

Loew-Keith War Means Much Locally

WITH at least three of the nation's biggest vaudeville producers seeking locations in Portland for new show houses and the early culmination of construction plans heralded by each of them, news of the impending nationwide clash between the Keith-Orpheum vaudeville interests and the Shubert-Marcus Loew affiliation, echoes in Portland as a good omen.

Word from New York has it that, with the blocking of its Broadway plans for the establishment of a popular priced vaudeville and picture house as a consequence of the purchase by the Goldwyn-Shubert-DuPont-Loew interests of the great Capitol theatre, the Keith forces have gone to Wall street, with battle in their eyes, preparatory to a bitter war between rival theatrical corporations.

The Keith interests, it is said, have already organized the "Big" and "small" time vaudeville circuits whose territories are being invaded by Loew, owner with Ackerman & Harris of the Portland Hippodrome.

The trouble seems to be that the Keith interests have put too little emphasis upon motion pictures in connection with their vaudeville and because Loew has taken advantage of the pictures he and his associates are bounding forward.

Thus the purchase of the Capitol theatre, largest in the world, by Goldwyn, has put action into the Keith interests and in spite of the statement from Loew that the Wall street interests backing him are not interested in Goldwyn, it is known generally that Shubert, Inc., is one of the largest stockholders in Loew, Inc. So, after all, the forces are amalgamated.

Another significant fact is that the Shuberts and Loew have allied themselves for the purpose of combating the Keith interests next season with plans to build a strong vaudeville circuit extending from coast to coast and from Canada to the Mexican border.

And Portland sits back while the heat of battle rises. Keith will attempt to put the hook around Loew's neck by building in Portland a new house, either for present grade Orpheum vaudeville or for lower priced entertainment. Loew will counter by the construction of a new and larger Hippodrome, either to house present entertainment or a higher class offering. It is definitely known that both Orpheum and Hippodrome officials are scouting for the proper spots on Broadway for their proposed new houses.

In the meantime our old friend, Alexander Pantages, is nursing a sincere desire to keep his swim and while he is rapidly extending his reach to the nation he is not going to let Keith or Loew put anything over on him in fields he already occupies. Pantages has a notion that Portland will hold another Pantages theatre and early announcement of his selection of a site and building plans is expected.

Broadway will not be surprised should the Orpheum start work on a new structure late in the summer or in early fall and Loew is expected on the scene of activities about the same time.

Lifeograph Workers Are Entertained at Home of McMonies

Mr. and Mrs. W. H. McMonies last week entertained the members of the American Lifeograph for a week-end party at their rustic summer home on the Willamette river above Oregon City. The outing was a combination of recreation and art and a number of beautiful scenes were taken by the motion picture camera at the various vantage points along the river front. Luncheon and dinner were served on long picnic tables.

The guests entertained themselves by roaming over 400 acres of forest and by having canoe races on the river. Those in the party were Mr. and Mrs. W. E. Keefe and daughter, Leonore, Walter McMonies, Mrs. McMonies, Mr. and Mrs. Hal Mohr, Bob Gray, Henry Knollmiller, Irene Simpson, Clara Morris, Eve Sturtevant, Helen Libby and Mr. and Mrs. Wasserman.

Motion Picture Game Is Immense Game In a Financial Sense

You have heard of the great, juicy chunks of heart the motion picture stars take out of the financial melon of the industry, but it remains for the Clermont corporation to reveal vital statistics on the business of producing pictures as a whole. The following information is assembled at Los Angeles and concerns that film capital:

Number of studios, 52.
People employed, 22,000.
Output, \$10,000,000 annually.
Seventy-five per cent of the pictures made in the United States are produced in Los Angeles and suburbs.
Studio capacity, one to 40 companies.
Payroll, estimated on a basis of an average wage of \$40 per week, for 20,000 people, 52 weeks, \$41,600,000. It will probably run much higher.

It is estimated that the people of the United States alone will spend during the next 12 months more than \$1,095,000,000 to see motion pictures.

The juiciest melon in the world, this is the business of the motion picture industry. Number of blonds—no statistics, but are growing fewer.
Amount spent for rouges, lipsticks, powder, mascara, tea leaves, etc., not estimated.

Kate Terry Sees Wide Difference in Stage Wage Now and in Past

London, June 5.—(I. N. S.)—Miss Kate Terry, sister of Ellen Terry, and the first of the famous theatrical family to appear on the stage, makes much of a comparison between salaries paid to "stars" in her early days and the present figure.

"I appeared in Manchester about 50 years ago. In my company were Charles Wyndham and Nellie Farren. They certainly did not receive more than \$15 per week each, and I remember the famous comedienne, Mrs. Keeley, telling me that at the height of her career she never got more than \$80 a week."

Miss Terry's daughter, Miss Mabel Terry-Lewis, is playing at the Ambassadors theatre and her niece, Miss Phyllis Neilson-Terry, is also carrying on the family traditions in stardom.

"I gave up acting to be married about 50 years ago," continued the old lady. "It seemed best at that time that I should give up the stage, but many a time since that day I have wished that it might be possible for me to know once more the joy of acting."

WHEN W. H. McMonies, president of the American Lifeograph company of Portland, assembled the staff and cast of the company at his Willamette river summer home, he provided plentifully for the appetites of a bunch of mighty pretty girls. The men also ate, it is said.



Oregon Folk Are Screen Stars Portland Training Is Valuable

PORTLAND has contributed to the motion picture world some of its stellar performers and to the list of stars at large has added a number of celebrities, not to mention a very capable group of directors, camera men and other attaches of the industry. While the city and state have been the birthplace of many present day film stars, Portland has also been a training ground upon which others prepared for their advent into the film world.

The film stars include such persons as Jewel Canning, Herbert Heyes, Earle Williams and Julie Power.

By no means attempting to include all the native sons and daughters or locally trained stars, here are a few of the folk who have attained success in the pictures. There are others, some of them as deserving of fame as these, but they are scattered far and wide and even the newest directories of the industry do not reveal their names:

Art Acord, bronco buster and wild west character on the screen, is largely an Oregon trained man. He rode to success in the Pendleton and Klamath Falls roundups. Acord is now doing a western serial for Universal after starring before the camera in such things as the film versions of the late Charles E. Van Loan's stories.

Frank D. Alexander, a native of Olympia, Wash., educated in Oregon schools, spent his boyhood and youth here before he started his cinema career. He is at the Vitaphone studios at Los Angeles, where he has played in such comedy successes as "Flick and Plovers" and "Humbugs and Humbug."

Ronald Bradbury, although born at Walla Walla, Wash., came across the line to attend school and grow up with the state. He later played stock with the Baker company in Portland and toured Orpheum and Pantages vaudeville circuits. He has been pictured by Universal, Lasky, Kalem and others and is now at the Vitaphone studios at Hollywood.

Albert R. Cody was born in Portland and as a boy attended Bishop Scott Military academy. He entered grand opera and sang abroad for some time. His screen career has been with such stars as J. Warren Kerrigan, Frank Keenan, Eileen Herge and others. He is now playing in the Jack Dempsey serial.

Clyde Fillmore, former student at the University of Oregon, entered upon a stage career under Cohan & Harris in "It Pays to Advertise" and other productions. He is at present working under the Universal banner at Universal City, Cal., where he has had parts in such films as "Sundown Trail" and "When Fate Decides."

Jack Gilbert, who played Baker stock in Portland and is remembered by many here, is at Culver City, Cal., studios. He played with Mary Pickford in "Heart of the Hills" and had part in other big things.

George Hackathorn, a specialist in juvenile leads, was born at Pendleton, Or., and when he had reached the proper age went into the Lois Weber studios. He played in the filming of Harold Bell Wright's stories and, under Universal, "Heart of Humanity."

Herbert Heyes, born in Washington, did his preparatory school work at Hill Military academy and for 12 years played in stock companies, eventually as leading man and stage director. He has played film leads with such screen heroines as Theda Bara, Constance Talmadge and Ethel Clayton.

Low Harvey got his schooling in Portland before he entered the army of motion picture players. He had enjoyed three years of preparation on the legitimate stage. Harvey is now with the "Texas Guinan" company in such pictures as "The Lady of the Law."

Charles E. Mason started the career that has taken him to the pictures by playing parts in stock in Portland. He has lately been associated with Lew Cody and that thin person's company at Hollywood, following a career with Metro and Astor.

Earle Williams, debonaire hero of the screen, notable for his star roles opposite Anita Stewart, played stock in Portland and with the Fredrick Belasco company in his younger days. His screen career, although a notable one, has been almost entirely with Vitaphone.

Clara Alexander, educated in Portland public schools, is with Triangle. She formerly played in comedy roles for Famous Players, Fine Arts and other firms.

Corinne Barker, well known to Portland playgoers, is a Portland girl. She attended school at Sacred Heart academy, Salem, and went on the stage with such notables as Julian Eltinge, in "The Crinoline Girl," and played also in "Fotash & Perimutter." Her screen days have been spent with Selznick, Goldwyn, Vitaphone and others. She is just now with International at the New York studios.

Dorothy Bernard, daughter of "Billie" Bernheim, who was known to all Portland some years ago, used to play "kid" parts with the Baker Stock company. On the screen she has worked for Fox, Kalem, Lubin, Brandy and the Canadian government production, "The World Shadow." She is considered one of the real beautiful girls in movieland.

Jewel Canning, who might well head the list of Portland's contributions to the screen, is a Portland girl. She was educated at St. Mary's academy. Her screen history associates her with Doug Fairbanks and others. Her present job is playing big roles for Fox at his New York studios.

Cecil Kern, born in Portland and schooled here, played opposite Douglas

Fairbanks in his original production of "The Man of the Hour." She also played stock company leads for some time and was opposite William Elliott in the stage version of "Ben Hur." She played before the camera in Edison and Vitaphone companies and is under the McManis banner now in New York.

Rhea Mitchell, born in Portland, played the Orpheum circuit as her introduction to San Francisco stock, from which she jumped to the pictures. She was in Bill Hart's "The Money Corral" and in Burston's "The Hawk's Trail." Miss Mitchell is in Los Angeles.

Leola O'Connor, educated at the convent of the Holy Name in Portland, appeared in the stage offerings of Fredrick Ward and Frank Mayo for three years, during which she was cast in "Rebecca of Sunnybrook Farm." She has been in many pictures, one of which was Cecil B. DeMille's "Why Change Your Wife" which was recently in Portland.

Jane Novak, a film star, is in no sense a Portland girl, although she is well known here for the production of "The Golden Trail" by the American Lifeograph company, in which she played the lead. After leaving Portland Miss Novak joined Marshall Neilan's company, producing "The River's End," a James Oliver Curwood story of the Northwest.

Julie Power, born in Portland and schooled at St. Mary's academy, is also well known here as Mrs. Edwards Davis, wife of prominent player, Julie Power played Baker leads and went to Broadway opposite the famous Wilton Lakey.

She also played with Grace George productions on the legitimate stage. She jumped to vaudeville, where she appeared with her husband. Her screen specialties are vampire roles in such films as Fox's "Her Mother's Secret."

Marjorie Rameau, really a notable film player, owes a great deal to the training she received in stock in Portland. She played her way to popularity here in Baker stock some time before she stepped into fame on the screen.

This interesting woman, however, doesn't credit much of her success to her Portland career. She is in New York, playing in such films as "The Fortune Teller" for Capellan.

Lassie Young, born in Portland, undoubtedly, of course, under another name, is playing ingenue leads in B. B. Hampton productions at Los Angeles. Lassie left Portland to attend school at Los Angeles before she joined the pictured army.

Portland has produced a popular child player, too, in the person of little Bernice Smith, born here in 1911 and once featured at the local Hippodrome. At the age of 4 she made her screen debut with Universal and has played with Muriel McQuarrie and with Helen Holmes in that actress' railroad thrillers.

The little miss is now back among us with the Cloverleaf Comedy company.

Among directors of motion pictures to whom Portland lays claim is Melville W. Brown, a native of Portland and former member of the Baker Stock company. Brown has produced scenario for some of the biggest in the business and now directs Montgomery and Rock for Vitaphone at Hollywood.

Another director of note and well known here is Raymond Wells, once popular with Baker theatre audiences. After an interesting screen career Wells organized and now heads and directs the Historical Film corporation, depicting Bible stories.

Julian Josephson, born at Roseburg and educated at Stanford, is a bright light at a scenario editor and writer. He is with the Thomas H. Ince studios at Culver City, Cal., where he has handled such successes as Charles Hay's "Hay-Foot, Straw-Foot," "The Egg Crate Wallop" and "Cooked Straight."

Oregon has contributed several cinematographers to the upbuilding of the industry. Prominent among them is Len Powers, a Portland youth, who has turned the camera crank for Selznick, Fox, Mack Sennett, Hank Mann and others, and is now filming Sunshine comedies.

Is the drama dead or even dying? New York show reviewers whose appraisals are summed up in the following from the New York Telegraph, say not: "Possibly never before in the history of amusements in New York city has there been offered a more brilliant or spectacular allotment of plays than are now being presented at the leading theatres."

"Among the best of them are: 'An Innocent Idea,' Fulton; 'Ed Wynn carnival,' New Amsterdam; 'Lightnin' Gaitly,' The Night Boat; 'Liberty,' Beyond the Horizon; 'Little,' His Chinese Wife; Belmont; 'The Son-Daughter,' Belasco; 'Gold Diggers,' Lyceum; 'Shavins,' Knickerbocker; 'Honey Girl,' Cohan & Harris; 'Clarence,' Hudson; 'The Hottentot,' George M. Cohan; 'Trene,' Vanderbilt; 'Smilin' Through,' Broadhurst; 'Buddies,' Selwyn, and 'Lassie,' which is one of the best musical comedies of the day."

Jack London story Ready Jack London's story, "The Mutiny of the Elsinore," a C. E. Shurtleff, Inc., production, is being prepared for release at Metro's west coast studios. The screen title will be "The Mutiny." Mitchell Lewis is to play the leading role.

Can-Can Queen Is Dead at Age of 86

(By Universal Service)
PARIS, June 5.—At the respectable age of 86 the original queen of the "can-can dance" is dead in Paris—a white-haired lady venerated by her neighbors, who never suspected that at one time she had been the most discussed danseuse in Europe.

It was at the Casino Cadet in Paris in the days of the Second Empire that Madame Radol—then a young girl of 18 who had run away from her home in Nancy, originated the famous can-can, which was denounced by the court of France as an attempt to corrupt the morals of the nation.

Under the slang name "Rigolboche" (mirthful) she defied magistrate after magistrate to stop her and danced her way finally into the most outstanding popularity enjoyed before or since by a dancer in Europe.

In those days a woman dancer was a unique spectacle on a stage and all France flocked to see her. It is related that the second Napoleon was given a round railing by the Empress Eugenie for attending a performance wherein

"Rigolboche" doped, the empress uttering the phrase which has since become famous: "You are king to other people, but to me you are only a husband."

Her celebrity carried the famous dancer, who was dressed always as a vivandiere in "Les Huguenots," to the legitimate stage, where she scored the triumph of the nineteenth century in "Felictons et Felichonettes," to which the princess of Germany, Russia, Spain, England and Italy came, the royal boxes being crowded nightly. Her married life was unhappy. Once she said that no dancer ought to marry because high-kicking and a husband did not agree with the digestion.

She was early separated from the man she had wedded in a spurt of youthful romance.

Of her dancing Ludovic Maley said: "It was the most daring and fanciful in the world."

She retired late in the last century and with her savings opened a boarding-house in Monte Carlo, to which men who had known her in the prime of her success came to eat.

When she died no fewer than 40 knights of the Legion of Honor, who remembered the dazzling beauty who had been, followed her coffin to the cemetery.

Beat Baby With Strap
London, June 5.—(I. N. S.)—For beating his 15-month-old baby with a strap because it cried when he had neuralgia and annoyed him, William Oakey has been fined \$25.

Oberammergau May Be Established by Philadelphia Woman

Philadelphia, Pa., June 5.—(U. P.)—A new world Oberammergau may shortly be established in this country. Mrs. W. Yorke Stevenson, a local woman, purchased a canyon recently near Hollywood, Cal., and proposed to use it as a setting for the religious pilgrimage play.

Mrs. Stevenson has worked assiduously for more than six months on the dramatic work of the life of Christ. Unlike the original Oberammergau, the play presents the whole life of Christ and the words of the Saviour are given literally from the Scriptures, without alteration or interpretation.

The play is divided into two parts, with three prophetic scenes preceding the first act; the prophecy of his coming, Herod's fear and proclamation, and the nativity.

The first act shows the baptism, transfiguration and the episodes of Lazarus and Mary Magdalene. The second act shows Christ's entrance into Jerusalem, the last supper, Gethsemane, and his trial. There is also an episode of the death and resurrection, and the appearance and ascension.

Purse With \$5000 Found in Snowbank

Junction City, Kan., June 5.—(I. N. S.)—Saying a leather purse sticking out of a snow bank here recently, William Myers picked it up. With a view to finding a clue to the owner, Myers opened the wallet and received a rude rebuff—it contained over \$5000 in treasury certificates and Liberty bonds. Through the "ad" columns of a local newspaper Myers located the owner, Mrs. Daisy Weibking. He received \$100 as a reward.

Practical Religion Held Unrest Cure

Columbus, Ohio, June 5.—(I. N. S.)—"Democratization of industry, increased production, thrift, a leasur of nations to take the military burden off working people and a religion that will be practical are the cure for the existing widespread industrial unrest," declared the Rev. Irving Maurer, pastor of the First Congregational church here. "We have overdone the work of the self-realization in our chase for efficiency," Dr. Maurer said.

THE CAST:

Everywoman.....	Violet Heming
Youth.....	Clara Horton
Beauty.....	Wanda Hawley
Modesty.....	Margaret Loomis
Conscience.....	Mildred Rendon
Truth.....	Edyth Chapman
Vice.....	Bebe Daniels
Wealth.....	Theodore Roberts
Love.....	Monte Blue
Passion.....	Irving Cummings
Nobody.....	James Neill
Flattery.....	Raymond Hatton
Lord Witless.....	Lucien Littlefield
Bluff.....	Noah Beery
Puff.....	Jay Dwiggins
Age.....	Tully Marshall
Time.....	Robert Brower
Dissipation.....	Charles Ogle
Auctioneer.....	Fred Huntley
	Clarence Geldart

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