

PORTLAND, OREGON, SUNDAY MORNING, JULY 18, 1920.

SHADOWS ALWAYS APPEALED TO HER

MISS PRISCILLA BONNER, an ingenue among motion picture actresses, who promises to become a star, is the daughter of a military man, Lieutenant Colonel Bonner, and in her childhood she passed the hours in out-of-the-way army posts, where her father was stationed, in making shadow pictures on the wall. Now she's on the "shadow screen" herself. She is with the Goldwyn organization.

London Plays Can't Fill Houses

By Forbes Fairbairn
 Universal Service Staff Correspondent
 LONDON, July 17.—London is experiencing the worst theatrical slump in its history. Hard-pressed managers, at a loss to account for the sudden drop in box office receipts, are searching frantically for a way out. Plays which were hailed as certain successes at their premieres are playing to empty seats nightly, and even the capacity week-end takings are not enough to make up the losses occasioned during the week.

Patrons are simply refusing to pay the excessive prices asked for the theatres. A wave of economy is sweeping over Britain, and the theatres are feeling the first effect of the movement. At many of the best-known West End theatres notices are up for the plays to close almost immediately. Tired of playing to empty seats night after night, managers have simply given notice to their companies and are content to pocket losses already occasioned.

PEGGY O'NEIL WINS
 The outstanding successes of the season are Peggy O'Neil in "Paddy the Next Best Thing" at the Savoy, Sir James Barrie's "Mary Rose" at the Haymarket, "The Shop Girl" at the Gaiety, and "Chu Chin Crow" which is finishing its fourth solid year at His Majesty's theatre. "The Southern Maid," a new Josie Collins revue, which opened recently at Daly's, bids fair to establish a new record at the popular Leicester Square musical comedy home.

"Irene," with Edith Day, opened at the Empire theatre last month and gave every indication of becoming a sweeping success. But even that popular New York production is falling off a little. Mary Nash in "The Man Who Came Back," produced in London by William A. Brady, continues to fill the Oxford night, but even Miss Nash, with one of the best dramas London has seen in seasons, isn't able to get the "Standing Room Only" sign out in front many times.

"The Little Whopper" at the Shaftsbury, which opened a few weeks ago, is a complete failure, and is coming off, to be succeeded by a new musical comedy in which Ethel Levy and George Graveney will appear. "The Bird of Paradise," Richard Walton Lilly's masterpiece, which is on the verge of its 300th performance, is to be removed shortly. Marie Lohr's "A Marriage of Convenience," "The Young Person in Pink," "Tilly of Bloomsbury" and "Kissing Time" are doing just fair business. Gerald du Maurier's "The Choice," at Wyndham's, is going off soon, as is "Just Fancy," Andre Charlot's new revue.

LAURETTE DRAWS FINE
 Laurette Taylor, whose "One Night in Rome" occasioned a riot on its opening night, at the Garrick, is playing to thinly populated houses. Opinion here after the enormous publicity given her opening gave her at least a year but indications are now that the piece will be taken off within a few weeks if business continues as it is now. "Why Marry," has already received notice to vacate. "Afraz" with Dolores, who will be seen in New York this fall, is putting in its last weeks at the London Pavilion.

According to those handling the business reins of the Bialto the slump is due primarily to the economy wave that is sweeping over Britain. The people are saving money, and are striking off their amusements as the first curtailment.

"They won't pay the high prices asked, with a severe war tax piled on top," explained Morris Gest before he left for New York. "Besides, there is not a great deal of material in London theatres at the present time. The prices are too high for the plays given. They really, in the majority of cases, are not worth the money demanded. The people are becoming more careful with their money, not only in amusements, but in everything else."

Actor Signs New Contract, but Not Marriage License

It wasn't a marriage license, but a motion picture contract that Wallace MacDonald signed over a recent week end. Through some crossing of wires, or the misdirected activities of friends, it had been rumored about that Doris May and Wallace MacDonald had co-starred in a privately staged wedding ceremony, some place in Los Angeles, Coronado Beach, or elsewhere.

There had been a tea dance in which the two stars participated, a drive to the Coronado Beach hotel, and the sending of two souvenir postcards. That was the foundation upon which some anonymous person based their detailed story of an automobile romance. The participants knew nothing of their supposed marriage until they read the news over their coffee cups—in widely separated parts of Los Angeles, by the way—the following morning.

But the only contract MacDonald really entered into was to appear as May Allison's leading man in her new Metro picture, "Are All Men Alike?" The announcement was made from Metro's Hollywood studios while MacDonald was in the midst of his denial of marriage.

MacDonald is 22 years old. He began his career on the speaking stage, appearing in stock companies in Vancouver, San Francisco and Phoenix, Ariz. He has served as a screen leading man to Pauline Frederick, Mae Marsh, Mabel Normand, Marguerite Clark, Mary Miles Minter, Olive Thomas, Anita Stewart and others.

Will Take Movies To Arctic Explorer

New York, July 17.—With a supply of motion picture films, intended for the use of Captain Raold Amundsen, Arctic explorer, Ferdinand Lund and Gustav Lund, Norwegian motion picture makers and backers of the North Pole expedition, have reached here aboard the steamer Bergenford from their native land.

The visiting film men denied that Amundsen had decided to abandon his dash for the North Pole as a result of his recent setbacks. They expect to meet him in Nome, Alaska, and there help him prepare for a new expedition.

LIBERTY

DIRECTION OF JENSEN-VON HERBERG
 "LIBERTY CORNER"

ALL THIS WEEK

ALSO
MACK SENNETT COMEDY
"THE QUACK DOCTOR"
 Thirty Minutes of Girls, Whirls, Spills, Thrills and Joy.

"THE THAT TRIO"
 Hayden, Hall & Snyder

LIBERTY EDUCATIONAL
 NEWS WEEKLY

TODAY
 AT
 12:30

KEATES

CONCERT ON OUR \$50,000 ORGAN

1. "STRAINS OF KILLARNEY" R. Becker
 2. (a) "LOVELY NIGHT" Offenbach
 - (b) "TRAUMERIE" Schumann
 3. "ESTUDIANINA" Waldteufel
 4. (a) "A PERFECT DAY" Carrie-Jacobs-Bond
 - (b) "CHOLE" Lyons
 - (c) "DEAR OLD GIRL" (By Request)
 5. "AIDA" Verdi
- HAYDEN HALL AND SNYDER



Help "Walks Out"; Fans Walk In New Authors To Furnish Thrills

By Sam Haddon Jr.
 JENSEN & VON HERBERG motion picture theatres in Portland, five of them, have been operating under labor union "walk-out" conditions all week, but the only way in which the average film fan has been able to find it out, has been through the newspapers and because of the "picketing" carried on by girls and women in front of the houses affected. Shows have been presented uninterruptedly, just as they have been in Tacoma for the last three weeks under similar conditions.

Tacoma, in fact, is the hinge upon which the local trouble swings. Union operators and musicians up there are striking for a raise of from 85 cents to \$1.25 an hour, and working conditions, according to the union men, as satisfactory as those in Portland.

Friday night, a week ago, the Theatrical Federation of Portland and vicinity voted to lend its efforts towards forcing the issue in Tacoma, and all operators, musicians, stage hands and bill posters were ordered out "in sympathy." The same action was taken in Seattle, Yakima and other cities of the Northwest in which Jensen & Von Herberg operate.

The "jobs" of the thing to Jensen & Von Herberg is that they own but 25 per cent of the stock in the Tacoma houses, which operate under their direction. This "direction" consists for the most part merely in the purchase of films for the houses, so that in matters of policy they have not the controlling vote. H. V. Moore, representing interests controlling the Tacoma theatres, reported to C. S. Jensen here that he was satisfied with the way things are moving in Tacoma, and that he could not see his way to accede to union demands.

A little extra rustling on the part of local J. & V. managers on Friday and Saturday resulted in the lining up of new operators and musicians and there was no interruption in business. The organ music may have been a little "lucky" for the first few days, but the featured players at the Majestic and the Liberty went back to their consoles after having had time to reconsider their action in "walking out," and they are again on the job. It is understood that they have been heavily "fined" and expelled from the union for their action—but they are not worrying.

As a matter of fact, the best of relations have existed between all employers and employees in local theatres, and the workers had no inclination of their own to go out, but they did so at the demand of the union.

The walkout is costing local men and women a pretty penny in wages, probably \$10,000 a week in Portland alone, and from present indications nothing is to be gained by it.

The Tully "Keep Her Smiling" company succumbed to the heat in Los Angeles during the week, and disbanded down there, that the opening scheduled for tonight at the Heilig has been cancelled. Manager W. T. Pangle of the Heilig gives no promise of another road show before August 1, with nothing definite even then.

Miss Annabelle Crawford, private secretary to C. S. Jensen, and known as the "Liberty's Little Sunbeam," is dispensing sunshine at Seaside for a week or so. During her absence Miss Wolff is on guard in the out office.

Paradoxically speaking, "keeping the wolf from the door,"

Al C. Raleigh, manager of the Columbia, editor of "Screenland," publicity and advertising director for the Peoples, Majestic, Columbia, etc., etc., is house-cleaning in his office in the Liberty theatre building and now has a place for everything.

His next task is to prevail upon Ralph Winsor, his assistant, to keep everything in its place.

Some task.

Frank Keenan, popular character actor, who has been in town entertaining his little grandson, Frank Keenan Sloan, was the speaker Thursday at the weekly luncheon of the Motion Picture Exhibitors' league. Keenan urged independent exhibition of XN pictures. No producing company, he maintained, will ever be able to build and control enough theatres to supply the public demand for film entertainment. His argument is that the independent exhibitors are the backbone of the industry and that for future growth and prosperity they must retain his independence.

Portland will have its usual winter season of stock. The Baker will open about September 1, and announcement is made that H. C. Stevens, who has been a stockholder in a number of amusement enterprises in Portland, has leased the Alcazar theatre, and will also open about September 1. Whether this will be dramatic or musical stock has not been decided, though detailed information will probably be forthcoming with Mr. Stevens' return from a trip south and east in the interests of the Alcazar.

Cecil Teague's noon concert at the Majestic today will include the following numbers: "The Diplomata," Sousa; "Peggy Tunes of Yesterday and Today," Kammenol, Ostrow, Rubenstein; "In Sweet September," Monaco.

The final number, we take it, is Mr. Teague's contribution to the anti-weather campaign.

Notwithstanding the warm weather, when vaudeville is generally supposed to be at low ebb as a drawing card, a daily and evening queue at the Hippodrome and at Fantages attests the popularity of these houses.

Frank Lacey, manager of the Majestic, asked us not to mention his name in the column this week, so we won't.

The French actress, Beatrice La Plante, who has been supporting Clara Kimball Young in her last two productions, recently was married to Clyde Bollinger, who is not connected with the movies.

In the film, "Old Lady 31," at the Peoples this week, all of the prominent characters are represented as over 60 years of age.

THE unknown writer will be the person who will provide the screen with its greatest successes during the next 12 months. Not that the old and tried and famous authors will not contribute their share of stories—for they will—but the young author is the author who is destined to startle the world with new ideas, new plots, new situations and new photoplays.

These deductions were offered this week by Sam Rork, president of the Katherine MacDonald Pictures corporation, after a careful tabulation of both motion picture and stage successes of the past season.

"If you will glance through the list of Broadway successes you will find that the unknown writer of yesterday figures largely in the list," Mr. Rork said. "On the other hand, plays by some of our most famous writers have been the biggest lemons of the year."

"Therefore, I contend that the young writer—the unknown young writer—is about to come into his own. The motion picture public is demanding the story and, no matter from what sources, the story must be the first and biggest consideration in production plans.

"The star will always have a place in our entertainment programs, but no star—no matter how famous nor how universal his or her following—can continue in favor with the picture public unless given honest-to-heaven stories as their starring vehicles."

Pierre Loti to Have Water Lily At Grave's Head

Paris, July 17.—Pierre Loti, the noted French author, academician and playwright, has finally obtained permission from the village authorities of St. Pierre, in Brittany, to have his grave in the corner of a garden belonging to his aunt, in spite of French laws which demand that burial be made in cemeteries only.

The author of "Madame Chrysanthemum," "The Disenchanted," the pathetic story of the life of a Turkish girl, and "The Daughter of Heaven," is apparently as fastidious as to his abode after death as he is in regard to his present one.

He has a beautiful estate near Hendaye, on the Bay of Biscay, where the garden is an enchantment of Oriental and exotic plants, and in his own room strange flowers and heavy incense and perfumes fill the air. Not a single piece of furniture may be moved without his consent, and the light effects are carefully arranged.

It is natural that so particular a man wants to be sure that his grave will be in harmony with his aesthetic ideas. That is why he is arranging to place the mound so that the cypress will rise like a spiral just back of it, while the shadow of the myrtle tree will fall gently across. Roses and lilies grow profusely around the plot, while a single white water lily is to float in a black crystal bowl placed at the head of the grave.

