

DOROTHY HAILS FROM WINDY CITY

MISS DOROTHY DALTON was born in Chicago 27 years ago next month. She was educated at Sacred Heart academy, Chicago, and soon started upon her chosen career, the stage. She played in stock for some seasons and then went over the Keith and Orpheum circuits before going into the movies. She is now a Paramount star and her new photo play, "Quality of Love," is a release of the current month.

Granddaddy of All Circuses Is Coming

THERE are few persons living in the United States today who can remember being in the "John Robinson's Circus" because it is the circus that great grandfather took to see when he was a boy 96 years ago; and the same excuse for going to the show prevailed with our great grandfathers as is used by the fathers of today—"just to let the children see the animals."

John Robinson, himself a famous horseman of his day, launched his circus, which shows in Portland August 16 and 17, in Utica, N. Y., on April 15, 1824.

For upwards of 40 years John Robinson went out with his circus in person, and year after year he made it larger and more pretentious. Finally he loaded it onto flat boats, and, towing the craft with wood burning steamboats, journeyed from place to place along the Ohio, Kentucky and Mississippi rivers. He was first to use boats as a method of transportation and was also first to use the steam railroads. His trip to California and return the same season marked an epoch in the circus business.

ROBINSON RAISED STANDARDS
 John Robinson was the first to discard the old time dirt ring and replace it with wooden curbs of the kind now in general use. He was first to abolish coal oil for illumination and use gasoline, and first to light his tents by electricity, generated in his own traveling plant.

John Robinson was also the first circus owner to open his show with a spectacle. His initial effort along this line was called "King Solomon and the Queen of Sheba." Old time residents of the United States will readily recall this spectacle which was a wonderful production in its day.

FEATURED DAN RICE
 John Robinson had a "long head" for business. It will be remembered that the first position the famous old time clown, Dan Rice, had was with John Robinson, and he was succeeded in the hearts of the people by John Lowlow.

Other circuses were started. Some succeeded, many others failed. John Robinson kept on, each year adding marvelous innovations and each year making money. Finally in 1888, the grand old man of circuses passed, to his reward, and his place was taken by his oldest son, John Robinson, the second, who he never believed and lived in a palatial home amid the hills of old Cincinnati. John G. Robinson, a grandson of the founder, the head of the third generation of the family, looks after the destinies of the circus now and daily he is schooling John Robinson the fourth to relieve him when the proper time comes.

From a humble beginning, with five wagons, it has grown into a big organization with four trains of cars, 1427 employees, over 500 horses, 15 elephants and 341 arctic performers. The main canvas structure incloses three rings, two stages, aerial acrobats and a hippodrome racing track.

Love of Beauty Quite Essential To Best Success

Kathryn Williams believes that it is necessary for every person who would achieve any worth while thing in this world to cultivate a love of beauty, which she maintains will develop one's powers of characterization and enable them to "put over" their representations with greater feeling and with a closer touch upon the human heart chords.

"Personally," says Miss Williams, who is just now playing an important role in Cecil B. de Mille's new production for Paramount, "I love everything that is beautiful—flowers, trees, mountains, the Decey clouds, the foamy crest of the breakers—each of these things inspire me, fill me with an appreciation of Nature's great goodness and wonder. Coming closer to human activity, I find that the reading of good books, the study of fine pictures and sculpture, the effort to see beauty in everyone, the additional effort to think beautiful thoughts to the exclusion of those tinged with envy, hatred, jealousy, worry, revenge, helps me wonderfully, no matter what the character am to portray. Moreover, it makes a difference in my life; I feel happier, healthier—and this sort of habit—the habit of thinking rightly—invites corresponding success in the part of those with whom I come in contact. Indeed, this has always been an integral part of my life and I attribute much of whatever success I may have attained in my profession to the cultivation of a love of everything that is beautiful in life and nature."

Miss Williams has played many roles in her career before the camera, and seems to attain new charm with every production in which she appears.

Dignity Hampers Progress of M. P. In Old England

London—(By Mail)—The film industry will never flourish in England while the country stands so much on its dignity. This is the opinion expressed by an American film producer over here who was astonished to find that practically all the famous beauty spots and buildings are forbidden to the movie fiend.

"Whereas the American and Frenchman," he said, "are given every facility for reproducing their historical scenes on the films, obsolete restrictions face one everywhere in England.

It is practically impossible to get a film of the interior of any English public building, such as Windsor castle or the Tower of London. A month or two ago two films were being made at the same time, both by British producers. The first one was taken in England and more than half the scenes had to be built up in studios, though the actual spots existed only 50 miles away.

The second producer was making his film in Paris and every public building featuring in the story was thrown open to him, even the Louvre.

In the opinion of film producers, England is losing a golden opportunity of strengthening her friendships abroad by thus keeping her architectural and scenic treasures only for those foreigners who are able to travel instead of letting other countries see them "on the movies."



Hang On to Your Pocketbook "On Location" Has Broad Meaning

By Sam Raddon Jr.
THEATRE patrons, perhaps you've figured out by this time how hard the coming increase in railroad passenger and freight rates is going to hit you already flattened pocket-wallet when you are traveling, go or when you order a bill of goods shipped by freight.

But have you figured or taken into consideration that this same increase is going to crimp you still further when you come to pay for your road show and vaudeville pastebards?

It will hit you, no doubt of that. It will either hit you, or there'll be no shows, because it's easy to figure that traveling theatrical troupes and vaudeville performers are going to have to pay more for their transportation and the hauling of their baggage and scenery, and you know who pays the bills in the end, don't you? Sure, you do.

Theatrical managers maintain that they are now under just as much expense as the traffic will bear, and a little bit more, and they won't go down into their losses for the extra 20 per cent for train tickets and 35 per cent increase in freight schedules.

So, the shows will either stop coming, or we'll face the possibility of 45 cents in the pit for the road shows and a doubling up of vaudeville prices.

There are the movies, you say. Yes, to be sure, the new tariffs probably won't make so much difference to them, but they already have their troubles. Operators, stage hands, bill posters and musicians are still restless.

But theatre managers, both motion picture and the legitimate, including vaudeville, are not entirely asleep to conditions. They realize that the great unorganized public, their patrons, will stand just so much and no more. They feel that the limit in the price they can conscientiously charge for theatre admissions has just about been reached.

And if we're not mistaken the recent meeting of vaudeville theatre managers in San Francisco had to do with a possible campaign of organization to meet any further demands of musicians or operators or any other of the theatrical affiliation workers, with firm and united counter-proposals. All coast houses were represented at this session.

The movement is general throughout the country, in fact.

In Denver the managers are unanimous in their assertion that they cannot meet the demand of \$65 a week for ordinary musicians working five hours a day and \$90 a week for leaders. In Atlanta picture house managers have agreed that demands made by musicians cannot be acceded to. The question is also up in Cincinnati, Cleveland and elsewhere, and it looks as though there will soon be a "union" of managers who will start making some demands on their own accord.

Eva Olivetti, popular little soubrette with the Alcazar Musical Comedy company in Portland last winter, has been added to the cast of the New Bostonians in San Francisco. The company has just finished a six weeks' run at the Columbia in the Bay City and starts on tour soon, playing Canada, and reaching Broadway, N. Y., about next January. Miss Olivetti is an Oregon-bred girl and was popular socially as well as professionally in Portland.

The recent earthquake shocks in Los Angeles hit the show business hard. People wanted to be where there was plenty of running space in case anything serious happened.

Butte is to have a stock company, opening September 5. A. A. Scheuerman has been in San Francisco organizing the company. R. E. Tizze and Craig Ward have been engaged for the leads.

Thomas W. Bailey of the San Francisco Chronicle staff of dramatic writers has joined the Fanchon and Marco Troupe, seen recently at the Hiellie.

Sam Harris of the Ackerman & Harris circuit is in New York on business.

John W. Conside, formerly of the Sullivan & Conside organization, which opened the Empress in Portland (now Lowe's Hippodrome) is reported to have struck big oil veins in the Panhandle district of Northern Texas. Numbers of theatrical people are said to be stockholders in his company.

Charlotte Greenwood, due at the Hiellie next Sunday in "Linger Longer Letty," broke house records at the Curran in San Francisco during her recent engagement there, playing to \$60,000 in three weeks at \$2.50 top.

"Bill" Hart to Play A Factory Worker

Bill Hart's next picture will be titled "The Whistle." It deals with factory life and Bill's role is that of a factory worker. It was adapted for the screen by Lambert Hillier from a magazine story written by May Wilmoth and Olin Lyman. The cast will include Myrtle Stedman, Frank Brownlee, Richard Headrick and the juvenile, George Stone. "The Whistle" will make the sixth of the series of nine pictures Hart is making on his new contract. Only two of these, "The Toll Gate" and "Sand," have been released. The others are "The Cradle of Courage," "The Testing Block" and "O'Malley of the Northwest Mounted," the latter being a Northwest Canadian story of the mounted police.

"WHERE'S" Miss Carew, or Miss Young, or Mr. Ray, or anybody? "On location."

That formerly meant that Miss Carew, or Miss Young, or Mr. Ray, or whosoever, was out in town, or in the country, not more than a few hours' ride from the studio, shooting exteriors.

But it doesn't mean that any more. If you are told that some star is "on location," you might as well reach for your atlas, for she or he may be in England, or France, Egypt or Japan.

Traveling the 3500 miles from Los Angeles to New York, or from New York to Los Angeles for the purpose of shooting a few scenes is done every week or so by companies of the larger producers, and trips to the Canadian Northwest, to the jungles of Louisiana, to the desert, the mountains and the islands of the sea, are of such common occurrence that they are seldom noticed, except in case of accident or some unusual happening.

"On location" may also mean 40 feet above the roof of a skyscraper, where the producer loves to film their hair-raising stuff, or a thousand feet in the air in a plane going 100 miles an hour.

It used to be that when the scenario called for "interior of crater of volcano, close-up showing fire and molten lava," the producer would fall dead from sudden shrinking of the bank roll, but nowadays he calmly orders his company to Hawaii, where the director risks life and limb to get effects, and he generally gets 'em without loss of either.

Woman to Direct Mary Pickford in Her Next Picture

New York, Aug. 7.—Frances Marion is going to direct Mary Pickford Fairbanks in her next United Artist picture. The producer would fall dead from sudden shrinking of the bank roll, but nowadays he calmly orders his company to Hawaii, where the director risks life and limb to get effects, and he generally gets 'em without loss of either.

Alta Allen, a New Fox Star
 Alta Allen is the name of one of the very latest Fox stars. She was "discovered" dancing in the "Follies" in hotel in San Francisco and soon will make her bow to fans in the first five-reel production made under the Sunshine Comedy brand. She is 17 years old and was born in Dundee, Scotland.

LIBERTY

DIRECTION OF JENSEN-VON HERBERG
 "LIBERTY CORNER"

SEE THIS BREEZY COMEDY OF YOUNG MARRIED LIFE

It was dawn! The merry party had ended hours before. But hubby, a wreck in torn clothes covered with overalls, had just sneaked back from seeing a pretty woman home!

Slowly, surely, his well-planned explanation was wearing down Wife's wrath when — something happened!

If it's laughter you're after—"Let's Be Fashionable!"

KEATE'S CONCERT

PROGRAM
 1. March—"Leaving the Battlefield".....By Henri A. Keates
 2. Samson of Bethleem.....Saint-Seane
 3. Le Secret.....L. Cavlier
 4. Selected Numbers.....Leah Leaska
 5. Memories of the South.....Arranged by Keates
TODAY AT 12:30 ON OUR GIANT ORGAN



Douglas MacLean and Doris May

in "LET'S BE FASHIONABLE"

LEAH LEASKA
 (LEAH COEBS)
 PORTLAND'S FEARLESS SOPRANO

PARAMOUNT MAGAZINE
 LIBERTY NEWS
 IN MOTION