

PORTLAND, OREGON, SUNDAY MORNING, SEPTEMBER 21, 1919.

A STAR OF REAL BRILLIANCE

MISS ELSIE LOUISE FERGUSON, born we don't know how many years ago, in New York city, was a high light in the firmament of legitimate stage luminaries before she achieved success on the silver screen. Miss Ferguson is probably best remembered during her stage career for her successes in "Such a Little Queen," "The First Lady of the Land," etc., and we have heard it said on authority that Miss Ferguson, had she not succumbed to the lure of the m. p. studio, would soon have stepped into Maude Adams' place in public esteem. At any rate, Miss Ferguson is now an Artcraft star, and as such is being featured in a number of good releases.



Chorus Girls Win Hearing Strike Brings Recognition

By Zayda Glover
 New York, Sept. 20.—When all is said, it was the women of the stage who really won the recent spectacular and epoch-making actors' strike. They did not get as much publicity as Francis Wilson or Grant Stewart or other officers of the Actors' Equity but they were the real power nevertheless in securing the concessions that led to peace in the ranks of the people of the mimic world. The great theatre-going public was not interested in the managers particularly. But they did know the actors and actresses whose names appeared as strikers and out of their admiration of the stage achievements of these individuals they found themselves unconsciously rallying to the support of the cause for which these stage people declared they were fighting.

High on the list of the actresses who gave their time and effort and money to the fight for recognition stand the names of Ethel Barrymore, Marie Dressler, Lillian Russell, Marjorie Rambeau and Helen Ware. When course among the men sagged, when difficulties began to pile up on keeping the strikers in line, when aid was needed to finance the needs of the men and women who had voluntarily surrendered fat salaries, it was Ethel

Barrymore and Marie Dressler and their untiring sisters who went forth and enlisted the support of wealthy and influential social and financial leaders. They gave their time and energy freely for benefit performances to fill the coffers of the actors' organization. With their enthusiasm and their energy they revived spirits when they dropped and helped to raise the funds vital to the successful conduct of the movement.

Out of this long fight has come at least one great good—the chorus girl, long slandered and maligned, has at last won a fair hearing and a public vindication. The stories of their trials and temptations fell on fallow ground. The rich, particularly rich women, heard their accounts of their difficulties and gave freely in the campaign to correct them.

Marie Dressler told the story of this reaction. She described how she had been able to reach the ear of no less an influence than Mrs. John D. Rockefeller, Jr. The irrepressible Marie tells it thus: "I never told the girls, about Mrs. Rockefeller, but she was behind them all the time. When she returns to the city we are going to get a clubhouse from her. The chorus girl is now protected; that's God for that."

Wanted Storm in "Movie"; Plenty of Action Came, Too

In order to obtain realism in photographing a storm, Rex Ingram, Universal director, chartered a three-masted schooner and kept the company at sea for a week. The result was that one member of the company was taken ill for a short time afterward and the star of the production, Elmo Lincoln, lost his voice for three days.

Ingram wanted some real storm scenes. The schooner John Winthrop was chartered and the company set sail, dropping anchor about 100 miles off the California coast. The scenes are to be featured in "The Beach Comber," a J. G. Hawks story.

At the end of a week the storm came, but it proved to be a tempest instead of a mild storm. The schooner's captain declared it to be a "bad situation." But Ingram decided that it was a great chance, and throughout the raging of the storm the company, headed by Elmo Lincoln and Mabel Ballin, who is playing in support of Lincoln, acted their parts. As a result of the severe exposure Miss Ballin was taken ill and confined to her room in a San Francisco hotel when the party returned. Lincoln lost his voice for three days.

Many Object to War Tax on Movies

WASHINGTON, D. C., Sept. 19.—More than 60,000 motion picture theatre-goers throughout the country have signed petitions asking for the repeal of the motion picture taxes. This accumulation of public sentiment is the result of the campaign being waged by the committee on legislation and tax of the motion picture exhibitors of America, under the leadership of Louis F. Blumenthal and active state directors throughout the country.

It is conceded now in congress that something should be done to relieve the motion picture theatre of the burden from the double taxation under which they are compelled to do business. Every day brings new additions to the list of congressmen who favor the repeal or revision of the motion picture taxes. While it is generally known in congress that motion picture theatres have increased their prices in many parts of the country it is agreed that they had a right to do so. The unionization of all theatre employes and increased costs all along the line make it apparent to congressmen that exhibitors followed only a natural economic law in adding slightly to admission charges.

Training for the Movies May Start In Grade Schools

The years between the ages of six and 14 are probably the most important years in a child's life, particularly if a motion picture career be contemplated, says Mary MacLaren. These years represent a period during which the child's scattered interests are being centered more and more upon one ultimate goal; and the education of the child should be adapted accordingly.

In the grade school, the real work of preparing for one of the hardest of the professions should begin. For the successful screen star must have no mean education. Of course it is true that some of our stars have not had the advantage of long schooling, but they read voraciously to make up for this defect.

In the study of geography lies a rich field for the future film star; to know the customs and manners of foreign peoples is one of the greatest acquisitions a motion picture actress can possess, and this knowledge is constantly being called upon in the varied roles which the player must portray. However, the most important subject for the young screen hopeful is a knowledge of good books, which should be developed early in life. This love of literature can be developed by reading of the works of classic authors, who lean toward the dramatic.

Athletics of every sort, outdoor games, and, if possible, sleeping out of doors will help to develop the perfect screen figure, while the child's body is yet in the formative state.

'Adam and Eve' Is Family Play

New Haven, Conn., Sept. 20.—Opening their theatre in this city, the largest in New England outside of Boston, three weeks late because of the actors' strike, the Shuberts presented a new comedy of modern American life, "Adam and Eve." The piece portrays how every member of a family can become extravagant to a degree and how, in the face of reverses, all become loyal workers.

The cast included Ruth Shepley, Roberta Arnold, Adelaide Prince, Juan Shelby, Otto Krueger, Courtenay Foote, Ferdinand Gottschalk, Bertin Churchill, Reginald Mason and Richard Sterling. The play was written by Guy Bolton and George Middleton.

Sousa to Observe 27th Anniversary

The citizens of Plainfield, N. J., have asked John Philip Sousa to take part in a celebration they have planned in his honor September 22, a date that marks the twenty-seventh anniversary of the opening of Sousa's band. The first performance, 27 years ago, was given in Plainfield.

Mr. Sousa has accepted and he is arranging a program that will include many of the popular melodies that were in vogue in the old days. Several members of the original band are still with the organization.

Who- What- Where-?

ORPHEUM—Broadway at Taylor. Carl Jern, tenor, and "The Woman Who Knows." 2:10, 8:10.
 PAVAGES—Broadway at Alder. High class vaudeville and photoplay features. Afternoon and evening. Program changed Monday afternoon.

HIPPIDROME—Broadway at Yamhill. Ackerly & Harris, radio and photoplay features. Afternoon and night.
 BAKER—Broadway between Motion and Alder. The Baker Stock company, in "The Walk Offs." 8:20. Matinee Wednesday and Saturday, 2:20.

MUSICAL COMEDY
 ALCAZAR—Eleventh and Morrison. Musical Comedy Stock company, in "Sari." 8:20. Matinee Wednesday and Saturday, 2:20.
 LYRIC—Fourth and Stark. Musical farce, "The King of Alabazur." Matinee daily, 2:00; nights, 7 and 9.

PHOTOPLAYS
 COLUMBIA—Sixth and Stark. "Choosing a Wife," an English production. 11 a. m. to 11 p. m.
 LIBERTY—Broadway at Stark. Olive Thomas, in "Up Stairs and Down." 11 a. m. to 11 p. m.

MAJESTIC—Washington at Park. Douglas Fairbanks, in "The American." 11 a. m. to 11 p. m.
 PEOPLES—West Park and Alder. Billie Burke, in "The Misdemeanor." 11 a. m. to 11 p. m.
 STAR—Washington at Park. William Desmond, in "A Sagebrush Hamlet." 11 a. m. to 11 p. m.
 STEAND—Washington between Park and West Park. Nazimova, in "The Rat."
 CIRCLE—Fourth at Washington. Douglas Fairbanks, in "A Knickerbocker Buckaroo." 9 a. m. to 4 o'clock the next morning.
 SUNSET—Washington and Broadway. Blanche Sweet, in "The Unpardonable Sin." 10 a. m. to 11 p. m.

LIBERTY

DIRECTION OF JENSEN-WON HERBERG
LIBERTY CORNER

DAYS

CONCERT
12:30
TODAY

THE JOY SHOW

A Story Showing Just How the Idle Rich Idle—NOTHING BUT FUN!

FOR TODAY

MURTAGH

MURTAGH'S SUNDAY PROGRAM

"Gypsy Girl"..... Oliver G. Wallace
"Spring"..... Graig
"Beautiful Blue Danube" (Waltz)..... Straus
"Old Black Joe"..... Foster
"Ship Ahoy"..... Petrie
(A Medley of Nautical Melodies)

ON OUR \$50,000 WURLITZER ORGAN

STARTS

Olive THOMAS

in

COMING SATURDAY
WM. S. HART

"UPSTAIRS AND DOWN"

PATHE

First Views of Pershing Parade—Cardinal Mercier—Boston Police Strike

WEEKLY

NEWS SCOOP

Harold Lloyd Comedy

"DON'T SHOVE"

Thrills, Spills and a Ton of Fun