SECTION FOUR

The Sunday Oregonian.

Dramatic, Photoplays and Real Estate News

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Ye Silent Drama

Scene From "Hurricane's Gal" At The Liberty

Harold Lloyd In "Grandma's Boy" At The Heilig

Scene From "Red Hot Romance" At The Columbia

Jack Holt In "The Man Unconquerable" At The Rivoli

Scene From Rupert Hughes' "The Wall Flower" At The Majestic

William Farnum In "Perjury" At The Circle

BY HAMILTON WAYNE.

WELL—the movies are getting lambasted again! I believe almost a whole week has passed without some "movie brainstorm" flying into print. And I had just finished reading about an eastern minister who invites actors to speak from his pulpit; who delights in their company, and who is an ardent champion of pictures—and then a dispatch from Warsaw, Indiana, in the Oregonian of Thursday "scatters my calm" when I read "that the screen was dug up by the devil to replace the saloon."

That minister is wrong. The saloons were wet. The movies frequently are very dry. But it seems that all one has to do these days to break into print is to assail the movies.

This Warsaw minister—I won't give him additional publicity by mentioning his name—declared that "When the devil realized that the saloon days were numbered he dug down somewhat deeper in the hill than he had gone to find the saloon and brought up to take its place the corrupt motion picture. The screen is America's greatest school of crime. The silver screen must be cleaned up or it will destroy the republic."

He also asserted that the "motion picture has more influence upon children today than does the church." Perhaps that is the rub!

Now, on the other hand, the Rev. Christian F. Reisner, who presides over one of the largest Methodist Episcopal churches in New York city, and who numbers "actors among his dearest friends," stoutly defends the movies and resents the narrow-minded criticism of theatrical people by individuals who know nothing regarding them. "It is so easy to say thoughtless things about the people in the motion picture industry," declares Dr. Reisner in another article in this section of the paper. And he also asserts that "the church can work in harmony with motion pictures and should use them to great advantage."

And he was speaking about the pictures of today—not any special brand in the future relating to Biblical subjects. I thought the movies were going to get a respite. But no, the latest "Menace of the Movies" flashes forth from Warsaw at the same time that one of the most influential clergymen in America's greatest city is calling attention to their merits.

However, there is a little difference between New York and Warsaw, Indiana!

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A. C. Raleigh, manager of the Columbia theater, has booked another pretentious offering for early showing at his theater. This is the super-feature "Human Hearts," in which House Peters is featured.

It is admitted by all that have seen this feature and admitted even by the producers themselves that despite the pronounced success of "The Storm" the popular star has an infinitely more compelling vehicle in "Human Hearts." It is taken from the famous stage play of the same name written by Hal Reid, father of Wallace Reid, the popular Paramount star.

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Henri Keates, organist, announces the following programme for his concert at the Liberty theater today:

Overture, "Orpheus" .....J. Offenbach
Serenade .....Fr. Schubert
Song, "Lovable Eyes" .....Schwartz
Keates' Kontest, old-time songs.
Medley of Remick Hits, arr.
.....Henri A. Keates

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Universal has kept the title and refrained from making even the slightest story changes in "Broad Daylight," the all-star picture which Irving Cummings directed from a Harvey Gates plot.

Harvey Gates has not written very many crook stories, but he has written some very successful ones, including the pictures which lifted many players into stardom overnight. And he has wanted to write stories of the underworld and has had plots in his mind for years.

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George Arliss' new picture for United Artists is founded on the powerful story "The Man Who Played God." The rights for dramatic form were acquired by Arliss from Otis Skinner. The dramatization is by Jules Eckert Goodman.

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A good player is worthy of a good vehicle, and a good vehicle is worthy of the best players. Apropos from either standpoint is the casting of Ralph Graves in the leading role of "The Jilt," an all-star production which Irving Cummings is making at Universal City from a Saturday Evening Post story. "The Jilt" is regarded as one of the best fiction plots purchased by Universal in a long time and it demanded excellent casting.

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Charles Ray's "A Tailor-Made Man" will be one of the first of the new season's big pictures to reach the public. Its world premiere was held July 13 at Los Angeles, along with gala preparations that set the film colony agog. There was great professional curiosity to see what Ray did in his initial eight-reeler, produced on a scale that calls for only one or two big films a year from his studio.

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A double laugh goes for those who witness Max Linder's feature comedy, "The Three Must-Get-There's," if they have seen Douglas Fairbanks' "The Three Musketeers." Linder has so closely followed the screen story of the Fairbanks film with his burlesque that there is an added zest to the situations in which Linder seems to take of the infinitely dazzling sword play of "Doug" as well as the Dumas romance itself. It is said that Charles Chaplin had the same hunch but went to Europe and had to forego the pleasure of burlesquing the popular film spectacle.

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Production activities at the Pickford-Fairbanks studios are gradually drawing to a close. "Douglas Fairbanks in Robin Hood" is finished, all but cutting and titling. Mary Pickford has ten days' more work on "Tess of the Storm Country," and her brother Jack has a week to go yet on "Garrison's Finish." None of these luminaries has yet announced future plans.

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Actual pictures of the interior of a whale's mouth and throat should settle for all time the mooted question of Jonah's adventure. The sperm whale captured in the Caribbean sea by Elmer Clifton's crew of whale hunters for "Down to the Sea in Ships" could easily have swallowed several Jonahs.

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Lon Chaney and E. K. Lincoln are among the notable screen players who will be associated with Hope Hampton in her next First National release, "The Light in the Dark." Clarence L. Brown directed.

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A too sympathetic trio of Virginia mountaineers almost spoiled the big scene in Richard Barthelmess' forthcoming starring production, "The Boundboy." Barthelmess breaks jail and a thrilling chase in which bloodhounds are used follows. The young motion picture star was being closely pursued and capture seemed imminent when three giants sprang up from nowhere.

"You-all run an' we-all will hold them fellers until you-all gits away," one of them called to the fleeing youth.

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Buster Keaton has finished "Day Dreams," his latest hilarity, and is hard at work on his next comicality, a two-reeler as yet unnamed.

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You wouldn't think that a 17-year-old girl with big brown eyes and a satiny complexion would bother about writing plays? Patsy Ruth Miller does—and she doesn't even wear spectacles or look old-maidish either! One of her plays has received the commendation of noted playwrights and critics to whom she embarrassingly submitted it. They said that she has a splendid sense of dramatic values and of comedy relief. Doubtless it is this understanding of the principles of drama that enables her to portray so vividly the role of the little Shireen in Richard Walton Tully's "Omar the Tentmaker," the First National picture soon to be completed.

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Margaret Loomis, who has one of the prominent roles in "Money, Money, Money," in which Katherine MacDonald is the star, first achieved prominence as the protege and chief understudy for Ruth St. Denis, the interpretative dancer.

Later when Miss Loomis essayed screen work she was so successful that she quickly forgot all about prancing around the stage in filmy Grecian attire to the music of Mr. Mendelssohn's "Spring Song."

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Marshall Neilan is proving his ability as a good picker of feminine pulchritude. In his newest production "Mickey" selected two young ladies he considered beautiful in the persons of Leatrice Joy and Helen Lynch. Later investigation discloses the fact that both Miss Joy and Miss Lynch are beauty contest winners. Leatrice was started on her movie career by winning a beauty contest in New Orleans, and Helen was declared by the judges the most beautiful girl in Montana.

In "Minnie," Miss Joy is compelled to hide her beauty in the part of a boarding-house slavey until the latter part of the picture, when she transforms herself into a beautiful woman. And strange as it may seem, according to "Mickey," here are two beautiful girls who can act.

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The Perfect Picture company of Los Angeles announce that they have finished their all-star feature production, "The Power of Love," with such well-known players as Barbara Bedford, Elliott Sparling and Noah Beery, to be shown in conjunction with their method of stereoscopic exhibition which they have perfected and are now ready to show in a commercial way to the theater-going public.

Their new idea of stereoscopic exhibition has been shown to several leading film factors who have been amazed at the wonderful realistic effects that the screen shows with the perfect stereoscopic method. They have stated that there has never been an advancement or anything new offered to the public since the inception of the picture industry that should create the sensation that this will.

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As a versatile juvenile actor, Wesley Barry is creating new records. The freckled youngster is said to play the part of a janitor, a messenger boy, a kid chauffeur and an embryonic policeman in the Harry Rapf production, "Heroes of the Street," being made at the Warner brothers' west coast studios.

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Sinclair Lewis' novel, "Main Street," which will be produced by the Warner brothers, is being adapted for the screen by Julien Josephson.

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With the engagement of Charles Clarey for the role of the villain in "Page Tim O'Brien," the new Metro picture in which Viola Dana will be starred, the cast for this production is completed. Cullen Landis plays opposite Miss Dana, while others in her support are Arline Pretty, Edward Connelly, Bruce Guerin, Margaret Mann, Charles West and John Haron.

"Page Tim O'Brien" is Mr. Clary's second engagement with Metro. He appeared in support of Alice Lake in "Hate," "The Golden Gift" and "The Hole in the Wall," are recent releases.

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Said Walter Hiers recently, "I saw a Siamese girl, a Hawaiian dancer, several Chinese babies, some Filipino boys and Japanese as well as Chinese—all working in one picture, and that, strange to say, was "The Old Homestead," a film version of the old drama. I couldn't understand how that could be until the director, James Cruze, explained that in the wanderings of Reuben he gets to the orient, where he encounters these queer people.

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Is it correct to wear a sword in church?

This little question caused a flurry of excitement recently during the "shooting" of a 17th century royal wedding in "To Have and to Hold," the new George Fitzmaurice picture which has Betty Compson and Bert Lytell in the featured leads.

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Out of the chorus—into Hollywood!

This has been the route of a number of Paramount players, Jacqueline Logan, Shannon Day, Nita Naldi, Billie Dove, Betty Francisco—they all got their early training either in Ziegfeld's Follies, the Winter Garden or other New York shows. Another New York girl recently arrived at Hollywood—June Elvidge—to take a role in "The Impossible Mrs. Bellew," a new picture which Sam Wood is directing for Gloria Swanson.

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Ever try a diet of "Pink Gods"? Sounds like the name of a new fluffy ruffles dessert, but it isn't. "Pink Gods," in the Paramount production of that name, are really diamonds, the faultless, delicately pink ones which are so much esteemed. And they're "gods" because women fall down and worship them. Men who work in the diamond mines swallow them to get them past the guards, but they have to undergo X-ray examinations and sometimes operations.

"Pink Gods" is a Penrhyn Stanlaws production featuring Bebe Daniels and James Kirkwood.

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Arthur Rankin, a young member of the cast of "To Have and to Hold," the latest production of George Fitzmaurice for Paramount, has many famous theatrical relatives. He is the son of Harry Davenport and Phyllis Rankin, grandson of McKee Rankin, and nephew of John Drew, Lionel, Ethel and John Barrymore. Mr. Rankin has the colorful role of Lord Cecil in the screen version of the famous Mary Johnston novel.

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Kenneth Harlan has been engaged by Jack and S. L. Warner to play the role of Anthony Comstock Patch in the Warner Brothers' film version of F. Scott Fitzgerald's novel, "The Beautiful and Damned." He will be seen opposite Marie Prevost, who will be featured in the part of Gloria Gilbert. The story will be directed by E. Mason Hopper.

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Lyn Harding, who plays the role of King Henry VIII. in the Cosmopolitan production, "When Knighthood Was in Flower," starring Marion Davies, was brought over from London especially for this picture. Mr. Harding is one of England's foremost actors and has played the role of King Henry on the legitimate stage over 200 times.

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To keep 300 persons interested in looking at a blank motion picture screen was the problem Director Harry Beaumont was called upon to solve during the filming of Viola Dana's new starring picture, "Page Tim O'Brien."

Even though the orchestra played various selections intended to call forth the proper emotions as explained by Mr. Beaumont, he did not obtain the desired action. Fifteen minutes later a portable projection machine was set up and the previous day's work was being shown. The audience, no longer under the necessity of pretending it was looking at a film, registered the required emotions without a struggle.

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A floating theater, a sort of barnstorming boat found on the Mississippi, Potomac, Ohio and other rivers, is being constructed on the Sacramento river for use in "Country Love," the first of Metro's special stories series of pictures in which Billie Dove will appear at the head of a distinguished cast.

A member of the studio photographic department was sent to several points along the Mississippi river to obtain pictures of the floating showhouses and to study details which would prove helpful in reproducing the interior of the boats on the Metro stages as well as the exterior on the Sacramento river.

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Elmo Lincoln, famous in pictures as "Tarzan" and strong man of renown, will play the village blacksmith in the Metro-S.-L. special screen version of "Quincy Adams Sawyer." Clarence Badger is directing the picture. Charles Felton Pidgin's novel was adapted to the screen by Bernard M. Conville.

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Cullen Landis recently surprised Billie Dove, who heads the cast in "Country Love," and Emile Chautard, director of the photoplay, by eating a whole strawberry pie. Neither Miss Dove nor Mr. Chautard cared for any of the dessert, which was served at a luncheon which the three attended, but they both gazed in bewilderment at the ease and rapidity with which the second, then the third and finally the last quarter of the delicious pie disappeared.

The last crumb was gone, and Cullen sighed a glorious, contented sigh.

"I like pie," he said, as if in explanation.

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Elliott Dexter will appear opposite Clara Kimball Young in "Enter Madame," the new photoplay which Harry Garson is producing for Metro.

This will be the second picture in which Mr. Dexter has played with Miss Young. He was her leading man in "The Hands of Nara," which Metro will soon release.

"Enter Madame" was written by Gilda Varesi and Dolly Byrne. It ran for 45 weeks on Broadway. Wallace Worsley is directing the picture. Frank Beresford wrote the scenario.

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Viola Dana henceforth defies all omens of bad luck. She used to be as superstitions as the rest, and when she received an unsigned good-luck letter directing her to make copies to send to nine friends Miss Dana promptly obeyed. She began the nine days' wait for the good fortune to arrive.

But long before the awaited day came the Metro star began getting more and more of the chain letters. Two days ago 97 of the letters came and Miss Dana, who had been dispatching the good-luck charm to her friends, decided that she had had enough. The tiny actress is ready to defy all the bad luck omens ever thought of.

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Through the efforts of Arthur Sawyer of the S.-L. (Sawyer-Lubin) pictures organization, which is producing "Quincy Adams Sawyer," one of the most notable lists of screen players ever assembled for a single production will appear in the film version of Charles Felton Pidgin's famous story.

Among the 16 is Blanche Sweet, who returns to the screen after an absence of almost two years. John Bowers will have the title role, and others to be seen are Lon Chaney, Barbara La Marr, Elmo Lincoln, Louise Fazenda, Edward Connelly, Claire McDowell, Joseph Dowling, Zazu Pitts, Frank Mann, June Elvidge, Victor Potel, Kate Lester, Harry Davenport and Millie Davenport.

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Rex Ingram is Irish, and for that reason, as he approached a group of extra people at the Metro studios in Hollywood, an embarrassed hush came over them. A moment before the approach of the director of "The Prisoner of Zenda" they had been talking loud and excitedly. Even as Mr. Ingram passed by he heard one of them mutter, in a warning manner, to his companion:

"You want to be careful about the way you talk about the Irish around here." This gave Mr. Ingram an inkling of what the hot argument had concerned.

He turned around and grinned.

"That's a new one," he said. "I always thought it was a good thing to be careful in saying anything about the Irish anywhere."

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And speaking of kinds of plays, the classification of "Peg o' My Heart," by J. Hartley Manners, soon to be done on the screen by Metro, with Laurette Taylor in the title role she created—the classification, to pick up your thread of thought again, if any, is easy. Right the first time: a comedy of manners.

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Add a name to the list of those who think "The Gold Digger" is a mining play and "The Four Horsemen of the Apocalypse" a cowboy romance, the motion picture fan who inquired recently of the Metro studios in Hollywood whether "All the Brothers Were Valiant" was the screen title of a story based on the careers of the James boys or was simply a movie version of the Frank and Dick Merriwell series.

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Ten years ago, when a two-reel picture was a feature production, one of the film's brightest stars was Barbara Tennant, then with Eclair. After an absence of seven years, she is only now returning to the screen via Richard Walton Tully's production of "The Masquerader," filmed with Guy Bates Post as the star. Added interest in Miss Tennant's return is the fact that Georges Benoit, her cameraman of the old days, also acted as cinematographer for "The Masquerader," in which she will be seen as Robins, a devoted landlady.

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John Sainpolis, for the last two seasons prominent in the support of David Warfield in "The Music Master," will have one of the chief roles in "Ching, Ching, Chinaman," the first of the series of Tom Forman productions, to be made by B. P. Schulberg and directed by Tom Forman.

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Victor L. Schertzinger, who directed Katherine MacDonald when she played her first leading role with Charles Ray in "His Own Home Town," will direct the now-famous Associated First National beauty in "The Lonely Road."

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An exquisite version of an evening gown made entirely of feathers is worn by Hope Hampton. The color chosen is heliotrope, which sets off to advantage Miss Hampton's radiant beauty and coloring. Ostrich feathers are admirably suited to the popular bouffant skirt, overlapping in such a way as to form innumerable points. The new decollete line is a deep oval filled

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TODAY'S FILM FEATURES.

Liberty—Dorothy Phillips in "Hurricane's Gal."
Majestic—Rupert Hughes' "The Wall Flower."
Rivoli—Jack Holt in "The Man Unconquerable."
Columbia—John Emerson, Anita Loos' "Red-Hot Romance."
Heilig—Harold Lloyd in "Grandma's Boy." Second week.
Hippodrome—Alice Lake in "Kisses."
Circle—William Farnum in "Perjury."