

ALL CAN'T BE BEAUTIFUL—BUT DORIS MAY

A NEW portrait of Doris May, one of Thomas H. Ince's latest "discoveries." Miss May is co-starring with Douglas MacLean in a series of productions which, according to popular opinion, have struck a new harmony in humor and "snappy action." The latest MacLean-May production is "Let's Be Fashionable," soon to be released.



M.P. Censorship an' Everything Show Realty But Mostly Just Everything Grows in Value

By Sam Raddon Jr.
 GENERAL DEBILITY, commanding the army of the bacilli, has knocked the show business somewhat coo-coo during the last few weeks.

But the flu and its attendant germs are apparently on the run right now, so the ticket sellers' vacation is just about over.

"You're safer in my theatre than you are in your own home," is A. C. Raleigh's persuasive argument when anyone expresses fear of epidemic germs that might lurk or linger in the atmosphere at the Columbia. "Our air," says Raleigh, is collected from the great outdoors, fresh in its sweep from the bald, sun-scented forests and the gorge of the mighty river, and is scientifically distributed throughout the house—without draft or sudden change of temperature, and moreover, the air is changed every minute and a half.

"What private residence is there in Portland that can claim as much?" We know of none personally, A. C., though we have but slight acquaintance with any of the best cellars.

Raleigh also gave us an earful of his side of the censorship question and his ideas of the present board of censors, but he's so emphatic in his argument that we'll have to censor it.

Sam W. B. Cohn, who started his professional career as a member of the Journal organization and who later moved into the movie game, having managed the Sunset theatre at one time before he went East to hook up with the publicity staff of Realart Pictures, has now been appointed exploitation man for C. E. Shurtleff, Inc., who has the screen rights to the Jack London stories. Metro will distribute these features.

After waiting many months we are pleased to note that the burned-out lights in the keystone initial of the proscenium arch at the Heilig, and elsewhere in the house, have been replaced with live lights. Now if the management will please paint over or dry clean the leak blotch in the ceiling we shall be well satisfied.

Jensen & Von Herberg have in contemplation the publication of a house organ which will cover the activities of their five Portland theatres.

F. A. Bernardo's friends and associates along film row, with sympathy for him in the circumstance that will require his future residence in Seattle, rejoice in his promotion to the position of branch manager for Goldwyn. Bernardo, who has been in the show business for more years than he looks old, succeeds J. A. Koertel in Seattle; Koertel taking the berth of division manager at Los Angeles, and A. A. Aronson, who has been there, going on to Australia to cover that field for the same company.

Bernardo unintentionally tried to scoop us on this story by not calling us up, but our friend Marshall Taylor at the Rivoli was on the job. Thank you, Marshall.

Manager C. A. Everett of the Alcazar has received a number of letters of protest against the policy of a local afternoon paper in "panning" Alcazar shows because the theatre has withdrawn its advertising from that paper. Alcazar Players, who will go south about April

1 are still pleasing mightily with their musical comedy entertainment.

Another indication of the expansion and development of Portland's film row is an announcement that on March 1 Vitagraph will open in Portland a complete branch distributing house and buying agency. This branch will be under the management of G. E. Jackson, formerly manager of the Portland branch of Mutual Vitagraph's headquarters will be at 401 Davis street.

George Spear, formerly Portland newspaper photographer, now one of Mack Sennett's cameramen in Los Angeles, was in town during the week as a witness in the state's action against one McNutt, charged with burning a film and trying to collect insurance on same. It developed during the hearing that McNutt imposed a \$50 fee for instruction in his "school," on promise of becoming a motion picture star, and that some young women were credulous enough to give up their cash for a "course." All of which moved Spear to tell us that motion picture school graduates never get a look in when it comes to landing jobs in motion picture work. "If a candidate boasts or admits of having attended a 'movie school,'" says Spear, "that's all there's nothing for them; producers have no time to waste on school-made actors and actresses, because they're never made right."

Spear says that Sennett has five companies at work now in Hollywood, and Spear is one of his 10 cameramen. He doesn't know, he said, what use Sennett will make of his recently purchased Portland acreage. Spear doesn't fear that the motion picture metropolis of the U. S. A. is going to be moved from Los Angeles to New York, in the very near future, notwithstanding that David Wark Griffith has recently gone east to make pictures.

"The business will probably not go to New York," says Spear, "for the same reason that it will not come to Portland. Producers are afraid of the rain and cloudy weather. They all admit that Portland and vicinity has the world beat for scenery but they work shy of the rain stuff."

Spear returned to Los Angeles Thursday night, and by this time it is doubtful again cranking a camera.

Douglas Jarmuth, manager of the Peoples, says that the Peoples orchestra, conducted by Philip Feiz, is the best motion picture theatre orchestra in Portland. He made this statement in answer to a suggestion that he might have a good story up his sleeve, and you can judge for yourself how good it is.

While the producing managers have taken no concerted action on this situation as yet, individually they have been forced to curtail Canadian engagements.

NEW YORK, Feb. 28.—The steadily increasing value of New York's theatrical real estate since 1915 is shown in an examination of the records of the department of taxes and assessments, which set forth a gain of \$5,884,000 on 45 parcels of property. The same increase in valuations is shown on 13 theatres constructed between 1915 and 1920, which have advanced \$291,000 since being opened to the public.

At the present time, according to the tax department reports, the 58 parcels of theatrical real estate are valued at \$46,853,000, as compared with the 45 parcels in 1915, which were valued at \$33,656,000.

Of the 58 parcels examined only three show a reduction in value, the largest being on the Lexington theatre, which in 1915 was assessed at \$650,000. This year the valuation is fixed at only \$600,000, a loss of \$50,000. The second theatre to show a loss is the Manhattan opera house in West Thirty-fourth street, which in 1915 was valued at \$475,000, while today it is assessed at only \$430,000. The remaining theatrical property to show a loss in value is the Central theatre on Broadway between Forty-sixth and Forty-seventh streets, which in 1915 was assessed at \$310,000, as compared to \$285,000 for 1920. While the value of the Central theatre has dropped \$25,000, it was shown by the assessment records that a large part of the original area of the Central property has been transferred to other holders.

The largest increased valuation since 1915 is placed on the Criterion-New York theatres, which are assessed on the 1920 roll as one parcel at \$2,665,000, a gain of \$600,000 over the 1915 assessment. The Fulton theatre, valued at \$325,000 in 1915, has increased in value \$100,000, according to the 1920 tax roll, while the Metropolitan opera house shows an increase of \$255,000.

A contributing factor in this decision is the recent agreement with the Actors' Equity association, by which members of road companies touring Canada are paid their salaries 65 per cent in United States currency and the balance in Canadian coin.

The Canadian dollar was quoted not long ago as low as 18 per cent below par. This loss is met entirely by the American manager who sends his road company across the border.

"That this means to the producer," said a member of the Producing Managers' association recently, "is best shown by taking the case of a typical road company. Suppose the gross earnings of the company are \$10,000 weekly. When this is converted into United States currency it is only \$2,000. That shows a loss of \$1800 at once."

Swiss Partial To American Films

MOTION pictures have not, as yet, penetrated to all sections of Switzerland, according to a federal commercial report by Francis R. Stewart, American consul at Berne, but reports show that progress is being made from day to day. The war had a stimulating effect upon the industry, all the belligerent countries having used this means for propaganda work; and while no one can state what effect this propaganda had upon individual opinion regarding the war, it has had the result of converting the people to this form of amusement.

Compared with other countries and considering the population, Switzerland possesses today a relatively small number of motion picture theatres, and none at all of any great seating capacity. As a result the smaller houses are very well patronized and their owners are apparently making large profits.

There are a number of film exchanges in Switzerland which conduct their business along lines very similar to those followed in the United States. They lease from the producer, and, in certain cases, have purchased outright the sole rights for presentation in this country. A well known agency in Geneva is reported to have recently paid \$60,000 francs for the sole Swiss rights to two American feature films produced several years ago in the United States. It is stated by men engaged in the business that the American product is fast overcoming all competition.

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AMERICAN FILMS POPULAR

The European producer does not seem to pay such close attention to minor details as does the American. The European picture lacks action; the scenario, often taken from some published literary work, is long drawn out and lacking in interest, although the settings are magnificent. American films are winning the theatre goers because they are lively and full of action, the comedy is clean and wholesome and rarely tends to vulgarity, and minor details are supplied which convince the spectator that no expense has been spared to entertain him. It is not strange to hear loud applause from an audience when notice is thrown on the screen that one of the well known American film stars is on the program for the coming week.

Sennett Comedy Now in London

"Yankee Doodle in Berlin" is now in England, where, under the appropriately altered title, "Tommy Atkins in Berlin," it seems to be tickling the ribs of British humor as effectively as it tickled Uncle Sam. Mack Sennett, its producer, who recently bought 10 acres of Portland suburban land as a studio site, points to "Yankee Doodle in Berlin" as evidence that real (and sometimes reel) humor is as universal and cosmopolitan as "the touch of nature" that "makes the whole world kin." Sennett's success with this production, and with "Mickey," which is still a potent drawing attraction in America, has resulted in that producer's decision to dedicate a portion of his energies during the coming year to the presentation of other big works in film, the first being "Down on the Farm," soon to be released. It is a five-reel super-production.

"Pretty Mrs. Smith" Coming

Following "The Man Who Owns Broadway" at the Alcazar, Oliver Morosco's comic opera success, "Pretty Mrs. Smith," will be the attraction, beginning Monday, March 8. Fritz Scheff, starred in "Pretty Mrs. Smith" when Morosco produced this play a few seasons back, and it had a run of nine weeks in Los Angeles before it ever reached New York city. "Pretty Mrs. Smith" will give Miss Mabel Wilber one of the best roles she has played since the opening attraction, "Miss Modiste," another Fritz Scheff role. It will afford her a big singing role equal to that in "Miss Modiste."

Fake "Freaks" Are Losing Out Circus Feature

Bosco, the dog-faced boy, and the four-legged man have been cast into the discard, as far as circuses are concerned.

The National Association of Outdoor Showmen in convention at Chicago last week issued the banishment decree for the "fake" sideshow attractions and proceeded to discuss other methods for elevating the tone of the amusement park business.

The bearded lady may be retained—the decision on this and other fine points was not announced—but Bosco and his grotesque friends will no longer be exhibited for the delectation of the multitude, Albert Hodge, representative of a Chicago amusement park at the convention, declared.

LIBERTY

DIRECTION OF JENSEN-VON HERBERG
 "LIBERTY CORNER"

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THE THIRD GREAT MARY PICKFORD PICTURE FROM HER OWN STUDIO IS HERE FOR THIS WEEK ONLY



MARY PICKFORD IN "Heart O' The Hills"

LIBERTY EDUCATIONAL REVIEW—THE COLUMBIA FOUR (Kings of Harmony)—A CARTON COMEDY

TODAY MURTAGH'S CONCERT

ON OUR \$50,000 GIANT ORGAN

Waltz from "Maytime" Romberg
 Berceuse Goddard
 Butterfly Dance Friml
 Eyes of Youth Cecil Teague
 Stradella Overture Flotow

AT 12:30