

PORTLAND, OREGON, SUNDAY MORNING, JULY 13, 1919.

MADLAINE TRAVERSE, a Bostonian by birth, educated in Europe, with stage and motion picture work occupying most of her time since she was 15 years old, is counted one of the most beautiful women on the screen today, and, moreover, is credited with possessing an exceptional wardrobe. Miss Traverse started her screen career with the old Reliance company, then did some pictures for Pathe, and of late has become better known for her successes in "The Poor Little Rich Girl," "The Cailaux Case" and "The Danger Zone." Miss Traverse's "home" address is Hollywood, Los Angeles. She is 32 years old.



THE DEVIL'S TRAIL

"Jean Bouchere, he's like be free
 He's like to get som' bail—
 You see, dat devil steal Julie
 But Mounted P'liceman catch hees trail.

"Eet tak' some tam', but den, by Gar,
 Dees P'lice, he's nevaire fail,
 When Jean do wrong, he's not go far,
 An' now he's weep in Koot'nai jail!"

"THE DEVIL'S TRAIL" is an epic of the great North Woods. The scenes are unique in setting, in action, in startling realism, in tense and absorbing interest. The Love story is of unusual charm and interest. It's a red-blooded, man's size picture.

TODAY—MONDAY—TUESDAY

COLUMBIN
 ICE-COOLED
 DIRECTION OF JENSEN & VON HERBERG

Labor Unrest Noted in Studios

'Supers,' and Even Some 'Stars' Declared to Have Joined New Union.

LOS ANGELES, July 12. — A ruling just made by the state labor commissioner gives the first round of a struggle between two opposing forces in the motion picture world to that one representing labor. The decision prohibits a charge for obtaining employment through the Motion Picture Producers' Exchange for a period of less than seven days. Labor unrest has not escaped filmdom.

More than 1000 employees of producers here have formed the Motion Picture Players' union, affiliated with the American Federation of Labor. The union is composed largely of the humbler actors and "extras" of the studios. Now the studios employ talent for each picture through an exchange that have established and there is a large new floating market that, in the union labor guide, has crossed lance with the producers and won the first bout.

The new union claims to include in its membership some directors, scenario editors, many camera men and other experts of the industry, and even a few stars, although no names are given by Seymour Hastings, secretary, a former London newspaper man. It is recognized here that there are potentencies of serious trouble in the hostile attitude of producers and employees that now exists. Secretary Hastings made this challenge to the other side: "We not only have the enthusiastic backing of the Federation of Labor, but by close affiliation with the American Federation of Musicians, the Moving Picture Machine Operators' union, the organized bill posters, stage employes, etc., we can close any theatre in the state that displays a picture made under conditions that we regard as unfair toward the great body of mental or manual labor concerned in its making."

"The Fortune Teller" Coming
 Following "The Only Girl" at the Alcazar, "The Fortune Teller" will be the attraction for the week beginning Monday, July 21. Mabel Wilber will assume the role played by Alice Nelson in the original production and Henry Coote will have a fine opportunity for his splendid tenor voice as the captain of the Hussars. Oscar Figman will have a line of comedy calculated to keep the audience in good humor.

So, Here's the "Perfect Kiss" What Every Man Wants. What?

HERE we have it at last—the perfect kiss! Dolores Cassinelli, whose brilliant epigrams from her "Inspiration and Ironies of Love," have aroused appreciation and comment, was the recipient of an especially enthusiastic appraisal from Garnet Warren, the author of "Twentieth Century Camoes." He wrote her that some of her amatory laconisms had the "flawless beauty of a perfect kiss." And knowing that she might expect a glowing response from the "passionate poet of the Antipodes," Miss Cassinelli, while graciously acknowledging his tribute, propounded the question: "Just what is a perfect kiss?"

And now she is in the deliciously bewildering knowledge of the osculatory secret. Here is how Mr. Warren tells it: "I saw you give a shadowy revelation of the perfect kiss in 'The Unknown Love.' And, knowing that it was merely artistic stimulation and barren of spurl intimacies of the wonderful actuality, I

shall be glad to tell you the truth of it, according to my poor conception. The perfect kiss depends upon no simple art, however exceptional that art may be. Soul and soul must there be who shall perform the higher functions—pluck, so to speak, the rarer garlands of pleasure. They will be subtly attuned, these two; the selfsame languors must possess them both, the same-same sense effects. An equilibrium there must be, which the balance of a breath might well destroy. Such is a kiss. There may be contact, understanding me, in which the more finely adjusted balances are lacking—I have known of many such—but the kiss supreme, in all the thrills of its responsive regulations, and dazed ecstasies and yielding, unselfish warmth—Ah, Child of Romance—how precious a gift, and how memorable!"

Miss Cassinelli, being a musician, says she has thus been inspired to set the "hapsody" to music in a "Kiss Symphony."

Anna Held Estate Still in Litigation

Two new creditors of the estate left by Anna Held have petitioned the surrogate's court to force the executor, Charles F. Hanlon of 139 East Sixteenth street, San Francisco, Cal., to file an accounting of his trust with the court of the court, and upon the petitions Surrogate Fowler signed an order, returnable before Surrogate Cochran on July 8, directing the executor to show cause why it should not be done.

These two are Ernest Laplace of 1828 South Rittenhouse square, Philadelphia, Pa., and G. Emil Gevert of 25-252 North Fifteenth street, Philadelphia, Pa., the former who seeks \$4500, for what he does not state, and the latter \$225 "for talking plaster of paris impressions of Miss Held's head and body and constructing therefrom celluloid support, which services were of the agreed and reasonable value of \$225, no part of which has been paid."

New Firm Is to Start Work Soon

A. H. Fischer Features, Inc., is the corporate title of a new firm formed in New York by A. H. Fischer, E. A. Rolfe and Charles A. Logan to produce a series of special features. Fisher and Rolfe were associated in the Houdini serial, "The Master Mystery," produced by Octagon Films, Inc., and are the producers of an unannounced feature just completed. For the new series a contract has been signed whereby the corporation obtains a number of stories written by a well known novelist. These will be put on at the Thanhouser studios in New Rochelle, N. Y., acquired by outright purchase a few days ago by Fischer.

Work will be started upon completion of certain improvements at the studio.

"Listen Lester" Popular
 "Listen Lester," John Coetz's musical comedy at the Knickerbocker theatre, is rounding out its seventh month, and the play, by Harry L. Cori, George E. Stoddard and Harold Gray, is as popular as when it first took its stand on Broadway. The cast includes Clifton Webb, Gertrude Vanderbilt, Ada Mas Weeks, Ada Lewis, Eddie Garvie, Randolph Wilson, Fred Heider, Esther Iganani, Florence McKenna, Gypsy Dale, Irma Marwick, Angelo Romano and the Four Entertainers.

Belasco Is in "Movies" in Portland

Oregon Exhibitors See Private Showing of Film Made for Relief Fund.

OREGON exhibitors saw something unique in the history of filmdom at a viewing in Portland this week, in seeing David Belasco, noted producer of the "legitimate" in the "movies."

All he did was to impersonate himself in a two-reel photodrama, "A Star Overnight," in which he appears with Bruce McRae, Hamilton Revelle, Elizabeth Risdon, Kathleen Nesbit, Edward Martindel and other celebrities, in his own character, rehearsing and directing a play. It's simply the story of how Belasco works, done into an attractive movie plot.

The only thing that made David Belasco leave the spoken stage and give himself for a time to its greatest rival for public probatation, was the call of the Stage Women's War Relief, which decided to produce a series of 12 two-reel photodramas, for the benefit of the government debarcation hospital No. 5 at New York. The idea was to give the American soldiers the opportunity of seeing all the stage stars, even if circumstances made it impossible for them to hear them. "A Star Overnight" was the first one of these two-reel features produced.

Cyril Maud and other prominent stage celebrities star in subsequent features of the series. The distribution of the series for the Stage Women's War Relief is handled by Jewel-Universal. Viewing of the first release, "A Star Overnight," in the local projection room, was attended by E. L. Percy and A. J. Moran, of the Rialto, Medford; O. C. Berger, of the Vining theatre, Ashland; W. A. Guthrie, of the Oregon, Salem; Low Collins, of The Dalles; C. G. Matlock, controlling the Pendleton theatres, and many of the Portland theatre managers.