

Public Knows Quality of Pictures

LOS ANGELES, Aug. 7.—What kind of stories does the public want to see on the screen?

The question is frequently asked by people who are planning to write for the screen or of the screen. Most of the questioners hope to receive a definite answer by classification. They wish to be told that tragedy or comedy, romance or dramatic spectacles are the greatest box office successes.

Of course, no such answer can be made, says Cecil B. De Mille, director-general of the Famous Players-Lasky corporation. The only "sure fire" picture that can be produced is the one that boasts of all around merit. It doesn't matter whether the predominant note in the finished production is comedy or tragedy. It doesn't matter whether three people or three thousand are in the cast. The important thing is to have a real drama of real merit. If the salient points can be conveyed to the audience with a small cast, well and good; if it requires mass effects, use thousands.

Two of the most wonderful pictures I have made are "Joan the Woman" and "Why Change Your Wife?" In the former I used five thousand people. In the latter I required a bare dozen with the exception of one episode which did not contribute materially to the punch of the story. One was a tragedy with a rich historical background. The other was a satire—a comedy, if you like—such as might be played in any home in any city in the country.

BOTH PICTURES APPEAL
Yet those two pictures, different as they were in almost every way, are listed among the biggest screen successes in the history of the screen drama.

To the public, it matters little whether the subject be farcical or tragic as long as there is thought behind the drama of the story.

With this maxim in mind, I am planning my future productions so as to offer the greatest possible variety of the highest quality. I expect to do three productions a year. These three will be equally divided into tragedy or at least serious drama, satire or satirical comedy, and a dramatic spectacle. By alternating between these three general types, I shall reach, I believe, all points of contact with the theatre-going public.

It is just as impossible to say that the public likes comedy better than it likes tragedy, as it is to say that it likes landscape paintings better than it does portraits. A painting stands on its merits irrespective of its particular subject matter. Individuals may have a preference. One man collects landscapes; another portraits. But the public as a whole—pays homage to the genius of a painter without thought of the classification of his subject.

PICTURE IS THE THING
So it is that you will frequently hear individuals say that they prefer to see screen comedies to screen tragedies, or vice versa. But the real index of a screen drama's popularity is the box office of the world. And this never-failing indicator shows that the public as a whole goes to see a picture because the picture itself is worth seeing, and not because it will make the spectators laugh or cry.

Contrary to a certain belief, the public is discriminating. It selects the good and condemns the bad. The public has come to recognize names and trade marks to a degree seldom appreciated by the average layman. Stars' names have always a value, but today the public asks more than the mere name of a star. The public wants to know who wrote the story; who directed it; who photographed it.

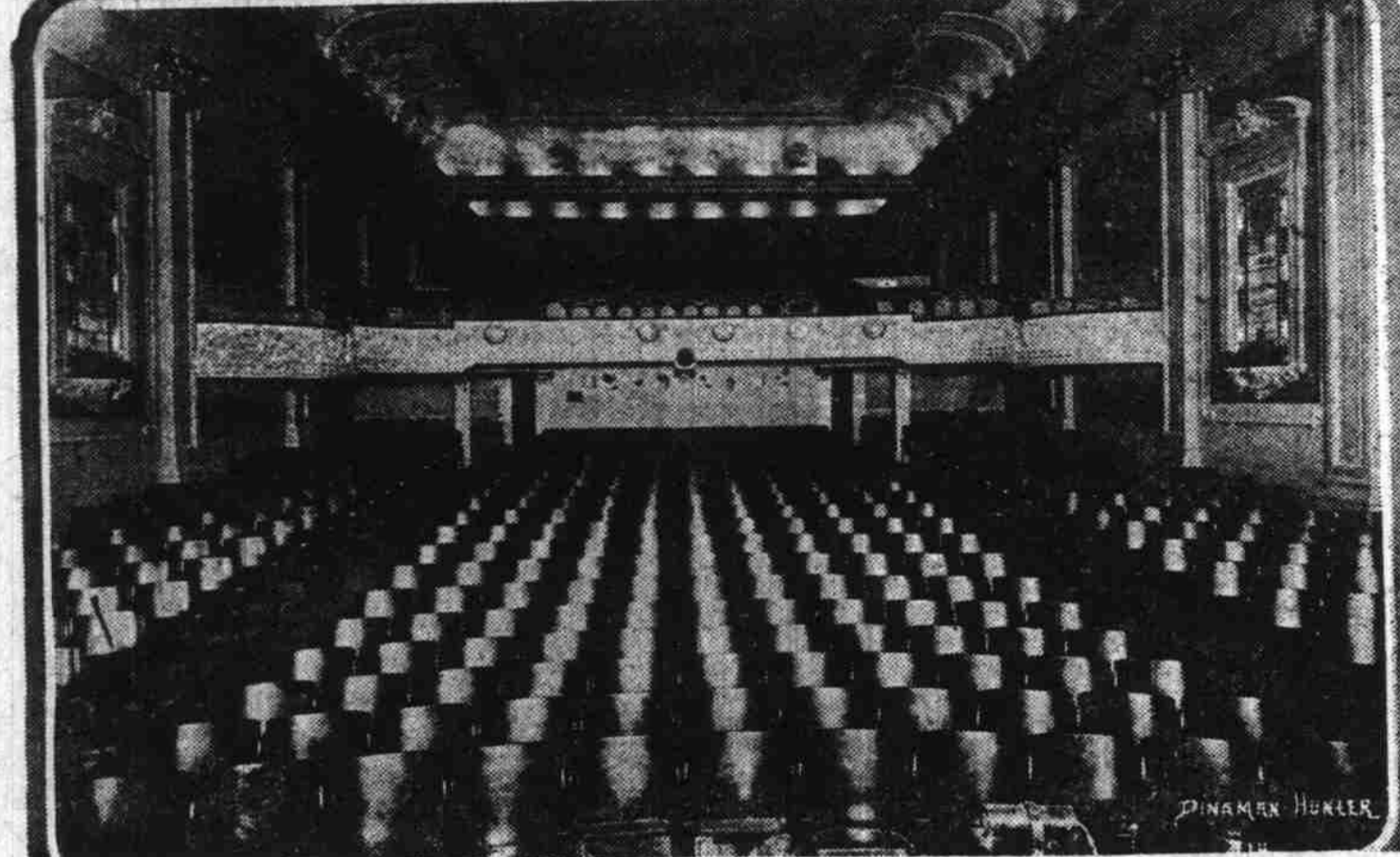
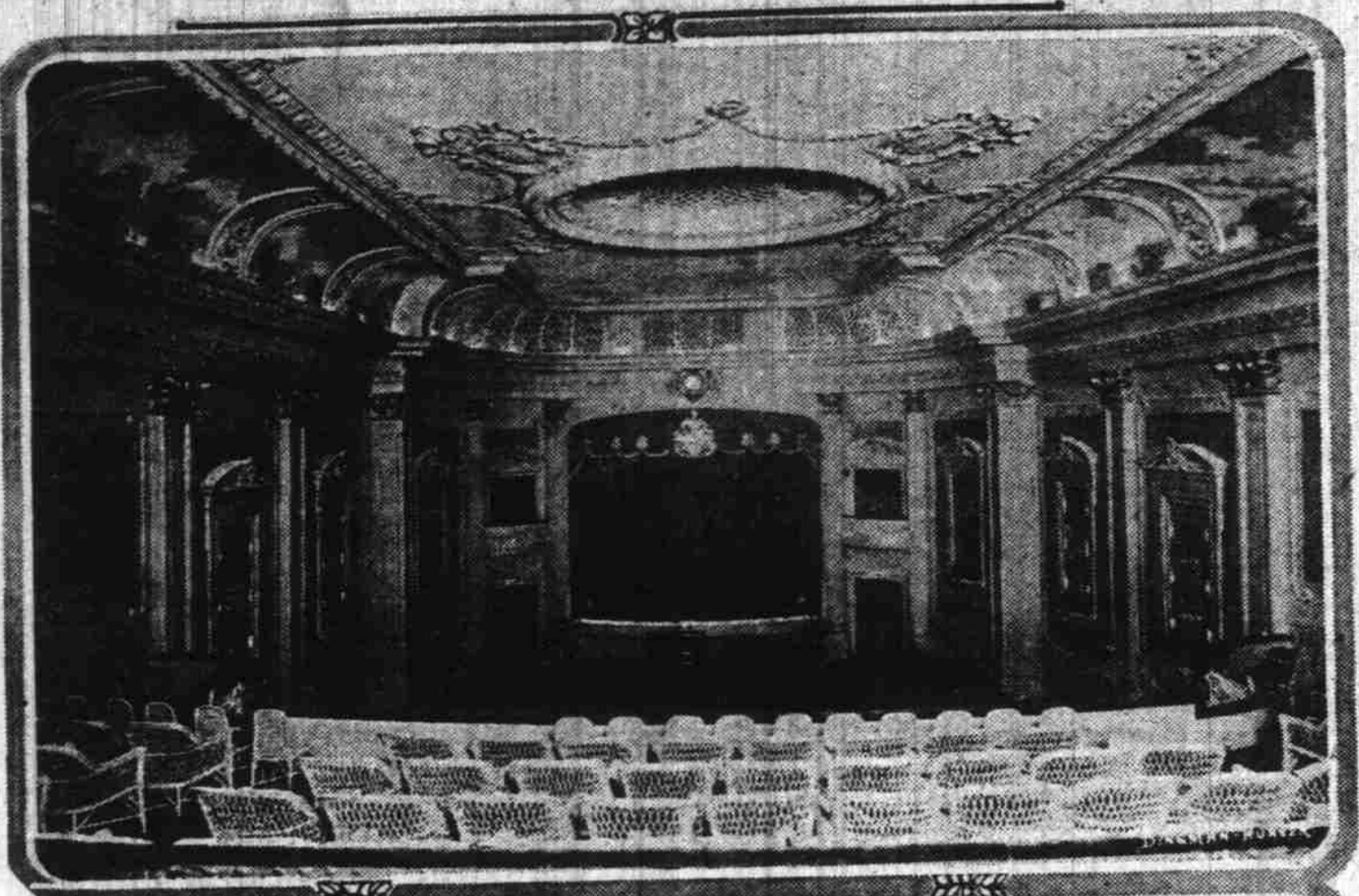
The public has learned from long experience that certain men and women in the world of the silent drama are giving their utmost to make pictures of the highest merit. The world knows that certain names stand for worth-while pictures and they patronize the pictures produced by them.

But this support is hard won and easily lost. Let the producer give to the screen a picture or two of indifferent quality and his following—the value of his name as an indicator of quality—is lost. So it is with the star. It is an axiom of the screen that three bad pictures in succession will ruin any star. It is an axiom based on actual fact. And it is as true in the case of the producer or director as it is in the case of the star.

So there is no rule whereby the budding screen writer can work. If he or she has ideas it doesn't matter whether those ideas take shape in the comedy or tragedy. It's the idea that counts.

Catherine Calvert to Lead
Catherine Calvert will play the leading feminine role in "Dead Men Tell No Tales," the Tom Terriss special production which is now being made by Vitaphone. Gustav Von Seyffertitz, Holmes E. Herbert and Percy Marmont will have the principal male roles. The photoplay is based on the popular novel of the same name, by E. W. Hornung, author of "Raffles."

INTERIOR views of the new Liberty theatre building, operated by Jensen & Von Herberg of Portland. The theatre is declared to be one of the most beautiful and most conveniently arranged of the smaller theatres in the Northwest. Accompanying views show, above, the theatre looking toward the screen; below, the back of the house, showing the operating room.



Yakima, Aug. 7.—Following a successful opening of Yakima's new motion picture house, the Liberty, owned and operated by Jensen & Von Herberg, has come a series of excellent programs, indicating that the management expects the character of the entertainments to measure up to the beauty of the house. Delighted audiences are now willing to endorse the opening statement of Manager E. J. Myrick that the Liberty was constructed for comfort. Loge chairs of ample proportions are arranged on the lower portion of the balcony and both balcony and main auditorium seats are delightfully restful. In decorations the Liberty is charming. The walls are a soft gray, with arched panels in blue and green. The lighting is indirect, with shadings on the globes that bring out all the brilliant colors of the ceiling. The central lobby is ornamental with a fountain and chairs of inviting comfortableness. The rest rooms are at the side of the lobby and are equipped with every detail that makes for comfort.

To the left of the lobby a wide incline leads to the balcony and the loges. The ventilation system is of the best. The air is forced through water and chilled and driven by fans into the body of the theatre. The films shown have been a delight to the patrons and to the charm Harrison A. Miller at the Wurlitzer organ is adding daily to his own reputation and to that of the house.

Gertrude Atherton, novelist, is visiting Culver City, Cal., studying screen technique and preparing an original story with an all-star cast for Goldwyn.

Studied Law; Stage Was His Goal

LOS ANGELES, Aug. 7.—"All the world's a stage and all the men and women merely players."

So said Shakespeare, and Charles Ogle, character actor at the Lasky studio, who plays in Paramount pictures, says Shakespeare was right, not only in the spirit, but in the very letter of his wise saying. To prove his claim, he illustrates:

"I am now an actor," says Ogle, "but earlier in my life I was a lawyer in Hammond, Ind. And I can truthfully say that during all the time I had out my legal shingle, I did the same kind of acting, in principle, that I have been doing for the last 20 years. I was just as much an actor then as I am now, the only difference being that then I had an entire city for my acting and all the people of the city for my audience, whereas during my stage experience I was confined to a theatre, and now, within the limits of a studio setting."

PATER WAS PREACHER
"I had always wanted to be an actor, as a boy," he continued, "but my father who was a Methodist minister, objected. Following his advice I took up the study of law in the Illinois College of Law at Chicago, and some time later graduated with my degree and set up my office in Hammond, Ind. I had had a little theatrical experience before leaving school and as time went on I found that as a lawyer, I was just as much an actor as I had been on the stage."

"One of the requirements of success in the law business was to make a large acquaintance. So I always wore a broad smile on the street, whether I felt happy or sick, and I always spoke to all passers-by, whether I knew them or not. I became a regular church member, was always the chief figure in the church bazaars, always made little speeches and presided at little ceremonies when called upon. Every time I got in public I acted as best suited the occasion. Then the first thing I knew election time came around, one of the candidates for judge of the circuit court dropped out for some reason and they placed my name on the ballot. I had no time to campaign, and at the election, a few days later, I was defeated by a narrow margin."

SHOW CHANCE COMES
"Then along came a theatrical company with which some of my friends were connected. They made me a proposition and I accepted, and despite the alarm that I knew the good people of the city would feel at seeing one of their most prominent public citizens disappear through a stage door, I departed for a stage life. I realized that I was an actor at heart—an actor wherever I should be and that I might as well get in the right pew."

After a long stage career in which he became popular all over the country, Ogle entered motion pictures, right at their beginning and has been a film actor ever since. For the last few years he has been in stock at the Lasky studio. He is now playing the colorful role of "Lim Jucklin," in George Melford's picturization of Opie Read's novel, "The Jucklins."

Screen Actor Once Played With Irving

Gilbert Clayton, who plays the title role in "Habit," Mildred Harris Chaplin picture, has the distinction of being the only American actor who played with the eminent English artist, Sir Henry Irving. Clayton appeared in "King Arthur" with Irving during an entire season. Clayton, who was on the "legit" 21 years, was the original stage director of "Florabella" and "Fiddlers Three," which is now having a run in America. After acting on the legitimate with such celebrities as Francis Wilson, Lillian Russell, Lulu Glass, Fritzie Scheff and Frank Daniels, Clayton was persuaded to go into the movies. He appeared with Mary Garden in "The Beautiful Sinner," and since then has played many roles.

Charlotte Greenwood, who comes to the Heilig next Sunday in "Linger Longer Letty."



There is a rare lesson of pluck and determination for every young woman in the remarkable stage career of Charlotte Greenwood, who comes to the Heilig tonight for a week in her new musical show "Linger Longer Letty."

Less than 10 years ago Miss Greenwood was one of the most popular debutantes in the social set in Norfolk, Va., apparently absorbed in the daily routine of teas, receptions and dances. But one evening, after a particularly wearisome day, she went into her father's study and asked him for a serious talk.

"I'm tired of all this whirl," she said, "sinking in a chair. I feel as though I were throwing my life away and doing no good either to myself or anyone else, and I want to do some big work."

She hesitated a moment.

"Won't you let me go on the stage?" It fell like a bolt from the clear sky. Among the older Southern families there is a prejudice against having their names connected with the stage, and her parents were no exception.

"I believe the hardest battle I have had to fight was persuading my father and mother that my life, as it was then, would be utterly useless," she said the other afternoon in speaking of her entrance into the profession, "but they are broad minded and they came to see it as I did, that every girl has the right to choose whether she shall work or give away her time. And that agreed, it was not difficult to convince them that every girl had a right to choose her work in the path where her talents lay."

Finally their consent was given and Miss Greenwood endeavored to get a letter of introduction. But her friends wanted her to remain in Norfolk and literally called a boycott against procuring her one. When her friends became convinced of her determination, one of them weakened and gave her a letter to Ned Wayburn, the musical comedy director. She was given a place in the chorus and her rapid rise to stardom is well known.

For the last seven years, she has engaged as dancing expert for the Allen Holubar production and will have charge under Director Holubar of the dancing scenes which will be an important part of the first Dorothy Phillips independently produced feature, to be released through First National. In addition to presenting her acts on the Orpheum circuit, Miss Morgan maintains dance studios at both ends of the line, having a Los Angeles school and a roof garden school in New York as well.

Marjorie Hume Is Film Prize Beauty

London, Aug. 7.—All London is congratulating Marjorie Hume, the beautiful young actress, on the honor that has come to her in being selected from all the cinema players in the empire to play the heroine in the first European-made production of the Famous Players-Lasky British Producers, Ltd. This picture, "The Great Day," is being filmed at the new studio at Islington which was formerly the old power station in Poole street. Miss Hume has

to her credit stage successes in "My Lady's Dress," "Milestones," "The Man Who Stayed at Home" and "The Maid of the Mountains," besides playing difficult parts before the camera. She will be seen as Clara Borwick in this Drury Lane drama by Louis N. Parker and George R. Sims.

Marion Morgan to Work for Films

Marion Morgan, vaudeville dancing impresario, whose classic dancing acts have been touring the Orpheum circuit

TRAILED BY THREE

Mystery! Daring Deeds! Thrill Followed by Thrill!
Romance and Red Blooded Action! All these and more, you'll see in this great American story. We dare you not to become interested—you can't help it! See opening chapter today.

Billie Burke
in
"AWAY GOES PRUDENCE"

The ever-lovable Billie Burke in a comedy-drama with a lot of new angles—and thrills. She just would fly, in spite of the devil and the deep sea—and she did! There's many a laugh, and from the very start to the finishing part—
YOU'LL ENJOY IT!

MAJESTIC
Direction—JENSEN—VON HERBERG

WILL ROGERS
in
"Jes' Call Me Jim"
Drama—Comedy—Romance
—As the ingredients of Sure Fire Entertainment

Star

GEORGE WALSH
IN
The DEAD LINE

Wherein a son dared to forget his heritage of hate and love the daughter of his family's enemy. A STIRRING DRAMA OF LOVE AND REVENGE

TODAY ONLY
TEAGUE'S CONCERT
AT 1:30 P. M. TODAY

1. Buddha Pollock	3. Bohemian Girl Balfe
2. Dardanella Blues Fisher	4. Good-Bye Tosti
5. Chocolate Soldier Strauss	

MAJESTIC
Direction—JENSEN—VON HERBERG