and is decorated profusely with harpoons, cutting spades and "wills" from some of the scenes. It is said that he even "sounds the lead" and "heaves anchor" when he stops anywhere.

Another member of the celebrated Griffith triumvirate of the screen has joined Inspiration Pictures, which announces that Miss Dorothy Gish will play opposite Richard Barthelmess in his fifth starring vehicle, "Fury," which will be filmed as soon as "The Bondboy," in which Mr. Barthelmess is now appearing, is completed. This means that in Mr. Griffith's search for new screen possibilities, recently began a week's tour of Boston and New England under the auspices of the Boston Post. Miss Fernandez makes her headquarters at the Goldwyn executive offices in New York city but she works in close association with Abraham Lehr, Goldwyn vice-president in charge of production at the Culver City studios, and with Robert B. McIntyre, casting director for the firm.

In defiance of his own rule, which heretofore has barred comedies, James W. Dean, well known as a picture reviewer, has given the Harold Lloyd-Associated Exhibitors attraction "Grandma's Boy," a place in his list of the "Twelve Best Films" in the first half of 1922. The list is now being sent out to the 400 newspapers which receive the Daily Movie Service of the Newspaper Enterprise association.

"No admission without a pass!" It would be hard to estimate how many persons at the Lasky studio, who had not prepared in advance for the contingency, received this answer when they essayed to enter the big set where Cecil B. DeMille was staging a Roman revel as a vision scene in his new Paramount production, "Manslaughter."

Several hundred persons took part in what is a veritable pageant, hundreds more were employed in various technical and artistic capacities. The costumes were gorgeous; the hangings rich and the set itself colossal in size—a massive interior of a structure in Rome before the fall of the empire.

"This is my first experience in blackface," related Walter Hiers, the round Paramount comedian, recently, while working in "The Ghoul Breaker," and the odd part of it is I am supposed to become so scared of the ghosts that I almost turn white. But it doesn't take off the make-up and I have many moments of anguish in removing the burnt cork."

Claire Windsor has just been placed under long-term contract by Goldwyn. She is now playing in

"Broken Chains," the prize photoplay by Winifred Kimball which Goldwyn is filming.

House Peters and Rosemary Theby have been engaged for "Captain Blackbird," the South Seas story by Carey Wilson which is being filmed in Tahiti. Mr. Peters will have the title role.

"The Christian" company has arrived at the Goldwyn studios from England, and Maurice Tournier has begun making the interior scenes. All of the exteriors were made in London, Epsom Downs and on the Isle of Man.

George Periolat, who plays in the Basil King picture, "The Dust Flower," was on the speaking stage for 17 years before entering pictures. He has supported Otis Skinner, Julia Arthur, Adelaide Thurston and other well-known stars.

An extra woman on the set of "The Old Homestead," a Paramount picture being directed by James Cruze, asked Theodore Roberts recently if he had ever worked on the speaking stage.

He replied in the affirmative. "Oh," she asked, "what part did you play?"

Mr. Roberts explained that if he attempted to tell her all the parts he had played in he would have to take a day off.

The casting for "The Shrike" has been completed. This is the title for the next Ben Turpin comedy special, and will be directed by E. Richard Jones. Kathryn McGuire will be the featured comedienne in place of Phyllis Haver, owing to that young lady's temporary engagement to portray "Polly Love" in the new Goldwyn production of "The Christian."

The latest Mack Bennett comedy contribution to the Associated First National Pictures, "Oh, Daddy," has been submitted to a change in title. Instead of giving it all to the daddy, it will now be fifty-fifty and the picture will be known as "Ma and Pa." Billy Bevan and Mildred June are featured jointly and have worked equally as hard in making it a class-A laugh-maker.

To make famous screen beauties even more beautiful is the task assigned a Chicago chemist, Watterson R. Rothacker has detailed this member of his technical staff to do research work in the direction of the individuality of color. Many women know that their charms attain the highest voltage when set off by feminine finery of a certain color. If this is true in real life, why not in "real" life?

The motion picture industry is entering upon one of the most successful seasons enjoyed since the war, is the opinion of E. A. Smith, personal representative of Thomas H. Ince, who has just completed a tour of the country.

After talking with exhibitors in every section of the east and west, Smith is convinced not only that the business rapidly is returning to normal, but that for worth-while pictures there is a growing and insistent demand.

William V. Mong, who is almost as well known as a breeder of fine hogs as he is an actor, sold his ranch at Whittier, Cal., and his herd (Continued on Page 2)