

HENRY MURDOCK WORKS  
WAY TO STELLAR ROLESAl Christie Announcement States That After Present Production  
Comedian Will Be Featured in Pictures.

Henry Murdock of Christie Comedies, who has been steadily advancing himself in films and who will soon achieve star position.

HENRY MURDOCK, who has been playing comedy roles in Christie pictures for two years, will be seen opposite Dorothy Devore in the forthcoming "Hazel from Hollywood," and will then be featured himself, according to Al Christie's recent announcement.

Murdock is a comedian who has been "coming to the front" for some time and who is about to arrive in a comedy starring position, according to critics who have recently reviewed the new Christie comedies.

Not long ago James W. Dean, reviewer for a newspaper syndicate picked out Murdock and Arthur Housman as the two possible successors to Chaplin. "Housman and Murdock," Dean wrote, "seem to be the only ones in view who have a definite idea of pantomime, and

Hurst stories with notable success—"Humoresque," "Back Pay" and "A Good Provider," his last picture. Colleen Moore, James Morrison head an all-star cast for the picture which also includes Eddie Phillips and George Cooper. William Stratton is production manager for the company and Chester Lyons, chief cameraman.

What about the flapper? Should she be coiffed, repinned, spanked or just let alone to grow out of it? This is the problem that confronts Myrtle Steadman in the title role of "The Famous Mrs. Fair," a new Fred Niblo production, when she returned from a lecture tour to find that her "baby" daughter, played by Margaret De La Motte, had acquired ear rings, fast friends and late hours during her absence. The picture promises to be one of the big successes of the new year. Included in the balance of the cast are: Huntley Gordon, Carmel Myers, Cullen Landis, Helen Ferguson and Ward Crane.

## "The Ninety and Nine" Proves Thrilling.

Vitaphone Special Production Steps on It Every Minute.

DIRECTOR David Smith has completed and turned in for revision the first of Vitaphone's big twelve special productions, "The Ninety and Nine." This picture is frankly a thriller. Given first a smashing plot, full of the big scenes that lead logically and with the utmost of suspense, up to the big climax, Director Smith made the most of his material.

The big record-breaking thrill is the rescue of an entire countryside from the fury of the flames, as the forest fire races toward the surrounded town. It is destined to be received as one of the finest things of its kind ever seen on the screen. Great stretches of burning forest, whole towns in flames, hundreds of men, women and children running frantically to cover. The little telegraph office is besieged with shouting, cursing, praying men, demanding an engine to take trapped inhabitants to safety. There is not an engine on the division. Beside himself, the dispatcher remembers that an official's engine, with a private car, is on the siding at the nearest station. But the official declares it is a fool's chance, and will not permit the use of the engine. Then the one man appears—the young dervish who chances to be on the scene. Without hesitation he thrashes the cowardly engine crew, commandeers the engine, and with a young woman at the controls he rolls the steel monster out on the main track, and heads into the furnace of roaring flames ahead.

## De Mille to Give Eight Prizes Instead of One.

Producer Finds Many Acceptable Ideas in Recent Contest.

EIGHT prizes of \$1000 each are to be awarded in the Cecil B. DeMille contest for an idea for his next Paramount production, instead of one. This is due to the fact that the contest has been so successful that the producer has decided to award eight prizes instead of one.

The prizes announced for the contest when DeMille started it several weeks ago were \$1000 for first, \$500 for second and \$500 each for third and fourth. All the Paramount producer wanted was a good idea for a picture. He has been writing, he has had 11 original themes purchased.

Mr. Wilson was, for a time, an exhibitor. Interesting himself in the producing end, his work took him to Canada, New Zealand and the south seas, and in addition to selling, he designed sets, directed, cut and titled pictures.

He became sales manager for one of the big studio organizations, but the pen is mightier than the order book. Always a student of literature, and gifted from the time of his days in high school with a ready pen, he eventually began to be preoccupied with the editorial side of the movies, rather than with the commercial. This interest increased as motion pictures began to change their form and make possible more sophisticated expressions than were to be expected when the nickelodeon was the movie theater of the nation.

Two years ago Mr. Wilson abandoned one of the lucrative jobs of the industry and turned to photography writing. His success has more than justified this radical step. Mr. Wilson's advice to aspiring writers is to study what the producers are buying, and write for the market rather than to please themselves. Too many screen writers squander their inspirations and en-

## Close-ups of Film Folks



Carey Wilson, associate editor for Goldwyn production, who has written his way from "the ground up" in studios.

YOU have heard about people who worked their way "from the ground up." Well, Carey Wilson, associate Goldwyn editor, who supervised the production of "Broken Chains," Goldwyn's Christmas release, and is the author of "Lost and Found," which will be seen later, began at the bottom of the film ladder.

Mr. Wilson's start in motion pictures was made in the humble role of salesman, at the time when motion pictures were themselves playing a humble role. Before this the author spent a year in the campaign which was successful in nominating and electing Woodrow Wilson to the presidency of the United States.

Today Carey Wilson holds the record for the number of screen stories sold by an individual during a given time. In the year and a half that he has been writing, he has had 11 original themes purchased.

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Lon Chaney, whose portrayal of the crooked lawyer, Obadiah Strout, in the Metro-Six production of "Quincy Adams Sawyer," seems certain to add to his fame as a character actor, conceded all credit for his success to the fact that circumstances made it necessary for him to learn the deaf and dumb language.

Mr. Chaney's mother and father were both deaf and dumb and little Lon learned the sign language before he learned to talk. His grandmother founded Colorado's first institute for the deaf and blind. It was only natural that Lon should learn to express his thoughts, unusually well by a few motions with his fingers or just as often by means of a single gesture or facial expression.

"What's in a name?" asked the sage. "A lot of trouble!" answers Marie Prevost, charming member of the all-star cast for "Quincy Adams Sawyer" which Sidney Franklin is directing at Warner Bros. studios, from the book by Charles G. Norris.

Marie knows for she has a name that brings her much grief.

"There's a lot of trouble in names if one happens to have one that is hard to pronounce like mine," says Marie Prevost. Between the folks on the lot and the public, she has a terrible time.

Prevost is a French name and is pronounced "Prevo," which rhymes with Bevo, the "st" being silent.

Mary Alden, star of the United Artists feature, "A Woman of the Year," and now appearing before the camera in motion pictures being produced by the Woman's Home Companion, announced not long ago that she would discontinue playing mother roles. While she is still in the mother role in her current picture, she was considering the title "Good Sign." It is "Depositing of Mother."

ergies on stories they think the producer should buy, instead of writing one that experience and observation would tell them he will buy.

Dorothy Manners is working at Universal again. However, she will soon start playing a leading role in the next Metropolitan production to be made at the Brentwood studios. In this latter picture Miss Manners will essay the first time in her promising career the characterization of a most alluring Gypsy queen. Andree Tourneur started last week in her second picture at the Hollywood studios. After completing this engagement it is said she will return to the Metro "hot" where she achieved several of her most notable screen triumphs both under the direction of Rex Ingram and as Bert Lytle's leading woman.

## Jazzmania Is Established Disease, Says Star.

Mae Murray's Next Production To Be Along Those Lines.

"JAZZMANIA," says Mae Murray, the star of it—for it's the latest picture—a disease that has come to stay, a syncretized scourge, as much a part of our life and our world as the measles.

"Jazzmania will never be cured by Dr. Dryasdust. It will never be cured—and who wants to be cured? Who wants to be cured of happiness or pleasure? If any, let them be inoculated and immunized—their will be the misery."

"On with the epidemic; let jazzmania be unconfined. Let small souls be quarantined if they wish, ours is the joy of tuneful sound and gladsome step."

"So far from languishing and fading out of popularity, jazzmania has spread to other countries, to England, France, Germany. There is no stopping it. They can appoint any number of committees of port boredom officers to catch the jazzmania always and deport them back to the United States, but the little germs slip right by them laughingly. People are waking up to the truth and the blueses and knockers are in rapid retreat. Only the other day a distinguished art and music critic, Carl Van Vechten, said the best orchestra in the country was the Philadelphia symphony orchestra nor the Philadelphia symphony orchestra, but Paul Whiteman's jazz band."

Miss Murray's new photoplay, "Jazzmania," which is directed by Robert Z. Leonard and presented by him through Metro, is the product of Tiffany Productions, Inc., of which M. H. Hoffman is vice-president and general manager. The story and scenario were written by Edmund Goulding.

A little star under a big lucky star! That's what Muriel Frances Dana is and she's out with all of her four-year-old might to tell the world she's genuinely thankful for certain fortunate incidents in her recent life. Within a fortnight she has been in two wrecks—one an automobile crash and the other a steam-train derailment—and she escaped without a scratch or a bruise, although several people almost within an arm's reach of her had to go to hospitals. Then an epidemic of the mumps descended upon the Los Angeles neighborhood in which she lives and she was the only child in three blocks who escaped the malady. Moreover, to cap the climax, an oil stove exploded while she was standing over it, warming her hands and the whole she-bang blew up right over her

head without touching her! Can you beat this for foiling the jinx?

Mae Keeler, ex-leading lady in Jimmy Aubrey comedies and whose next screen appearance will be made in Rupert Hughes' "The Bitterness of Sweet," has established herself as the most successful "lady hunter" in the southern California film colony. She has just returned from an extensive hunting expedition in the Canadian wilds, where she bagged among other big game one deer and one bear. When it is taken into consideration that Miss Keeler is quite diminutive, being only five feet in height and weighing an even 100 pounds, her feats of "huntsmanship" becomes the more notable.

Marshall Neilan has not yet decided what his next production will be, although he has recently purchased two big stories—Thomas Hardy's classic novel, "Tess of the D'Urbervilles," and Edward Ross's successful mystery play, "The Rear Car." Frank Urson, staff director for Mr. Neilan, is now in England filming scenes for "Tess."

Neilan's first Goldwyn release will be "The Strangers' Banquet," which is now in the editing stage.

When "A Blind Bargain" was being filmed a tremendous soap-bub-

ble scene was staged. Actresses in metal suits had to descend into a lake full of bluing while the soap bubbles engulfed them. But the metal suits took in water at the hip joints, thus weighing down the fair wearers so firmly that several actors lost the press in their dress suits helping them out.

Color photography of a new kind is to be tried in Cecil B. DeMille's next production, which is to be titled "Adam's Rib." The system to be used is what is known as a perfected "spotted process."

The system has been perfected by Loren Taylor, head of the color process department of the Paramount studios, who has been working on it for some time. The color is shown through the regular blacks and grays of the ordinary celluloid film. "All over" color photography carried to the tints of the skin is admittedly far from perfection, according to Paramount executives.

The scene in which the spotted color appears is a night ballroom in which appear a large group of dancers. They are furnished with large Japanese lanterns. The main lights of the room are turned out and the lanterns lighted. Each lantern has been "spotted" in a different color, red, blue, yellow, purple and many tints.

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Starting Saturday, December 23d, exclusive Portland showing of Mary Pickford in a new "TESS OF THE STORM COUNTRY."

One year in the making, and just finished.

Eight years ago Mary became famous overnight as "Tess," the most human, realistic and wonderful character Mary has ever portrayed.

Picture making in those days was crude and Mary's salary quite small.

Today Mary is master of her own destiny and she has long cherished the desire to make a "New Tess" under present modern picture-making methods, in her own elaborate studios.

After one year of the most careful and hardest work of her life, Mary now offers to today's public, and to future generations, a film classic, her supreme achievement, the grandest picture of her wonderful career.

"TESS OF THE STORM COUNTRY" The Blue Mouse is proud to announce the absolute, exclusive Portland showing of this tremendous feature.

By special arrangement with Mary Pickford herself we are able to offer this "picture wonderful" at our regular evening admission prices, which prices will prevail all day, every day, during engagement: Adults, 50c; Children, 20c.

Shows start on the odd hour; 11 A. M., 1 P. M., 3, 5, 7, 9, P. M. Early performances advisable.

Remember, it starts Saturday, December 23d.

Sincerely,

JOHN HAMRICK,  
BLUE MOUSE THEATRE

CECIL DEMILLE TO USE TEN  
COMMANDMENTS IN PICTUREFamous Director Assigns Important Job of Preparing Elaborate  
Continuity to Jeanie MacPherson, Noted Writer.

CECIL B. DE MILLE is to put the ten commandments into a motion picture. The details have not been worked out yet, but Jeanie MacPherson, who does all of the scenarios for the Paramount producer, is now at work on them and the plan is to put the picture into production about April 1.

This novel plan to dramatize the Mosaic laws for the first time came about as a result of the recent nationwide idea contest staged by Mr. DeMille. Eight of the contestants submitted ideas along this line. The producer was so impressed that he awarded eight first prizes of \$1000 each, instead of one, and immediately set to work to develop his plans. It will require so much time and thought that Mr. DeMille will take a vacation immediately after finishing his present picture, "Adam's Rib."

"The contest," says Mr. DeMille, "was a great demonstration of the value of appealing directly to public opinion for ideas. This tremendous theme for a picture has been neglected and hidden in the minds of the people and we have been justified in thousands of taking this means of drawing it out."

The winners of the multiple first prize were: F. C. Nelson, 615 West Barnes avenue, Lansing, Mich.; Marie Michael, 243 Broadway, Providence, R. I.; Mrs. Peter Rasmussen, 4265 Colorado avenue, Long Beach, Cal.; H. J. Bratt, 215 Federal street, Los Angeles; Mrs. Emily Hulse, wife of C. A. Hulse, formerly of Hempstead, Long Island, and now of Los Angeles; E. H. Beck, a retired air officer, now living at Hesperia, Cal.; Mrs. Ottilie Beckett, 4345 West Adams street, Los Angeles; Lieutenant-Colonel F. E. Lynch, 1641 Slatto street, Los Angeles.

Second prize of \$100 was awarded to Dabud Kandjyousch, 220 Twenty-ninth street, Hermosa Beach, Cal., who submitted his idea in a Russian dialect, which required an extensive search among studio employees before an interpreter could be found.

Others who were runners-up were: Betty Francisco, who is appearing in Viola Dana's new Metro picture, "Miss Emmy Lou," is a bathing beauty prize winner. Recently she was a member of a house party in Los Angeles, together with Miss Dana, John Bowers, Allan Frost and other members of the cast. There was an outdoor pool upon her host's grounds, and all the guests, knowing Miss Francisco's reputation, clamored for aquatic tricks. Miss Francisco dived, but did not reappear on the surface. Mr. Bowers plunged after her, dragging her to safety.

"I'll have to take swimming lessons," Miss Francisco gasped. "One gets too wet diving."

"The Dangerous Age," John M. Stahl's first picture since "One Clear Call," has been released by Associated First National and is now being booked for an early showing in the big first-run theaters throughout the country. Presented by Louis B. Mayer, it has a brilliant all-star cast comprising Lewis S. Stone, Ruth Clifford, Edith Roberts, Cleo Madison, Myrtle Steadman, James Morrison, Lincoln Steedman, Helen Lynch and Edward Burns. Essentially comedy-drama by nature of the theme, the production contains some spectacular melodramatic touches.

Production work on "The Nth Commandment," a Fannie Hurst story, has been started by the Cosmopolitan Productions at the Thomas H. Ince Studios. Frances Marion wrote the script for the play which will be directed by Frank Borzage who has filmed three other

True Boardman Jr. comes of a family distinguished alike on stage and screen, his mother being Virginia True Boardman and his father True Boardman—both of whom have made enviable names for

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Inspired by Rudyard Kipling's Poem  
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He had a wife, a beautiful child and a home. He was happy and did not know it. Then a vampire hurried herself at him, and things began to happen.

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