

Portland's Photoplay Features

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Photo Plays

LIBERTY—Wallace Reid in a spirited screen version of the stage farce "Sick Abed," which had all of New York laughing a few years ago, is the attraction at the Liberty for the new week. The offering presents the breezy star in a whirlwind of amusing complications. He attempts to protect a friend by pretending to be so ill that he can't testify in a divorce suit. Since he is the star witness, Wallace delays the proceedings, but he has a tough time getting away with the deception. Two quick doctors, a real one, a pretty nurse, a homely one who smokes, a wife love-sick for every man but her husband, and the husband himself—these are the principal figures in this farcical domestic triangle.

The star is charming sickness. It is while he is dodging the doctors, who suspect his indisposition to be "phony," he encounters a beautiful nurse. And then the fun begins. He has to play sick for three reels, and it is the fun derived from this experience which furnishes the high spots of the picture. Mr. Reid is an ideal selection for the leading role and his support is entirely competent. Ebbie Daniels, John Stepping, Tully Marshall and others are eminently suited to the demands of the story. Sam Wood directed this picture from Clara G. Kennedy's scenario. Ethel W. Mumford is the author.

A Sennet comedy, "Great Scott," the magazine reel and a comedy cartoon, "The Butterfly Man," a Robertson-Cole special showing at the Rivoli this week. He has no less than three leading women and all of them are noted for their beauty. They are Louise Lovely, Lillo Leslie and Rosemary Theby.

The ladies, only a few of the scores shown in the picture, appear in superbly becoming gowns necessary because the

story is based on high society life. There are exquisite costumes of the boudoir and the beach besides ultra gowns of evening and afternoon design, many of them Parisian creations.

As the story develops in its celluloid form—it is taken from George Barr McCutcheon's novel of the same name—it becomes more and more evident that a supreme treat for feminine eyes is in a whirlwind of revelation. The beautiful costumes, the scenes showing woman in her most intimate moments and the atmosphere of feminine delicacy and refinement which the woman director of the picture has woven about the production, all focus on the major element of the screen clientele—women.

Of course, there is plenty to entertain the men. There is the underlying and ever-present motif of the stellar role, interpreted by Mr. Cody, who flits from one romance into another. The ancient groaning human element which Cody introduces is certain to intrigue every male.

Other features on the program are an International News reel and Topics of the Day.

Guterson concert orchestra and soloists at today's noon concert.

COLUMBIA—Thomas Meighan, who played the hardened crook in "The Miracle Man" and is seen in "The Prince Chap," being held over at the Columbia for a second week, in an entirely different type of role, has a warm spot in his heart for children. Meighan's associates at the Liberty are well aware of this fact. Nevertheless, they were considerably surprised one day recently when Meighan came racing into the studio with a pretty, flaxen-haired little girl of about 4 years perched on his shoulder and announced breathlessly:

"Folks, meet Miss Peaches Jackson, my new leading lady."

And Peaches had to dimple and smile and hide her face against his shoulder, though the introduction was perfectly accurate, since it required three leading ladies to portray his heroine of "The Prince Chap," and Peaches was one of them. The action of the picture shows the heroine at 4, 8 and 15 years of age.

The other two leading ladies were May Girard and Lila Lee.

"The Prince Chap" is the first of the William De Mille productions and a Paramount Artcraft picture.

MAJESTIC—"The Slim Princess," Mabel Normand's latest Goldwyn starring vehicle, featured this new week at the Majestic, centers around the figure of a Morovenian princess, who, because of her daintiness and slim, supple figure, is considered ineligible for marriage. In Morovenia, only young ladies whose graceful proportions bring the scales up to 300 pounds are considered beautiful (in the extreme). Therefore, the poor, slim princess (Mabel Normand) stands very little chance of realizing the happy state of matrimony. She is hidden away until one day, because of an error that her father has

for the hand of her younger sister, a lawn fete is given in her honor in an endeavor to find her a husband, so that her younger sister may be married. The law of Morovenia says: "No girl can marry who has an older unmarried sister."

For the celebration the slim princess dons a rubber suit and has it blown up until she assumes the proportions of her countrywomen. But, unfortunately, a piece of wicker in the chair upon which she sat punctured the rubber and the poor princess, glued to the spot, with shame and fright grew slimmer and thinner and her late admirers watched in startled disappointment.

The slim princess retired to a quiet corner under the wall to dwell upon the inconvenience of her beautiful little figure. Over the wall came an adventurer, a young American, Pike. With straightforward, Yankee impulsiveness he began making love to the princess, but the servants see him and chase him away. Not to be easily outdone, Pike returns to ask the slim princess' father to allow her to marry him.

Her father desires to know his rank, whether he has any social position and just in what manner and way he is qualified for the hand of his daughter. Now Pike is a Yankee, and as Yankees are not kings, nor knights, nor anything else in that line, Pike brought to some quick thinking to find the qualifications necessary to gain his desire. He does it and all ends well.

Other features as usual.

PEOPLES—Three character types stand out prominently in "Passers By," the J. Stuart Blackton-Pathe photoplay in which Herbert Rawlinson is starred and which is showing this week at the Peoples. These characters are: Nighty, the cabman; Pine, the valet; and Samuel Burns, the derelict.

Blackton was fortunate in securing ideal types for these important parts. Tom Lewis, who has tried everything theatrical from circus acrobatics to minstrels and vaudeville, is Nighty, the kind-hearted cabby, to the life.

William J. Ferguson, whose eye-witness story of the assassination of President Lincoln has recently been published, proved to be a perfect type for Pine, the valet who had been brought up in service. For Burns the derelict who was happy in his raggedness and poverty, Mr. Blackton chose Dick Lee, a finished and talented character actor.

The story of "Passers By": Peter Waverton, in a whimsical moment, decided to open his home to the strays who passed by his window. There came Nighty, a cabby and friend of his valet's, Pine's derelict named Burns, and a woman who had lost her way in the dense fog.

The woman is Margaret, whom Peter had loved six years ago and lost through the machinations of his sister. She had wanted him to marry a girl in his own station in life. Margaret was only a governess, so she went out of his life and his search for her was in vain.

Margaret was the great love in Peter's life, but the finding of her at last was complicated by his engagement to another. When Peter meets Little Peter—his and Margaret's son—a way to happiness is found.

STAR—Can a man, by his last will and testament, properly bequeath his only daughter to a man she never has seen? The question is raised by "Love's Harvest," the new William Fox production in which Shirley Mason is starred at the Star theatre today and for the new week.

Miss Mason, who will be remembered for her sweetness and charm in "Her Elephant Man" and "Molly and I," plays the part of a girl who has that dilemma thrust upon her. Though she is only 15 years old at the opening of the play, she shows that she has a will of her own, and she solves the problem confronting her.

The story, which has many ingenious complications, with scenes of stage life in New York and Paris, is from Pearl Doles Bell's successful novel, "His Harvest." In the cast are Raymond McKee, who plays the man to whom the girl is bequeathed, and Edwin Booth Tilton in the role of the theatrical impresario who befriends the girl and later falls in love with her.

CIRCLE—Robert Louis Stevenson's powerful story, "Dr. Jekyll and Mr. Hyde," has been translated to the screen with John Barrymore in the leading role and will be shown at the Circle today and tomorrow. This is declared to be one of the most remarkable pictures ever filmed.

The plot has as its central figure a young London physician, Dr. Jekyll, whose tender heartedness is exceeded only by his all absorbing interest in his chosen profession and his scientific investigations. He is in love with an innocent, beautiful girl, Millicent Carew. Her father, Sir George Carew, is a famous man about town. Dr. Jekyll is persuaded by Sir George to accompany him to a low music hall. From this experience, Jekyll is led to experiment with a liquid that will separate the good and evil in a man into two distinct bodies. He evolves such a drug, administers it to himself and becomes not only Jekyll, the doctor-philanthropist, but also Hyde, a misshapen, evil brute. Gradually the Hyde side of his character overmasters Jekyll and, after strikingly dramatic scenes, he succumbs. Only after his death is the dual character of his personality revealed.

Martha Mansfield is Barrymore's leading woman.

OLIVER MOROSCO TO GO INTO PICTURES

Information is given out in Los Angeles this week that Oliver Morosco is to enter the motion picture field on a big scale. No announcement was given as to what affiliation this stage producer would have with any distributing organization, but it was intimated that his entrance into the industry would mean the introduction of combining stage and screen respecting production. In other words, it is the general opinion Mr. Morosco will produce his plays for the screen with the same casts and shortly after they are produced for the stage. Producer Morosco is now on his way East and announcement of his plans is to be made from the New York office.

TO FILM MRS. WARD'S STORY

Mrs. Humphrey Ward's fine story, "The Marriage of William Ashe," is to be put on the screen by Metro. May Allison will star.

Richard Barthelmess will be a Griffith star, until 1924.

Most Screen Stars Rise Via Stage

By Eva Navak

HOW to become a moving picture star? That is a question that probably has been discussed one way or another more times during the past 10 years than our ancestors discussed the problem of whether the world was round or flat.

And it is just about as difficult a question to answer as it was for them. There is a vast number of young girls in America—pretty girls, too, as a rule—who cannot understand why some enterprising director or producer does not kidnap them from their everyday surroundings and hustle them off to the studio.

In addition to these girls, who have never been in a studio and whose only conceptions of what kind of a life the studio folk live has been gathered from stories written by ambitious press agents and running high into the superlative, there are the thousands who spend most of their time hanging around studios waiting for an opportunity to be worked in as an extra.

ALL HAVE HOPE

In the hearts of every one of these girls—and, yes, there are plenty of boys and young men there, too—lies the hope that the director may pick them out for an important part, and as a result of her work she may be given an opportunity as a star.

Of course, there are times when these girls are given an opportunity, but such times are very seldom, indeed. A few of them go along season after season, playing an extra part now and then, but still hanging on and hoping, but the majority of them, failing to get an opportunity after a few attempts, give it up and return to their homes.

Those who have talent are soon discovered by the director, as he is always on the lookout for prospective material, and if a girl fails to attract any attention she has no one to blame, for there is only one reason for her failing to realize her ambitions, and that is that she lacks the necessary talent or that she does not photograph well—more likely the former.

Regardless of general opinion to the contrary, there are very few persons of standing on the screen who secured their first opportunity through their friends or through "pull," as the term is generally used. The majority of them attained success through hard work and perseverance. Nearly every week you read about a new star—and most of them have played the most unimportant of parts at some time or other.

MANY START ON STAGE

Some of them attained success as a result of beauty contests, either local or national; that is, they obtain their first opportunity that way, but they secured their present position at the top of the ladder through talent and hard work. That is all that counts in the long run.

The greatest number of stars on the screen today, however, started on the legitimate stage, where they first at-

tracted attention. Some were dancers, some were singers, some were comedienne, some played dramatic parts; but, regardless of their stage experience, they are bound to find work before the camera altogether different and much more difficult.

I started my own career on the stage, playing children's parts in old-time stage successes. Later I played one of the child parts in Masterpiece's "Blue Bird," and following that I took dancing parts in various plays, having been associated at various times with Helen Moller, Ruth St. Denis, Marian Morgan and others.

After spending most of my life on the stage, I find the screen a welcome change, although I cannot say that it was either thrilling or pleasant to have to go swimming when the water and the air was as cold as ice, just because the sun was shining, or to have to permit a colored "gentleman" to shovel coal dust all over me just to get a laugh, as I did in my latest picture, "Up in Mary's Attic."

But, getting back to the question at hand, there is only one recipe for success in movieland, and that stands good in most any other kind of profession or business—perseverance, hard work and ambition; but, of course, these must be coupled with talent and a face and figure that will look well on the screen.

THE PRESS SHEET SAYS:-

Director George L. Cox of the American Film company made an unusual record in the past picture, "The Apportioned Hour," which he has just completed. His scenario writer became ill and was unable to continue. So, with but a few scenes mapped out, Mr. Cox was compelled to write scenario and continuity at night and direct the picture in the daytime. The film is said to be one of the best ever produced on the American lot.

Senna Owen, who recently completed "The House of Redemption," with Bert Lytell, recently was offered a five year contract by one of the largest producing companies of Los Angeles. The opportunity was tendered to her after the producer listened to a private showing of "The House of Toys," in which she has the stellar role.

Hallam Cooley's 9 months old baby takes easily to makeup. Cooley himself uses-but little. However, the youngster got hold of a large box of powder recently and covered himself from head to foot with it, as well as adorning much of the furniture in the nursery. Also, the half ounce he ate during the process did not seem to bother him. His father says the boy will surely be a great actor.

Colleen Moore is a blonde. Her hair, meaning the hair furnished by a capable wig maker, is of that glorious tinge to which peroxide aspires but seldom obtains. The demands of art occasioned the change. Director Al Christie, who is handling the megaphone on "So Long, Letty," decided Miss Moore, in her role as one of the principals, should be a blonde, so blonde she became. A few friends urged her to make the change permanent, but she replied a wig is too cumbersome for daily use.