

PORTLAND, OREGON, SUNDAY MORNING, JUNE 6, 1920.

"ALMA, WHERE ART THOU GOING?"

MISS ALMA RUBENS, San Francisco born and bred, is the star of the recently completed photoplay version of "Humoresque," a story by Fanny Hurst, recently released under Paramount Artcraft trademark. "Humoresque" is described as "a song of mother love. A song that needed no words, because it was played on the strings of the human heart."



State Pays Nine Million a Year For Pleasure

By Earl C. Brownlee
Oregon people will have spent within the fiscal year ending June 30, at least \$9,249,844.12 for theatrical motion picture, concert and amusement resort entertainment.

This rather astounding revelation of the scope of the industry in the state is gleaned from the statement of amusement tax returns for the first 11 months of the fiscal year, as compiled in the office of Milton A. Miller, collector of internal revenue, to whom is delivered the 10 per cent tax collected when admission tickets are sold. The fiscal year covered by the figures opened July 1, 1919, and will close June 30, 1920.

Collector Miller's figures show that from July 1, 1919, to May 31, 1920, Oregon people spent exactly \$8,479,928.74 for amusement tax purposes. The tax is charged, on an average of \$770,820.24 each month. With that average it is apparent that the total for the 12 months of the fiscal year will be \$9,249,844.12.

The public expenditure for entertainment includes the price of admission plus 10 per cent amusement tax, which means that for the 10 months of the year the treasury of the United States will derive \$840,824.96 in taxes. To the theatrical and motion picture industries will go the remaining \$8,408,946.80.

Few industries in the state, as far as official calculations show, realize a greater income than the industry of public entertainment. The income is distributed, of course, to a great many individuals and amusement resorts, but the total remains an astounding insight into the very great scope of the business of providing the pleasure seeker with the joy of life.

In the absence of official census figures on the state population it is assumed, roughly, that there are 700,000 persons within the state. That assumption reveals the fact that for each person in the state \$13.32 more is spent for amusement. That figure is far from reliable, however, authorities declare, inasmuch as there are many thousands of people who do not have the advantage of regular entertainment, and in most of the centers of population outside of Portland the per capita cost of amusement is lessened by the fact that the business of entertainment is not intensified as it is in Portland.

The per capita cost in Portland is said to be in excess of \$1.32, and it is estimated that more than two-thirds of the money spent in the state for amusement is spent right in Portland, by one-third or less of the state's population.

From Collector Miller's figures, reverting to statistics, it is apparent that, throughout the state, a total of slightly more than \$25,694 is spent for theatre, motion picture and other entertainment admissions every day in the year.

While the collector's figures reveal the amusement cost for the entire state, the local office has no official way in which to segregate Portland's share of this great expenditure.

The figures compiled in the local office are only indicative of the amazing scope of the business of furnishing pleasure to Americans, for the revenue department at Washington has estimated, on the basis of figures from each state such as those assembled here, that the nation will expend in excess of \$1,000,000,000 for entertainment in 1920.

The average monthly cost of entertaining Oregon people is \$770,820.34, but the monthly amusement tax returns for the fiscal year about to close show a decided variation in expenditure from month to month, and bear out the producer's oft repeated cry of lean months and fat months.

For the past 11 months of the current fiscal year Collector Miller has received an average of \$70,074.51 in payment of the amusement tax collected at the box office of theatre, motion picture show, concert hall and like places of entertainment. The most lean month was the first of the fiscal year, July, 1919, when the total tax amounted to \$45,573.10.

August saw a sudden rise, however, due not alone to the increase in public interest during the late summer, but to the fact that many amusement places found it necessary to increase their price of admission, thus increasing the amusement tax. The August tax received was \$75,876.04, while the best month, from the treasury's standpoint, was January, 1920, when the total tax was \$88,638.80, indicating reliably that Oregon pleasure seekers during the 31 days of that month spent a total of \$974,971.80 to enjoy the entertainment provided for them.

The following tabulation shows the tax returns for the 11 months of the current fiscal year ending June 30:

July, 1919	\$45,573.10
August	75,876.04
September	71,750.13
October	77,283.29
November	88,123.23
December	88,638.80
January, 1920	88,638.80
February	87,470.75
March	75,830.26
April	70,892.44
May	70,892.44
Total	\$770,820.34

LIBERTY

DIRECTION OF JENSEN-VON HERBERG
LIBERTY CORNER

YOU HAD BETTER GO EARLY, WHILE THE GOIN'S GOOD

MURTAGH'S CONCERT

"Bow-Wow" (Novelty One-Step).....Don Rockwell
Meditation from "Thais".....Massenet
Musical Comedy Echoes.....Arr. H. B. M.
(A Medley of Song Hits That Are Old But Lively)
"By the Waters of Minnetonka".....Laurance
Selections from "Il Trovatore".....Verdi

AT 12:30 TODAY

On Our Giant \$50,000 WURLITZER Organ

JOE ROBERTS
THE BANJO KING, ADDED
TO THIS 100% SHOW
FOR GOOD MEASURE

This week's picture is good—mighty good. It is a dramatic story of life in the picturesque sheep country. It offers the First National star of "In Old Kentucky" as a girl suspected of murder, in love with a man from another world and condemned by her own sex—

ANITA STEWART

IN
"The Fighting Shepherdess"

A thrilling drama of the rugged west— of a girl who fought single handed against border thieves, cattle poisoners and cut-throats, and a whole village of women gossips—and won out

Shower of New Show Chatter Stories Told Along Broadway

Our own little musical forecast, cleverly done by C. T. H., again augurs rare delights in Portland show shops for the new week:
You can't tell much about it from the name.
You can't tell from the smoke how great the flame.
I don't know what the venom is.
In the Hellie's "Friendly Enemies"
But the president has handed it much fame.
That beautiful songstress, Nell Nichols, at the Orpheum offers some tickles:
"Last Night" is a feature
And that odd, funny creature, Bert Hanlon, should start the joy-trickles.
If you want to outdozie the pip, just get a front seat at the Hipp.
Where Coscia and Verdi
In jazz hurdy gurdy
And Clara and dancers add zip.
The merriest whirl at the Lyric is fun and rough comedy lyric.
When maids of our nation
Chase over creation.
In search of a title empiric.
The Polles and fashions of man are treated with fun at the Fab.
With girls all in fluff.
I'll say it's the stuff
To go there yourself and take Nan.

Word that "Tiger Rose" is coming to the Pacific coast is only less welcome because we find it difficult to delay reception of this much mooted David Belasco success until next season. "Tiger Rose" has just ended at Brooklyn, N. Y., its third successful season after a tour of 37 weeks through the East, South and Near West. The show went as far south as San Antonio, Texas and came westward to San Lincoln, Neb. Belasco has booked the offering for the Pacific coast next season.

You have heard that old song about the failure of the stage and screen to find common ground. Regardless of the merits of the lament one of the broad and comely members of the "Passing Show" cast that closed in Portland Saturday night, presented undying dispute in the argument. She boarded a street-car from Union station Thursday morning with three motion picture magazines under her arm and found new delights in each of them. Just showing that one half the world likes to know how the other half lives.

"Romance" is the title of a motion picture scheduled for early showing at the Majestic theatre. Doris Keane, one of the newest and most alluring of the speaking stage recruits in film land, is its star.
"Romance" is an English story, a play within a play. Miss Keane played in the legitimate production of "Romance" for several seasons in London and New York.

Sam Meyers, assistant manager at the Hippodrome, who is accused of celebrating at least two birthday anniversaries

each year, is on his way to a seat as a vaudeville magnate. Sam spent a joyful little time in California recently, and, as a birthday present for himself, acquired 200 shares of stock in Loew, Inc., which is another name for the company through which Marcus Loew controls the Hippodrome circuit.
Booth Tarkington is said to be as acceptable as a playwright as he is in fiction, and it is with interest, therefore, that Portland awaits the coming of "Clarence," one of Tarkington's recent fiction delights, converted for the purposes of entertainment to a stage success. "Clarence" is due at the Helix theatre for four days, Wednesday to Saturday, June 16 to 19.

Sam Wood, who directed Wallace Reid in his newest picture, "The Dancin' Fool," also directed him in "Some Speed" and "Excuse My Dust," which showed here this spring. "The Dancin' Fool" will show at the Liberty.
For years Wood was assistant to Cecil B. DeMille and while with him did much of the directing of "For Better, For Worse"; "Don't Change Your Husband"; "Male and Female."
His Wallace-Reid productions show the skill acquired under DeMille. He and "Wallace" are said to be great personal friends and that no doubt explains the manner in which he has caught the spirit of Reid's youth and ability.

Mr. and Mrs. William A. Lee are leaving Portland today for Tacoma, where Lee will align himself with the Allen Stock company, for the summer season. The Tacoma company, incidentally headed by Miss Verna Felton, formerly of the Baker company, in which Lee was a highly popular member throughout the season just closed. Mrs. Lee, too, formerly entertained Baker audiences, but she has apparently no very urgent desire to return to the labors of the stage at once.

Motion pictures of the children's pet parade, staged near the Central library a few weeks ago under the auspices of the library and the Oregon Humane society, will be shown at the Liberty theatre through the week which opened Saturday. The pictures, according to Manager Paul Noble, are an excellent review of the famous little parade in which the kiddies from far and wide entered their pet stock—from goats to toads.

During the week in which Wanda Hawley's first starring picture, "Miss Hobbs," has its New York premier, it will be showing at the Peoples theatre in Portland. It has been signed for one of Broadway's most magnificent motion picture palaces for its New York showing. "Miss Hobbs" is the work of Jerome K. Jerome. Wanda Hawley is an especially interesting star on the coast, because she is a Seattle girl, and until she was forced to seek better wages was a school teacher near that

In "Smilin' Through," Jane Cowl Is Coming West Later in Season

Portland is to be treated to Jane Cowl, or rather by Jane Cowl, sometime late this summer. Miss Cowl, who has just closed a splendid season in New York city in "Smilin' Through," is coming west, starting her tour from Denver with the company which supported her throughout the New York season.
Contracts for Miss Cowl's show make the present summer the only opportunity for her to come west. She opens in Chicago in the early fall, and thereafter goes to London, to open in February. Therefore, the Shuberts have halted "Smilin' Through" in New York and Miss Cowl will rest until July 16, the date of her appearance at Denver.
Working west through Utah and California, "Smilin' Through" will reach Portland late in the summer, after first playing Medford and Eugene in Oregon. The show will go north from here.

Business Men Appoint Committee in Charge Of Big Benefit Show

Judge Jacob Kanzler has been appointed chairman of the Progressive Business Men's club committee which will have in hand the community service benefit performance of "Friendly Enemies," by Louis Mann, at the Helix theatre Tuesday evening.
The club has "bought the house" for the night, and will donate the proceeds to the work being done by Walter Jenkins and his aides, after first giving his part in the benefit. Walter Jenkins will direct a community sing with the audience as the singers.
Members of the committee to assist Judge Kanzler are John G. Beckwith, E. P. Boynton, W. C. Culbertson, E. W. Pease, D. C. Burntrager, Wilfred P. Jones, E. W. Johnson, P. H. Kneeland and K. C. Eldridge Jr. The club will retain the popular price scale established for other performances of "Friendly Enemies," which will remain until Saturday night, with a special Saturday matinee.

New Fox Studio Open With Great Ceremony

The doors of the new William Fox studio and office building at New York city were thrown open officially on May 24 and hundreds of specially invited guests attended the inauguration ceremonies and were given an opportunity to inspect the plant. Governor Edward I. Edwards of New Jersey, Rev. Joseph I. Silverman and Charles Guy, justice of the supreme court of the state of New York, were present and made speeches eulogizing the motion picture industry in general and the activities of William Fox in particular. The entire building, which fronts on Fourth avenue, extending from Fifty-fifth to Fifty-sixth street, was placed at the disposal of the visitors from the sub-basement to the studio on the top floor.

Bert Lytell Growing Beard

Bert Lytell, who is growing a beard for scenes in his new picture, "The Man From El Paso," from I. A. Wylie's novel, says the only advantage in the disagreeable process is that it keeps him home at night, for he is ashamed to go out looking like a hobo.
Whereas the office wit rises to remark that all men, Lytell included, look like hoboes and small like the proverbial negro. With their eyes in the one case and with their noses in the other, if you catch the point.