

## A NEW STAR IN THE FIRMAMENT

VIVIAN RICH, not newly rich, but she may be on the road to wealth at that, because now, after a number of years in the films in minor parts, she has been promoted to stardom, her first starring feature to be "Would You Forgive?" Miss Rich, by the way, was born at sea.



## Barrymore Is Excellent as "Richard" Flickers Along Local Rialto Sun Soon Sets for Sunset

New York, March 20.—We've a new American Shakespearean star. And he shines as brightly as any that has trod the boards in many a long year. He's a member of that illustrious family of actors—the Barrymores. His first name is John.

This particular Barrymore has made stage history in a twelve-months that will stand for many a year. In that period he has given us a wonderful impersonation in "Retribution," a thrill-impersonation in "The Jest," and now a most remarkable one in "Richard III." Some task for any actor of any age and talent, certainly a stupendous one for an actor so young as Mr. Barrymore. The task bespeaks dramatic genius of the first order.

Barrymore is not only great in this new creation. He is brave. He has thrown away all the precedents created by a long line of Shakespearean stars that includes such revered names as Garrick and Macready and Booth and Irving and Mansfield. It must be taken some courage to break away from the lowering, storming, terrifying and noisy creations of these great Thespians. But Barrymore took the leap. For he gave us a restrained, almost quiet and yet brutal and malevolent picture of the scheming English monarch.

Something close to revolutionary was done. The play as presented was not Shakespeare's "Richard III" but a combination of that play and the same master's Henry VI. The wedding scene of the first play, but it furnished a more rounded out character study of the king who had no compunctions about lopping off heads so long as they led him to the throne.

Mr. Barrymore has elected to build his character in consonance with his physique. He has not the robust stature for big, trumpet-voiced, overpowering Richard. So he depends on his subtly toned sardonic humor, cynical hypocrisy and malignant cunning. The intellectual qualities he showed with watchful eye, tense pose and crisp enunciation. His facial play was varied, fitting and replete with meaning. In fact one secured as vivid a picture of the despicable Richard from watching the play of Barrymore's face as from following the words that fell from his tongue.

All in all, Mr. Barrymore has shown us a new Shakespearean character. He has won the right to honor for original conception and for logical and intelligent rendition of one of the most difficult parts in dramatic art.

**Newspaper Story Shown**  
"Deadline at Eleven," a newspaper story in which Corinne Griffith is the star, received its first presentation last week at the spacious Broadway theatre, New York city.

By Sam Raddon Jr.  
"Where do we go from church?"  
"To the Rialto to hear Guterson's noon-day Sunday concert."

This is the answer, at least of a large number of Portland persons, according to Marshall Taylor, manager of the Rialto. Mr. Taylor says that the general character of the people who make it a point to hear the Rialto's special Sunday concert program indicates that they are those who through special training or natural inclination are especially capable of appreciating music out of the ordinary scale of motion picture theatre effort. These concerts, featured by Mischa Guterson in Portland, as they were in Seattle, are growing steadily in popularity, Manager Taylor says, to such an extent as to encourage their continuance.

At today's concert, at half after noon, Albert Creits, well known young Portland violinist, will be the soloist. Creits received his first instruction in violin from his father, Louis Creits, and the latter studied under Kneisel, of Kneisel quartet fame. The young man plans to leave next July for Paris, where he will "finish."

Marjorie Rameau, formerly member of the Baker Stock company, whose name has of late been outlined in the Incandescents on Broadway, New York, is now appearing in the leading role in "The Sign on the Door," at the Republic. Miss Rameau also has a new play in contemplation.

"The Man Who Came Back" is to be produced soon in London, with Mary Nash in the part she originated at the Playhouse, New York, and in which she played for a run of 57 weeks and a year on the road. Dorothy Bernard played the role in Portland with a road company a year ago.

The Sunset theatre, to be remodeled into a 5 and 10-cent store, is booked to close permanently one week from tonight. In the meantime, Manager Ralph Winsor is having a hard time keeping a janitor.

Up at the Peoples, Douglas Jarmuth manager, has set up a babies' boudoir, equipped with a cradle, a maid and everything, for the care of infants who may desire to sleep while their dotting mothers take in the show. Besides making it thus possible for mothers of wee ones to enjoy themselves, Jarmuth figures that in getting the babies into the cinema atmosphere early in life he is laying the foundations for the upbuilding of a new generation of motion picture fans.

Martin Beck has not yet started to build his new Orpheum theatre in Portland. He is now two months behind schedule.

Manager C. V. Everett of the Alcazar plans "farewell parties" after every per-

formance at the Alcazar during this week. The object is to give Portland people, or that small percentage of them that have been trying to support the Alcazar musical comedy, an opportunity to say farewell to the players, who conclude their Portland engagement next Sunday night. The members of the company will rest for a few weeks before opening at Clunie Auditorium, Los Angeles, for a fall season. Road shows have been booked for the Alcazar for the next few weeks.

John Charles Thomas, who sang a big role in "Maytime" at the Hellig a year ago, recently presented himself in recital at Aeolian Hall, New York. Mme. Luisa Tetrazzini, Mme. Galluceri, Rosa Raisa, Titta Ruffo, Mary Garden, John McCormack, Scotti and Geraldine Farrar were among the operatic and concert celebrities who reserved boxes and seats, and the stage was represented by Wilda Bennett, Ina Claire, Vivienne Segal, Peggy Wood, Ethel Barrymore, Jane Cowl, Irene Bordoni, Cleo Wrayfield, Edith Day and Francis Larrimore.

Local picture men, more or less on the inside when it comes to filmland gossip, say there is nothing surprising about the Chaplin divorce proceeding. They say that Chaplin and his wife, formerly Mildred Harris, herself a motion picture actress, lived together but three days, and that Chaplin's alleged grief over the death of the baby born to Mrs. Chaplin a few months ago, the little one living but a few hours, was all bunk. Marital bliss among those of filmland, as among players of the legitimate stage, is the exception rather than the rule. The trouble seems to be that there is so much sham in their proceedings that their whole lives naturally become but little else.

Manager Sperry of the local Pathe exchange is proud as a peacock over his newly arranged offices, which have been fixed up in A-1 style.

**Forest Fire Will Be M. P. Scene**  
"Nomads of the North" is the next James Oliver Curwood story to be adapted to motion pictures. David Hartford, the director, is at present working on some of the big scenes, which are being filmed in the Canadian Rockies. A spectacular punch is being planned for one scene, in which practically every species of wild animal inhabiting the North American continent will be shown fleeing before a great forest fire and taking refuge in a lake. It will be the first time that such an effort has been attempted in pictures.

# LIBERTY

DIRECTION OF JENSEN-VON HERBERG  
"LIBERTY CORNER"

## MURTAGH IS WITH US AGAIN

IT'S WORTH GOING MILES TO SEE

**TODAY AT 12:30  
A CONCERT DE LUXE**

Selections from "May-Time" . . . Romberg  
Reminiscences of John McCormack—  
"At Dawning"  
"Dear Old Pal of Mine"  
"I Hear You Calling Me"  
Arr. by Murtagh  
"Venetian Moon" . . . Remick  
Baritone Solo . . . Selected  
Mr. Gillette  
Stradella Overture  
..... Flotow

YOU'VE GOT ALL WEEK TO SEE THIS

**PLEASE NOTE THIS STATEMENT:**

Owing to Mr. Murtagh's sudden illness four weeks ago today we were forced to make sudden changes in our musical department.

We take this opportunity of thanking Liberty patrons for the kind and gracious manner they accepted our substitution.  
The Liberty Management.

BY THE PREMIER OF ALL PACIFIC COAST ORGANISTS

# MARY'S ANKLE

WITH DOUGLAS MACLEAN AND DORIS MAY

HERE'S THE WHOLE STORY IN A NUTSHELL

Remember them in "23½ Hours' Leave"?

MARY HAD A LITTLE ANKLE; SHE INJURED IT ONE DAY. NOW, THE "DOC" WHO FIXED IT JUST CAN'T STAY AWAY!

ADMISSION At Any and All Times—A Little Old Nickel and a Pair of Thin Dimes

A PICTURE MAN AND TRIMMED IT'S DELICIOUS

HEAR MURTAGH HERE TODAY IN HIS BEST CONCERT

ALSO Liberty Pictorial Review = Sayings of Wit = Cartoon Comedy = A Scenic = Mr. Gillette Baritone =

25c INCLUDING TAX