Tucker Loses In Action Vs. F.-P.

NEW YORK.—A denial of the appeal for the injunction and relief asked for by George Loane Tucker against Mayflower and Famous Players-Lasky corporations was handed down in the supreme court by Justice Platzek.

In his petition Tucker asked for an injunction preventing the further distribution of advertising, or exploitation matter, on his "Miracle Man," asserting that his contract has been violated. He asked that his name be displayed in type fully as large as any other type in the copy, as large as in the words "Miracle Man," and three times as large as that used in the name of the Mayflower Photoplay corporation, and that the style of printed matter issued by the Famous Players-Lasky corporation be the same as that on all David W. Griffith and Cecil De Mille pictures. In upholding the request of the counsel for Famous Players to deny the injunction, Justice Platzek said:

"On the papers before me I am unable to hold that the provisions of paragraph 10 of the distributing contract were made for the benefit of the plaintiff, or that they are enforceable by him, especially in view of the provisions of the contract of May 28, 1919, by which all previous contracts between the plaintiff and the Mayflower Photoplay corporation are cancelled, except as to payment required to be made on account of 'The Miracle Man'."

Tucker had also sought relief from, and abrogation of other existing contracts for a specified number of future productions, on the alleged ground that such contracts had already been rendered invalid. He also sought to stop the Mayflower Photoplay corporation from assembling and cutting "Ladies Must Live," the second of the forthcoming productions.

Judge Platzek's decision on this point states: "In respect to the various other matters sought to be made the subject of an injunctive relief, the rights of the plaintiff are too much in doubt to justify any interference by the court pending a trial of the issues."

Justice Platzek's ruling is the sequel of court proceedings on January 7, when Tucker obtained a ruling from Justice Davis requiring the two defendant companies to show reason why the requested injunctions should not be granted.

"Girls Will Be Girls" Coming

The laughing musical comedy success, "Girls Will Be Girls," is the offering scheduled at the Alcazar theatre, opening Monday night, March 15, following "Pretty Mrs. Smith." "Girls Will Be Girls" is one of Joseph Hart's successful musical comedies, and Al Leach and "the Three Rosebuds" were featured in the piece for a number of seasons. There are seven male comedy roles and three comedy women roles, Alcazar fans are assured an "evening of fun" in "Girls Will Be Girls."

London is experimenting with motor omnibuses with controlling apparatus in both ends for use in streets too narrow for the vehicles to be turned around.

THIS is Wesley Barry, "Speck" for short, with "Maria" and "Hercules," his cat and his dog. Wesley is one of the best known of the juveniles on the silver screen, and unless his success goes to his head too much and spoils him, he is going to be a regular actor some day.

Wesley Barry, 12 years old, is the youngest screen star in the business. He has been taken under the wing of Marshall Neilan, appearing in First National attractions. He was "discovered" by Mr. Neilan while fighting with some boys on the streets of Los Angeles. Recently young Barry went along with Mr. Neilan to the Canadian Northwest for the filming of scenes for "The River's End." With him he took his faithful playmates, Maria and Hercules, a cat and dog. Though Wesley did not act in that picture, he helped make it, for Mr. Neilan permitted the youngster to try his hand at directing Lewis Stone and Marjorie Daw between regular rehearsals. Wes says he was instrumental in bringing out their best acting. Young Barry will have a part in the next Neilan First National production, which is yet unnamed.

Beauties, in Person, Can't Come

Mack Sennett Won't Let 'Em

By Walter Anthony

Los Angeles, Cal., March 6.—Statements printed in newspapers of the Northwest, apparently on excellent foundation, concerning Mack Sennett's proposed exodus from the Southland and invasion of Oregon's evergreen areas, are, according to the comedy king himself, "greatly exaggerated." When shown a press clipping which announced his purchase of "10 acres of woodland, located back of Westover Terrace, Portland, for studio and scenic purposes," Sennett made denial, but more in sorrow than in anger.

"It was a kindly thought—whoever is responsible," said Sennett, "for nothing would give me greater pleasure than owning '10 acres of woodland back of Westover Terrace,' unless it would be to own 20 acres. But for the present I must rest content with my holdings for studio purposes in Los Angeles. Our equipment, not the least tangible of which includes a huge concrete building—our 'light studio'—will serve as anchorage for some time on Allessondro street, which is in Los Angeles, and for such impulses to roam as I may harbor in my heart I must continue to entertain a frigid regard. Like Ben Turpin I may look with one eye to 'the verdure, the pines and the soft light of Portland's twilight,' by my other eye must be bent to the stern duty of staying at home and minding my own business, which isn't, as some folks imagine, watching mermaids dip and dive in Coronado billows, but making comedies in which beauty isn't entirely banished in favor of Louise Fazenda's grotesqueries, Ben Turpin's fantastic fun and Charlie Murray's hilarity.

"Briefly I haven't purchased, leased nor otherwise acquired studio property in Portland nor am I contemplating such action, much as I would like to do so, and it thus becomes my sad duty to advise the youth of Portland not to proceed to organize 'hiking clubs' unless they are promoted with a view to traveling en mass to visit such photoplay theatres as may afford glimpses of healthy, wholesome Sennett youth in costumes at once decorous and pleasingly revealing. If the Sennett forces cannot defy immutable law and be in two places at the same time, they can do the next best thing and visit by proxy on the screen. That, I solemnly promise, will be regularly attended to as long as there remains the present kindly, invitational spirit in Portland beckoning us to come."

Why Do Clowns Paint Cheeks

Number of Reasons Advanced

All pantomime clowns paint their cheeks, and generally do so according to certain designs handed down from generation to generation. According to one authority the scarlet triangles, red fish-tail and half moon originated from dabs of vermilion placed here and there on the cheeks at haphazard to represent a naughty boy who had been at the jam pot.

Others say that the crimson patches are a survival from the early mystery plays, when the clown was a demon and red all over. The theory has also been held that the modern clown in pantomime is a direct descendant of Momus, the god of mockery of the earliest mystery plays and masques, who was always represented with a huge gaping mouth. The red fish tail is merely the survival of that part of the medieval makeup which aimed at producing an apparent enlargement of the mouth.

These curious scarlet symbols are found only on the cheeks of pantomime clowns. The ordinary circus clown does not paint his cheeks. He paints only his nose, with a view to poking fun at his "boss," the ringmaster, whose nasal organ, in regard to the old-time circuses at all events, was often apt to show the effect of the bottle.

John Drew Is On Stage Again

John Drew has returned to the stage in a comedy by Rupert Hughes, called "The Catbird," now at the Maxine Elliott theatre, New York. J. Ranken Towse, dramatic critic of the New York Evening Post, says of Mr. Drew's new character: "It is upon the character of the rejuvenated scientist—which inevitably will remind many of earlier and famous "professors"—that Mr. Hughes has expended most of his care, and Mr. Drew makes a very natural, humorous and winning study of it, exhibiting all his old authoritative ease and finish and delivering the 'fat' lines, with which he has been most liberally provided, with the nicest emphasis and a delightful air of unpremeditation. His performance was a charming specimen of dexterous light comedy, but whether the play has dramatic substance enough to give it long life remains to be seen."

Gest Going to Europe

Morris Gest of the firm of Comstock & Gest, producer of "Aphrodite" and numerous musical comedies, will sail for Europe this month in search of theatrical novelties. He will inspect the new plays of London, Paris, Vienna, Berlin, Warsaw and Budapest. He will also endeavor to enter Russia through the port of Odessa, in order to find his father and mother, from whom he has not heard since the Russian revolution. Gest will return to this country in June.

Marine Is "Houdini"

Paris Island, S. C., March 6.—(I. N. S.)—By permitting himself to be lashed with a sea-going hammock lashing, using all the turns and hitches known to an old-time marine, and then getting loose in full view of his comrades, Private James Kelly, marine corps, established a new record as "The Houdini of the marines." Kelly hails from St. Louis, Mo. He is able to break ten-penny nails with his teeth and chew up electric light bulbs.

LAUGHS? SAY, LISTEN: IT'S A SCREAM!

You've heard a lot about "The Early Bird"——But if you want to get one of the best of those new, luxurious, comfortabe chairs—you'd better set that old alarm clock of yours to the smallest number on its face so you won't miss the snappiest show on the boards.

ALL THIS WEEK

UNTIL FRIDAY MIDNIGHT—

WAIT! IT'S ONLY 25c

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CHARLES RAY

in

"ALARM CLOCK ANDY"

His Latest, Snappiest, Fastest, Peppiest Picture

The stammering tale of a stuttering salesman—a show that "goes off" for an hour and a quarter and gains speed every minute.

A LAUGH HIT THAT NEVER RUNS DOWN

You'll Particularly Enjoy the Musical Setting Arranged by

PHILIP PELZ

Conducting

PEOPLES AUGMENTED ORCHESTRA

CONCERT NUMBERS

1. If I Were King ..... Adam
2. Patrol of the Scouts ..... Boccalari

LOOK! "HERE'S THE KICK" LOOK!

ON THE VERY SAME BILL

LARRY SEMON

IN

"THE HEAD WAITER"

REMEMBER "THE GROCERY CLERK"? Well, just wait until you see this! It's a whirlwind of laughs—besides there's a whole flock of pretty girls.

Peoples

JENSEN-VON HERBERG DIRECTION

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Portland's Best Ventilated Theatre

SPECIAL ENGAGEMENT ONE WEEK ONLY

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Starring the magnetic and versatile

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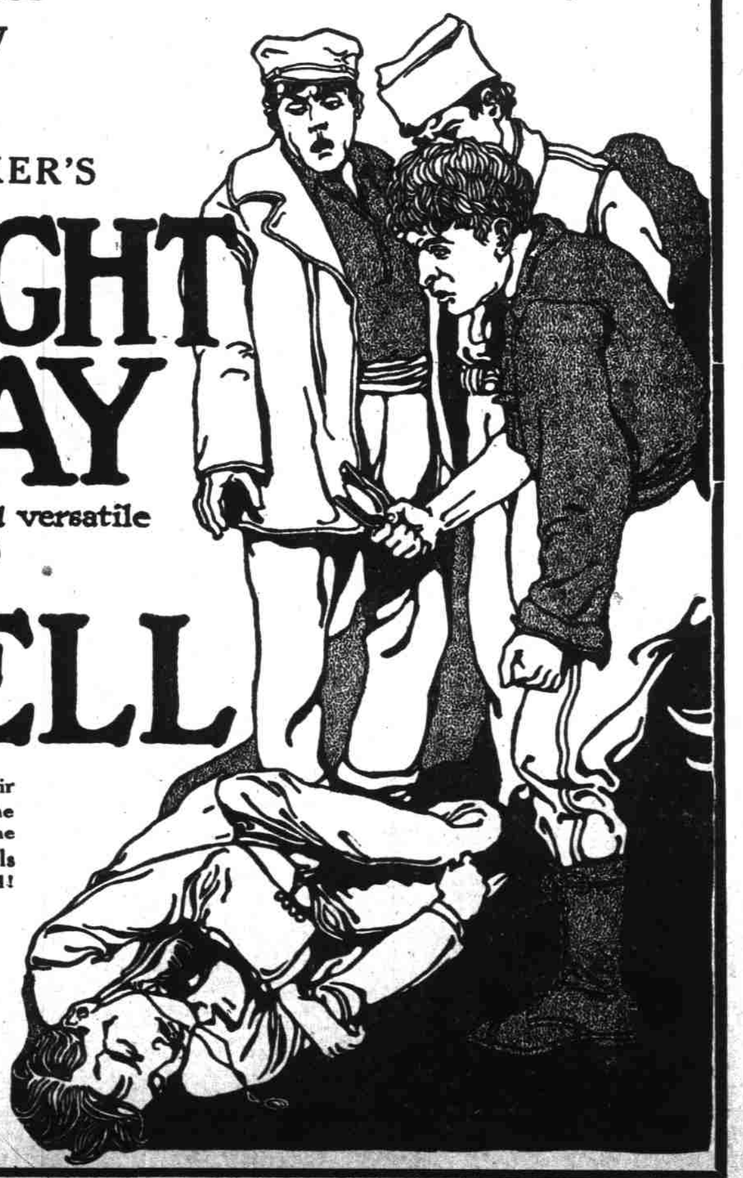

Remember the thrills when you read Sir Gilbert Parker's master romance of the Canadian Northwoods? Here is the visualization of that book—with thrills and climaxes accented a thousand-fold!

COLUMBIA ORCHESTRA

Director Knowles has used the merry lilt of voyageur songs and mountain music—you can almost feel the pine-scented breezes of the great open spaces and the characters seem alive.

ORCHESTRA MATINEE—2 to 4 P. M.