

New Photodrama Features



Hobart Bosworth in Below the Surface Columbia

Scene from The Courage of Marge O'Doone Circle

Billie Burke in Away Goes Prudence Peoples

Photo Plays

LIBERTY—The Ince co-stars, Douglas MacLean and Doris May, who created such a sensation in "Twenty-three and a Half Hours' Leave," and "Mary's Ankle," are at the Liberty this week in their latest picture success, "Let's Be Fashionable." These stars are the exponents of the habit of happiness and both have built up a large following through their personalities and talents. They come to the screen in Mildred Conside's story, adapted by Luther Reed and directed by Lloyd Ingraham, in another slice of domestic life. They are a couple of newly-weds who take up residence in a modest bungalow in an ultra-fashionable summer resort. Their efforts to keep abreast of society's whirl results in a series of amusing complications. Eventually they decide that it is better to be happy than to be fashionable and settle down to a life more in keeping with their pocketbooks. The picture is declared to be fully as hilarious as the three previous releases of these youthful co-stars, who have established themselves in popular esteem everywhere. They have a high mark to shoot at in this picture, judging from the excellence of its forerunners, but from all accounts they have another winner to their credit. Mr. Ingraham pilots the stars through a number of rich situations and the supporting cast is up to requirements.

This is the last picture in which MacLean and Doris May appear as co-stars.

COLUMBIA—Hobart Bosworth is the star in "Below the Surface," featured at the Columbia for the new week. The picture is declared to be as dramatically and as artistically produced as Bosworth's previous line vehicle, "Behind the Door." The story centers around Martin Flint, played by the star, and his son, Luther, deep sea divers, living in a small New England village. Martin's rescue of the crew of a navy submarine by means of a record dive brings him to the attention of an unscrupulous promoter, James Arnold, who approaches the diver with a proposition to salvage the treasure of an old wreck. Martin denounces the enterprise as foolhardy, but Luther, lured on by Edna Gordon, an underworld character who accompanies Arnold, agrees to make the dive. As a reward, Edna marries Luther, despite Martin's objections. Luther collapses in his attempt to reach the treasure. Edna deserts him. Martin traces the girl to Boston, bundles her onto the steamer, and starts back with her. Arnold secretly follows on the same boat. The steamer is wrecked and Arnold and Edna are drowned together. Martin escapes. Luther insists upon diving for his wife's body, and, doing so, discovers evidence of her perfidy. The boy's air line becoming fouled, Martin rescues him from sure death.

A notable cast supports Mr. Bosworth, including Grace Darmond, Lloyd Hughes, Gladys George and George Webb.

PEOPLES—Billie Burke makes her return to the motion pictures in "Away Goes Prudence," a fascinating funny Paramount Aircraft production, after a brief interval spent on the stage in "Caesar's Wife." This is an original story by Josephine Lovett and will be an attraction at the Peoples for the new week.

Miss Burke has the part of Prudence Thorne, a young society girl who spends all her leisure time in her airplane, and when it comes to a choice between her

lover, Hewitt Harland, and the plane, she decides in favor of the latter.

She takes a kidnapping in order to get money from her father for a new plane, but Hewitt turns the tables on her and arranges a kidnapping of his own. The crooks whose aid he has enlisted make a real kidnapping of it, and make Prudence walk the plank line incessantly. Finally, at a housebreaking, the crooks are captured and Prudence manages to escape to her parents' home. There, when she is about to be arrested, her father discovers her identity and Hewitt makes a shame-faced confession of his plot.

Percy Marmont has the role of Hewitt. Others in the cast are Dorothy Walker, Maude Turner Gordon, Bradley Barker and Charles Lane. The flying scenes were made at the Curtiss flying field, Atlantic City.

STAR—Will Rogers, called the most human comedian of the screen, is at the Star this week, in his latest comedy drama entitled "Jes' Call Me Jim," adapted from J. G. Holland's popular novel, "Seven Oaks." The subject is peculiarly suited to the star's personality and talents and provides him with the role of a happy-go-lucky trapper. As Jim Panton he is in love with Miss Bulterworth, a milliner who believes her to be in love with an insane inventor. Paul Benedict Rogers brings out the humor because of the comedy when the engineers, since he is willing to sacrifice himself to make the young woman happy. In his various roles he is always belittling himself.

Here he promises to rescue Paul and discovers that Belcher, the most influential man in town, has robbed the inventor of a machine from which he has made a fortune. With the help of Mike Conlin, also a trapper, Jim determines to force a confession from Belcher. The result is successful for the inventor. In this picture Rogers does not slip quietly out of romance. In fact the pretty milliner consents to become Mrs. Jim, and he almost spells the ceremony when the minister starts to say, "Do you, James Panton?" by interrupting with—"Jes' call me Jim." The picture is crowded with dramatic moments which are interspersed with scenes of pathos and humor. The star's drollery is expressed also in the subtitles. Clarence Badger directed the feature, which is said to be interpreted by a well-rounded cast.

MAJESTIC—"The Dead Line," feud story closes its engagement at the Majestic theatre today, and this evening

from Portland to Hood River via Cascade locks; a comedy; international news; topics of the day; Mischa Guterson and orchestra, and Dorothy Davenport, contralto.

Italy Claims to Rank Second in 'Movie' Production

H. C. MacLean, United States trade commissioner at Rome, makes the following report on motion picture film conditions in Italy:

The production of motion pictures is an industry for which physical conditions in Italy and the Italian temperament are peculiarly favorable and, consequently, this branch of activity early attained a high degree of development. Italy now claims to rank second to the United States among the nations of the world in the manufacture of motion pictures. An idea of the importance of this industry in the economic life of the country can be derived from the fact that the working capital employed is now estimated at 200,000,000 lire, and the actual capital invested at 100,000,000 lire. There are 82 companies engaged in the production of films, of which the greater number are located at Rome, which naturally presents unusual advantages from the scenic standpoint. The annual production of new films in Italy has reached 1,600,000 meters, and if it is estimated that 40 copies are made from each negative the total of printed films is 64,000,000 meters.

As might be expected, the motion picture industry in Italy was seriously interfered with during the war. It was difficult to obtain the raw material required, since imports of raw films from Germany, which had previously been an important source of supply, were cut off, and it was necessary to rely almost exclusively on the United States.

Producer Promises Prizes to Those Who Find Errors

Ferdinand Earle, the producer-director of the screen version of "The Rubaiyat" which is now nearing completion, is going to offer a reward to anyone who can discover in his picture any errors, technical, historical or anachronistic. A similar reward was offered by the compilers of the famous Oxford dictionary, and each day the pages of this great work, as they came from the press, were posted so that etymologists and philologists could study them with a view to finding errors in research and scholarship.

Every detail of "The Rubaiyat" picture—costumes, architecture, manners, customs and the like—has been scrutinized by experts in an endeavor to make this rehabilitation of medieval Persia technically perfect. The script itself was for weeks in the hands of a Persian scholar, so that each action, motive and even gesture would be as representative of the temperament and character of the eleventh century Persians as is humanly possible. The most authoritative sources of both Europe and America have been tapped for information.

Films Entice Real Pioneer of California

By Rosemary Gray

LOS ANGELES, Aug. 7.—The first white woman born in California—California Truman—has come into the latest greatest industry in the world—motion pictures.

"I was born in Benicia, on the twenty-second day of November, 1818," Miss Truman told me. "Benicia is a little town about 40 miles above San Francisco. California was admitted to the Union in March of that year, but it was November before the state papers were ready and it actually became a state."

California Truman's full name is Mary Benicia California Sempé Truman. Her father was Dr. Robert Sempé of Benicia. He printed the first English newspaper in the state and was president of the first convention ever held in California.

Mary Benicia California Sempé at the age of 18 married George Truman of Maryville. It was while living there that she first became interested in the theatre and was instrumental in putting on many amateur theatricals. "Later I moved to San Francisco," California

Truman adds, taking up the story from there, "and in dead earnest went in for theatrical work. After my husband's death I devoted even more time to it. That was my vocation until four years ago, when I moved to San Rafael and joined the California Motion Picture company. California—the name seems to have some vital meaning in my life."

California Truman is called "mother" by the majority of studio folk who know her. She is a wonderfully well built woman—an athletic type, and it is hard to believe, when you meet her, that she is over the 70 boundary. She has a great amount of stored up pep and it is very seldom that she is not working. One will usually find her, between scenes, reading palms, casting horoscopes or telling fortunes by the law of numbers. One time she will be seen portraying an old, old woman bent and gray, another time an energetic woman of 40 or so. She has the art of makeup down to a fine point and with the turn of a brush can change her entire appearance.

If you were to meet her on the street you would find her to be an erect woman—slightly over the average height—very well built—a pair of bright blue eyes, a head of snowy white hair and a complexion that many a girl of 20 would be envious of.

It is evident that the first white woman born in California has found the fountain of youth. If you ask her about it she will tell you that the fifth largest industry has been her own particular fount. "By working steadily I keep young," she says.

"Ben Hur" Will Be Presented Again

"BEN HUR," one of America's most stupendous dramatic productions, will begin its twenty-second season in September, and the work of assembling the big company required for the stage presentation of General Lew Wallace's story of Biblical times is already under way in the offices of A. L. Erlanger at the New Amsterdam theatre building.

Robert W. Fraser is again to be seen in the title role, a part with which his name is now thoroughly identified. Other principals in the cast will be William Wagner as Messala, Leslie Stowe as Simonides, Harry Cowan as Mithras, Mildred Bright as Esther, Virginia Howell as Iras, Marie Condon as Ben Hur's mother, and Stella Boniface Weaver as Amrah.

Rehearsals of the new company are called for this month. They will be conducted as usual by Herbert Greenham under the personal direction of Mr. Erlanger, who has himself supervised every production that has been made of the play.

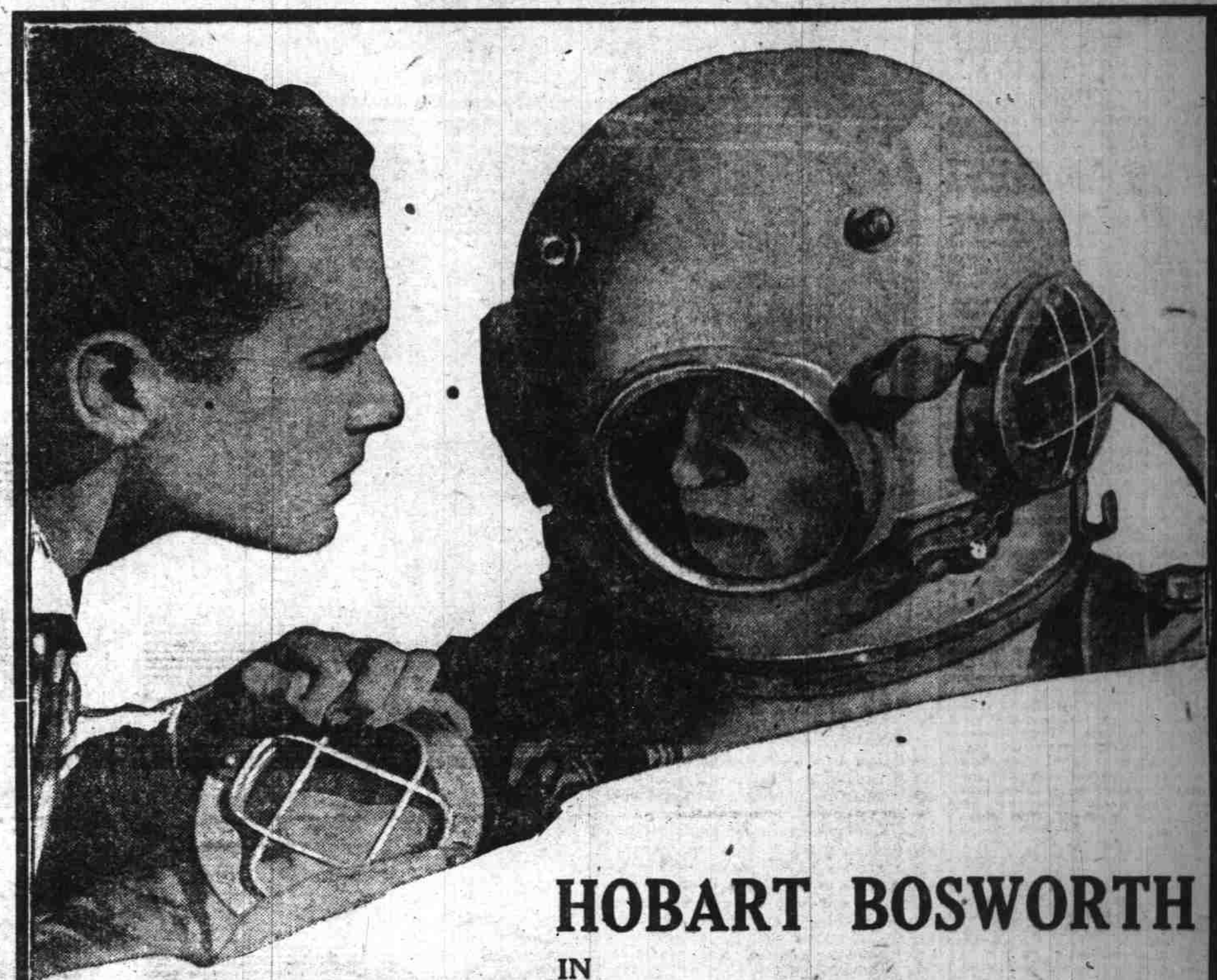
Long as "Ben Hur" has been before

the theatregoing public in this country it has lost none of its charm and interest, as was proved conclusively by the enthusiasm with which it was received wherever it was presented last spring, when it played to far greater gross receipts than ever before.

Sir J. M. Barrie Writes for Screen

London, Aug. 7.—Sir James M. Barrie has created a mild sensation here by announcing that he will leave for America soon to study motion picture making in the studios where his "The Admirable Crichton" was filmed, and that he has written one play and expects to write more directly for the screen. His first script for the cinema is already in America, Sir James having finished it just before the return of Jesse L. Lasky, first vice president of the Famous Players-Lasky corporation, who took it home with him.

After he has become familiar with studio methods, Sir James will assist in making a picture of his famous play "Peter Pan," at the new \$2,000,000 Famous Players-Lasky studio at Long Island City, near New York. He said it is possible that Miss Maude Adams will play the "Peter Pan" role she popularized on the stage.



"BELOW THE SURFACE"

A Thos. H. Ince Special

A tale that is full of the surge of the sea, the tang of salty waves—a tale of fog and wreck—of danger and daring and boundless love, picturing the most sensational under-water adventures ever shown on the screen—

A daring theme treated in a daring manner, thoroughly strong without being gruesome

THE USUAL GOOD FILLS—NORDSTROM AT THE ORGAN

NOW PLAYING

