

PORTLAND, OREGON, SUNDAY MORNING, SEPTEMBER 7, 1919.

## OH BE JOYFUL, AND SMILE WITH US

JUST a pair of happy sunshine girls whose names never get in print, but who nevertheless are representative of a small army of players who, by looks and form and costume, add not a little to the pleasures and entertainment of cinema patrons throughout the land. They are not chorus girls, exactly, because they do not pretend to sing. All they have to do is to do as they are told while a picture is being made—to smile and be happy. And they are ambitious to become stars.



## Helen Keller Bertha Kalich Has An Idea Heroine of New Film Will Train Her Own Company

Life of Wonderful Woman Presented on Screen in Well Acted Story.

HELEN KELLER, who though deaf and blind has made herself a person of international fame, is the heroine of a photo-drama which depicts her life struggle. The play, which will be seen in Portland in due time, is entitled "Deliverance," and is reviewed by Louella O. Parsons in the New York Telegraph, as follows:

"This picture, with Helen Keller as its heroine, its keynote and its reason for existing, can scarcely be judged as an ordinary film. Matters of incorrect production are of small moment compared with the inspiration and the motive underlying the picture. Quite apart from the historical and educational value of "Deliverance," it has moments of real screen craft. There are some, exceptionally artistic scenes, though the production relies more on the popular appeal of the story than on any film technique.

"There are three parts—childhood, maidenhood and womanhood—presented on the screen in three acts. The first act holds out an appeal by reason of the children, and the tender associations of childhood. The child Etta Rogers, the little blind Helen, is one of the best ACTING IS NATURAL.

"She never gives the impression of acting, but plays the difficult role of a blind, deaf and dumb child with a characterization which a grown-up person might be proud to give. Edith Lyie, as Ann Sullivan, and Jenny Lind, a black pianist, are other players who impress themselves upon the audience as giving something more than a stereotyped motion picture performance.

Ann Mason plays the Helen Keller in Maidenhood, and she has a difficult position to keep up the pace set by little Etta Ross. She is very sweet and pretty however and at all times convincing.

The real Helen Keller, the real Ann Sullivan, her teacher, to whom she says she owes everything, her mother, Mrs. Kate Keller, appear in Womanhood, the last act. After having the struggle of penetrating the darkness visualized, Miss Keller was received with applause by the audience, some of them who perhaps appreciated for the first time what patience, perseverance and untiring courage was necessary for this woman to find the light.

Whether or not Miss Keller includes "stock" companies in her conclusions as expressed in the following, is not clear, but it does, Portland theatre-goers will probably disagree with her.—Ed.

By Zayda Glover.

New York, Sept. 6.—Bertha Kalich, one of the rare geniuses of the stage who think along broad lines, has evolved a new idea. She will try it out on her forthcoming tour of the country with her production of "The Riddle Woman." The plan aims at the training of the young actors and actresses in her company. The scheme is not only unique in theatrical history, but if the experiment is a success it will commend itself for general adoption by those managers who, like Mrs. Kalich, have been searching for a solution for the ever-perplexing repertoire problem.

Herself a product of the Continental stage, with a technique learned in the leading repertoire theatres of Austria-Hungary and her own native Poland, Mrs. Kalich has always been a firm advocate of that form of training as the best and only thorough training for the drama. In the repertoire theatre, and there alone, can the young actor or actress find adequate opportunity for his best development. The matter, according to the star of "The Riddle Woman" is not open to argument.

There might be developed a method equally good, Mrs. Kalich concedes, but thus far nobody has discovered any substitute for the hard, nerve-racking, highly intensive training accruing as it were automatically, from the forced necessity of rehearsing and performing a new production each successive week.

A THING OF THE PAST

But the repertoire theatre, insofar as concerns America, is, according to Mrs. Kalich, a thing of the past. Save for a few isolated examples, notably those of the summer stock companies operating in our smaller urban communities, the repertoire theatre is moribund.

The repertoire theatre cannot be restored, declares Mrs. Kalich, because the need for such an institution no longer exists. The standards of public taste due to the progress of general education and culture have become so high that it is only the unsophisticated audience that is satisfied today with the necessarily inadequate productions of the repertoire theatre. For that institution while it was an excellent training school for players, left, at the best, much to be desired by the discriminating. And with good reason.

Naturally no company can, with six days' rehearsal, give such a good performance of any given piece as that

some company could render after four to six weeks of the intensive and exhaustive training now in vogue under the modern system. From the best of repertoire companies, truly must make a poor showing indeed against the average production of the regular theatre.

PUBLIC DEMANDS THE BEST

Furthermore, thanks to the infinite multiplication of theatres in our large cities and the highly organized system of distribution perfected by the booking office—by which the finest and best of metropolitan productions are carried out to the most remote centers of population—the public, demanding the best and growing ever more exacting in its tastes, cannot and will not support anything but the thoroughly finished and carefully produced attraction.

But, though the need for the repertoire theatre, per se, has ceased to exist as an institution for public entertainment, the need of it as a training ground for young players has increased a thousandfold. With its threatened extinction dramatic art faces a serious problem. For in the absence of such few repertoire theatres as now remain to us how will it be possible for the rising generation of players to get the equivalent of its hard and exacting training?

The answer to this important question is voiced by Mrs. Kalich in that each individual manager established his own repertoire training school for the benefit of his own particular players, and in an effort to prove the practicability of her idea, "The Riddle Woman" company is shortly to enter upon an interesting and novel experiment.

## 'Soldiers of Fortune,' A Davis Novel, Now Being Photographed

Arthur S. Kane, president of Reelart Pictures corporation, announces that Richard Harding Davis' stirring romance, "Soldiers of Fortune," is now being filmed for release this fall. The picture is being made in California for the Mayflower Photoplay corporation. The director is Alan Dawn, who has supervised the production of most of the recent loughs, Fairbanks successes and other pictures.

"Soldiers of Fortune," probably the most popular of Richard Harding Davis' novels, was written about 20 years ago, and according to the publishers has been in constant demand ever since. The stage play based on the novel has been shown in practically every city of the country and still is a standard production of most of the best stock companies.

The book was dramatized by Augustus Thomas and the play had its New York premier at Charles Frohman's Savoy theatre on March 17, 1902, under the management of Henry B. Haritz. It was in "Soldiers of Fortune" that Robert Edeson made his first appearance as a stage star. Other members of the original cast who are now well known are Dorothy Donnelly, Macey Harlam, Thomas W. Ross, Guy Bates Post, Byron Ongley and Wallace Edinger.

## Four Books for One Photoplay

For the first time, it is said, in the history of photoplay, four books have been purchased on which to base the story for one picture. Reelart Pictures corporation has bought the "Anne" books by L. M. Montgomery to provide Mary Miles Minter with a suitable story.

The four books are "Anne of Green Gables," "Anne of Avonlea," "Chronicles of Avonlea," and "Anne of the Island." "Anne of Green Gables" will be the title of the photoplay and the stories told in the series have been condensed into one continuity by Frances Marion.

## Connecticut Yankee Is to Be Filmed

The film rights of Mark Twain's satire, "A Connecticut Yankee at King Arthur's Court," has just been purchased by the Fox Film corporation. The chief role is to be taken by Tom Mix and the technical and art departments of the Fox studios are already gathering memoranda and period data in an endeavor to make this production one of the most accurate productions ever filmed.

Connecticut Yankee at King Arthur's Court" tells of the romantic and adventurous Yankee who awakes to find himself transported back 13 centuries and surrounded by King Arthur and his famous knights of the round table.

M. S. Rinehart in South

Mary Roberts Rinehart is now in California at the headquarters of the Eminent Authors' Pictures, Inc. Mrs. Rinehart is there to consult Rex Beach, who with Samuel Goldwin directs the corporation, about the filming of novels. "The Amazing Interlude" will be the first novel of Mrs. Rinehart's to be filmed by the new concern.

KNEW MARK TWAIN

Her life and her association with such men as Mark Twain, Joseph Jefferson, Alexander Graham Bell are a bright light in the story path and an uphill climb necessary to gain her degree of bachelor of arts at Radcliffe. Mark Twain said of her:

"There are two great characters in the nineteenth century, Napoleon Bonaparte and Helen Keller; Bonaparte set out to conquer the world with an army and failed, Helen Keller set out to conquer the world with the power of mind and won."

The picture is a trifle long, but all things pale into insignificance compared with the tremendously vital story told. "Deliverance" may well serve as a beacon light for parents whose children are born with any of the afflictions which Helen Keller conquered. Wonderful

woman that she is, her life might almost be a text book for other unfortunate students; and in this respect the motion picture has established itself as being the completed chapter of that text book.

Proprietor Held For Theft of Film

New York, Sept. 6.—Louis Savine, proprietor of the moving picture house at One Hundred and Forty-third street and Lenox avenue, was arraigned before Judge William H. Wadhams, in general sessions, on an indictment charging him with criminally receiving stolen goods.

## MURTAGH'S CONCERT ON OUR GIANT \$50,000 WURLITZER ORGAN

MURTAGH'S CONCERT PROGRAM.  
"WAVES OF THE DANUBE" (Waltz).....Ivanovici  
"SERENADE" (Fantasia).....Moore  
"IRISH DIAMONDS" (Fantasia).....Moore  
"The Minstrel Boy".....Moore  
"Kilarny".....Moore  
"Come Back to Erin".....Moore  
"Garry Owen".....Moore  
"ALABAMA LULLABY".....De Vell  
MARCH FROM "TANNHAUSER".....Wagner

12:30 TODAY

THE FAVORITE OF ALL DRAMATIC STARS IN A  
EUGENE WALTERS' PLAY OF PICTURESQUE  
TYPES AND SHARP CONTRASTS

SMILES AND FEARS MAKE WOMAN'S YEARS

A LLOYD COMEDY

KINOGRAMS



# Norma Talmadge in "THE WAY OF A WOMAN"

STARTING SATURDAY—CHAS. RAY IN "BILL HENRY"—A REAL LAUGH