

PORTLAND, OREGON, SUNDAY MORNING, MAY 30, 1920.

"A ROSE BY ANY OTHER NAME—"

HELEN CARRINGTON is this particular rose—one of the stars of the New York Winter Garden revue, "The Passing Show." Winsome Helen is an uncanny young person, for she can tell from a station at the stage door whether a play is a glowing success or an abject failure. "The faces of the show folk tell the story," Helen says.



Shop Talk for the Playgoer Gossip Gathered Generously

Presenting for your approval, dear reader, the lyrical press agent, C. T. H. When wearied business gents desire relief from irksome jobs, the Helig offers dizzy thrills in milked fluffy squabs. In nimble feet, in Venus forms, in cheeks with joy aglow, The h. m. will find delight at Thursday's "Passing Show."

The Orpheum, so rumors state, has something full of jazz, With Bothwell Browne, and sisters fair, With stuff no other has, With music from the Orient—and dances, too, I feel, They'll give the shoppers something new in modern vaudeville.

Who wouldn't want to pass an hour in surcease from the blues, When at Pantages one may find a lot of joys to choose? There's dancing, jests and fillums made with thought to please and profit. But can that old-time melodram—I tell you, 'bo, I'm off it.

The Hippodrome, so it is told, will have a weird romance Put on by Frank and Marie Hughes who sing and also dance; Some other happy stunts are billed, with jokes from old Joe Miller, Besides a moving picture that is said to be a "thriller."

What joyful hours one oft may spend Beneath the Lyric roof, And list to "Mike" and "Ike," the clown, As he happily they spoof, The trouble, which is aimed to please, concerns a lady scamp Who's told in the show bill as a crafty Spanish vamp.

Not to be outdone by the new spring tugs of their patrons nor by the general clean-up campaign preparatory to a big summer season, the Pantages and Liberty theatres have joined the clean-faced vanguard. Manager Noble at the Liberty has had a crew of exterior decorators at work for several days, transforming the front of the Liberty with a couple of coats of paint. When that job is done the workmen will move inside and give the big show house a thorough overhauling. The whole thing will be done by the time the Shriners come to town.

Manager Johnson at the Pantages has got as far as a coat of paint for the outside of his house and the spring renovation inside will follow.

Doret Maupin, whom the enthusiastic Paul Noble, manager at the Liberty theatre, heralds as "San Francisco Shriners' official dancer," is one of the big features of Noble's atmospheric setting in connection with "The Idol Dancer," which is showing at the Liberty this week. The dainty little woman guides her footsteps to the music of Diamond's Hawaiian band, the presence of which further carries out the atmospheric accompaniment for the picture.

It is said that as a Hula dancer Doret is extremely reverent to the optic nerve and for that reason, Noble explains, the beautiful footlight floral decorations have been entirely removed for

the week. "Gives a fellow a real view of what's going on," the manager says. Noble has further shattered Liberty's precedent by installing an elaborate lobby display—something he has not countenanced heretofore.

William Aronson, heretofore a member of Gutterson's Rivoli theatre orchestra, is the new violinist at the Peoples, where the young Portlander is "going strong." Aronson was a student under Auer, whose instruction is largely responsible for such artists as Mischa Elman, Zimbalist and Helfetz. Aronson declares the hope that he may soon return to Europe for further study, but just now he is keeping busy receiving orchestral training under Philip Peiz of the Peoples symphony.

George Jackson, manager of Portland's Vitagraph branch, understands nowadays how the horse felt about it. Only a few months ago, Jackson, all togged out in the uniform of an artillery sergeant, pranced about Camp Lewis, Wash., aboard a paprika colored steed. The old order is changed and George's youngest, now about half a year old, rides the old man to a fare-you-well. She does, at least, when Jackson gets away from the business of selling Vitagraph productions early enough to get home before the daughter is tucked in for the night.

Tasteful inside with white trimmings and furnishings, and elaborate outside with a tint of green, two commodious sleeping porches have just been completed on the northeast corner of the Helig theatre building and there, after the trials of the day are done, some several of the occupants of apartments in the building will find delightful repose. A few folk intimately associated with the conduct of the Orpheum and Helig theatres live in the building, and the new porches are for their use. Of course, the poor drones who live out where the cows graze and the bees hum over the onion patch may only sit and envy.

The Majestic theatre has set at rest the curiosities of its patrons by booking its features far enough in advance to permit an insight into what is coming—especially during the all-important Shriners week. Manager J. J. Parker has definitely settled on the following Majestic programs, to come after "The Dark Mirror" has run its course: Doris Keane in "Romance," is due for next week; "For the Soul of Rafael," starring Clara Kimball Young, is booked for the week of June 12, and Douglas Fairbanks' latest release, "Mollycoddle," is scheduled for the week of the Shriners convention. "Wanda Hawley's" starring vehicle, "Miss Hobbs," which was booked for the Majestic, has been switched to the Peoples.

Violet Heming, who starred in "The Faces East," at the Helig a few weeks ago, is coming back to Portland via the screen route. This time she will make her debut to Portland fans at the Columbia theatre, in reproduction as "Everywoman," in the cinema of that name. Her production, "Everywoman," is an allegorical drama, even more un-

usual on the screen than on the stage. It is said. The offering attracted wide attention on the stage a few years ago.

Having accomplished a great deal of good for underpaid school teachers through its oft-repeated messages on the screen, Topics of the Day has turned its attention to the wages of the clergy, characterized as the "next underpaid of the human benefactors." Topics has had an important part in the nationwide campaign for increased salaries for teachers. It is said, and its advocacy of greater remuneration for the clergy may be pleasing to men of the cloth.

Solved! We have discovered why Henri Scott and other artists occasionally drop out of the Metropolitan Opera company for a swing around one of the big-time vaudeville circuits. Scott, who delighted Orpheum audiences here last week, might explain it thus: "The general manager of the Metropolitan company is Giulio Gatti-Casazza. Imagine that for a steady diet back stage! The worst we find in vaudeville is an occasionally McGittigan, or something like that Irish moniker.

The late Rev. Dr. Cyrus Townsend Brady wrote "The Island of Regeneration," which is being released by Vitagraph in the near future. It is a love story of the South Seas and Antonio Moreno has the principal male role. Dr. Brady, who was a graduate of the United States naval academy at Annapolis and was a naval officer before he became a minister, was a prolific writer of sea stories.

C. S. Jensen didn't tell us this one, but he'll enjoy it if he hasn't heard it before: A prohibition lecturer was dwelling at great length on the injurious effects of whiskey on the human stomach. He dramatically held up a small phial of whiskey in one hand and a worm in the other, dropped the worm into the liquor, and the crawler stiffened out, obviously hors de combat. It was very effective.

A man in the rear of the house broke the profound silence, then followed by rising and asking the speaker what kind of whiskey it was. "It's Old Crow," said the speaker. "Why do you want to know?" "Well, I'm troubled with worms myself," answered the man in the audience.

"The Vaudeville News," devoted to the interests of artist, manager, employee and all others connected with vaudeville, is the title of a weekly publication being distributed at the local Orpheum by Manager Frank McGittigan. "The Vaudeville News" is published in New York and is distributed free to all qualified to receive it.

Alexander Pantages has gone into the motion picture business on the producing end and will make pictures for his string of vaudeville theatres.

Laemmle to Visit England
Carl Laemmle will sail for Europe on July 8. The trip is to be in the nature of a family pleasure tour, as the Universal president expects to have about 15 in the party. But business will not be neglected, as Laemmle expects to look into the feasibility of erecting a studio in London; to sign a number of contracts with European authors who have tentatively agreed to write for the screen, and to establish a few additional exchanges in England and the continent.

Fifth of Local Comedies Is Under Way

FIRST scenes in the fifth of a series of society comedies being produced by the American Lifeograph company of Portland are being taken, according to the announcement of W. E. Keefe, manager of productions for the company. The title of the new offering is "A Rustic Romance," and presents a pastoral story in which J. Park Jones is featured with Eugenia Gilbert and Clara Morris. "We are doing some beautiful camera work in the unsurpassed scenic settings to be found around Portland," Keefe declares, "and by way of variety we are making a number of scenes from the deck of a liner which plies between Pacific coast ports. Bob Gray is directing the offering from the scenario adapted by Eve Sturtevant. William Dills and Mary Gunn playing important roles."

The Lifeograph company's fourth production is "Paul's Fight With the Spirits," several interesting scenes for which were filmed at Vancouver and Victoria, B. C., and Seattle. Those who made the trip north were Keefe, Eve Sturtevant, Bob Gray, J. Park Jones, Eugenia Gilbert, Clara Morris, William Dills, May Wallace and the technical staff.

Production work has been completed on "Paul's Ride With the Spirits," and the product is receiving its finishing touches in the cutting and titling rooms. The story, whose filming was directed by Bob Gray, is the joint product of Keefe and Eve Sturtevant. Jones, Miss Gilbert and Clara Morris are featured, while Dills and Miss Wallace have important parts.

The American Lifeograph company is planning a series of 13 pictures, of which "A Rustic Romance" is said to be one of the very good ones. A beautiful Parisian interior, borrowed by the company for "A Rustic Romance," depicts an artist's studio interior and is valued, Manager Keefe says, at \$25,000.

Mary Pickford has "blocked the traffic" if reports from New York are to be taken at face value. Mary's newest cinema "earthquake," is "Suds," in which the wife of one Douglas Fairbanks is reputed to have violated all the staid traditions and customs of film making. Her first distinct departure from the rules of the game in which the feminine star dominates and has given us an entirely new Mary in an entirely new story.

Mary must present a woolly picture in "Suds," for her famous curls are slicked back, her eyebrows are scrappy fringes and huge ungainly shoes adorn the dainty feet. Mary is a typical "pug" character, it is said.

British Folk Really Welcome Our Screen Shows, Visitor Says

Statements that the prestige of American films is waning in Great Britain are exactly the reverse of the truth, according to Frederick Martin of Famous-Lasky, Ltd., in Great Britain.

"The British are more interested than ever in American motion pictures, which they regard as the highest type of the motion picture art," he said. "The fact is that there are in England only 2800 theatres, or about one-third the number actually required. The market is glutted and English exhibitors desiring first-class films must book them a year or two in advance."

"Among theatregoers there is no hostility toward American productions. Any such talk is pure misinformation."

Mitzi Hajos Leads Her Leading Man to Altar at New York

Now Mitzi has gone and stepped off the gamut into the sea of conjugal bliss. In other words, Mitzi Hajos, who closed her season in "Head Over Heels," at Atlantic City on May 8, has up and married Boyd Marshall, who has been her leading man for several years.

Mitzi was in Portland a few weeks ago "Head Over Heels" in love with Marshall, who are now to be seen, who was right along with her. The happy ceremony was performed at White Plains, N. Y., a few days ago, according to local advices.

The actress explained that her wedding was in celebration of the tenth anniversary since her arrival in America. Marshall joined the Mitzi contingent three years ago in Pom-Pom. The Mamphals expect, they say, to sail for Europe early in June, spending some time in England and France, seeking new ideas.

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