

Bits of Gossip for Show Fans
Miss Rambeau Is Coming 'Home'

By Earl C. Brownlee

BACK to the scene of her first success, Marjorie Rambeau, who, candidly speaking, got her start here as a member of the Baker Stock company, is due at the Hellig theatre in the very near future. Miss Rambeau has advanced, as Portland theatre fans well know, to a leading position on the stage and her return is heralded as her tour of triumph in the measure of accord it is receiving en route. In addition to Miss Rambeau's welcome reappearance among us, the Hellig books show Pavlova approaching, not to mention the probable presence of Grace George in "Ruined Lady," and the coming of "Chu Chin Chow," super-spectacle, and Leo Dietrichstein.

Cecil Teague's concert program at the Majestic for Sunday noon includes the following numbers: Turkish Patrol, "I Call You Springtime," melodies from "Going Up," Liebesfreud and "Dance-Mania."

Willard Mack, well known professionally and personally in Portland, is "on his uppers" back East, where he has admitted in the United States district court that his liabilities total more than \$47,000, while his assets are nil and even less, if such a thing could be. The Hotel Ansonia, where Mack, whose regular city directory name is Charles W. McLaughlin, was living, is holding his baggage, and other creditors have everything in sight, from Mack's automobile to his diamond studs.

Golden's Dancers Supreme, who are completing their share of the week's entertainment of Pantages patrons today, will get \$250 for their efforts, if that is not divulging a professional secret. That is \$200 less than their booking calls for, but "that's all there is and there isn't any more," as far as Golden's company is concerned. It happened at Butte recently. In that city

Theatre Chiefs
Not Arrived, to
Settle Rumors

Held at San Francisco, probably by their individual interests in the national election, Martin Beck, president of the Orpheum circuit, and Marcus Loew, of the Hippodrome chain, did not arrive in Portland last week, in spite of previous forecasts of their presence here.

In the meantime, however, some highly enlightening facts are showing in the affairs locally, and some interesting questions may be answered by the rival producers when they do arrive. Incidentally, Beck will undoubtedly be ready to announce his choice of a site

the Pantages theatre was burned and the act's scenery was destroyed. The loss reflected in box office receipts and the Golden wage scale was reduced accordingly.

Daved Brill, who comes to Portland from the Universal Film exchange in New York city, has been installed as Universal's local exchange manager. He succeeds C. W. Koerner, who has switched his interests to Pathe and has been assigned to the Butte office. Harry J. Quinn, former sales manager at the Denver exchange, will assist Brill. George Bourke, until recently Northwest manager for Universal, resigned to handle films on his own account. Edward Armstrong, Western division manager, was in Portland during the week supervising the staff changes and installing a new group of office workers.

Philip R. Shorey, associate news editor for Fox News, was in Portland early in the week, making a hurried survey of the field in connection with a nationwide tour. Shorey, formerly with the New York World staff, declares he finds the editing of screen "news" diverting, profitable and entirely pleasant.

Salvatore Santella's Rivoli theatre orchestra will feature the following program at its concert at noon today: "March Slave," Nardisius, selections from "High Jinks," Hungarian dance No. 2, Valse Trieste, "Light Cavalry." The week's overture will be "Light Cavalry."

Laurie Ordway, popularly known to Pantages theatre patrons as a delightful entertainer, is confined at the American Theatrical hospital at Chicago as a result of injuries she suffered in a recent railroad accident. Miss Ordway is said to be on the road to recovery, but it will probably be many months before she can resume her former energetic form of entertainment.

On the heels of Beck is Marcus Loew with undetermined plans for something of vital interest to Broadway. The nature of that something is perhaps best indicated by the statement reported to the Hippodrome chief at San Francisco, where he is declared to have said: "I need some more theatres in the Northwest."

He has previously announced that he would not let the junior Orpheum competition go unnoticed. Ten years ago Marcus Loew had but one theatre, to his name. But he is now at the head of a circuit of 300 playhouses in the United States.

SCOTIA GIVES MOVIELAND A MOTHER



Six years have not obliterated for Mrs. Margaret Mann the memories of the "bonnie purple heather" of old Scotland's hills and vales, though she has been much occupied in enacting "mother" roles for the screen in those years. Mrs. Mann, called the original screen mother, is said to rank high as a character and emotional actress.

WHO? WHAT? WHERE?

ORPHEUM—Broadway at Taylor. Vaudeville featuring the "Spirit of Mardi Gras." 2:30 and 8:20.

PANTAGES—Broadway at Alder. High class vaudeville and photoplay features. Afternoon and evening. Program changes Monday afternoon.

LOEW'S HIPPODROME—Broadway at Yamhill. Direction Achmet and Harris. Vaudeville. Afternoon and night.

STOCK
BAKER—Morrison at Eleventh. Baker Stock company in "The Grey Trail." Matinee Wednesday, Saturday and Sunday, 2:30; evening, 8:20.

LYRIC—Broadway and Morrison. Lyric Musical Travesty company in "Tango Craze." Matinee daily, 2:30; evening, 8:20.

PHOTOPLAYS
COLUMBIA—Sixth at Stark. Basil King's story, "Earthbound." 11 a. m. to 11 p. m. LIBERTY—Broadway at Stark. 45 Minutes from Broadway." 11 a. m. to 11 p. m. RIVOLI—Washington at Park. "The Revenge of Tarsan." 11 a. m. to 11 p. m. MAJESTIC—Washington at Park. "The North Wind's Malice." 11 a. m. to 11 p. m. PROPLES—West Park at Alder. May Allison in "Held in Trust." 11 a. m. to 11 p. m. STAR—Washington at Park. Harry Carey in "Sandown Slim." 11 a. m. to 11 p. m. CIRCUS—Fourth near Washington. Norma Talmadge in "She Loves and Lies." 9 a. m. to 4 o'clock the next morning.

American Slang
Grieves Purists of
Merry Old England

London, Nov. 6.—Hark to the charge of the purists of this joint language of ours.

Here in the midst of this land of a slang that is prolific but lacks the imaginative touch of the Yankee efforts, there has arisen a hue and cry against "slanguage" in the films.

"Slanguage" in the films, says William J. Locke, blocks the way of the union of the English-speaking peoples. It's the same William J. Locke who writes good books, humorously good books, at times. He left his sense of humor at home, however, and now comes out in Landmark, the organ of the English Speaking union, with this: "Nothing tends more to defeat the object of the union in this country than the super-Americanism of the language of the American films."

"Here is a cause of international friction which, with some little trouble, might possibly be removed."

"The national life of America is being explained to England by means of the film. But the educative value of that explanation is in many cases destroyed by the semi-intelligible language in which the written part of the play is couched."

May McAvoy Gets Role

Director John S. Robertson, on his return from the Adirondacks with his company after getting scenes for the Paramount picture "Sentimental Tommy," based on the novel by Sir James M. Barrie, announced that May McAvoy had been chosen to play the role of Grizel. Gareth Hughes will play Tommy.

'Fisherman's Lament,' Baker Bill
Players Enact Fishy Thriller

What doth the busy little actor on his day off?

Oh, well, some of him plays checkers, some of him tinkers with his flivver, some of him goes to somebody's else theatre.

Others fish. When a fellow is playing in stock all week, with either a matinee or a rehearsal every afternoon and his nights occupied with thrilling more or less responsive audiences, his chance for fun is slim at best—at least, according to his "tell."

It happens, however, that Thursdays are Sabbaths for the Baker players. There is no rehearsal—there is no matinee. If the actors have learned their lines for next week, there is nothing to do till tonight's performance.

Two of the most enthusiastic fishermen of the Baker outfit are George F. Webster, veteran of many a stage, and William Arthur Lee, juvenile lead. Usually of a Thursday they fly out to Columbia slough and stand on the bridge leading to Savies Island and angle for crappies. Last week they made a party of it. They persuaded their wives to go along. They also induced Selmar Jackson, now leading man, to forget the cares of the footlights and how he is going to embrace the heroine in the last act and so Selmar went, also. Selmar never had fished in Oregon before—nor very much anywhere else. Mrs. Jackson, who doesn't like theatres much, joined the bunch to run the adding machine and check up on the catch. And Misha Peiz, demon pianist and orchestra leader, was right among them.

The fishing began just after the sun broke through the fog. The bridge was the stage. As supernumeraries to the main cast were a couple of Japanese fisherfolk, three loggers off for a holiday, a banker dressed in boots and khaki, a nondescript fellow named Dan and his companion named

Mike, whose breaths suggested the rough frontier days.

In the prologue the curtain of fog lifts and the leading man is disclosed in the center of the stage adjusting a worm to a hook.

Jackson—How do you throw the blamed line?

Lee—Swing your pole back and then over the rail.

Webster—My b-boy, I've snagged on the snag.

Dan—Hey, I'll show you how to fix your bait. Your hooks are all set wrong.

Mrs. Jackson—Oh, I've got a blue-what'll I do with it?

Mike—That Jap just caught a fish. I'm going over there.

End of Prologue

First act discovers fish being yanked out with rapidity. If not defiance, more superlatives appear, crowding stage and overflowing to wings and on bank. Great confusion when fish flops and great running to spot in fishers' hope that more fish are there.

Second act—great lunch scene in which sandwiches perish in vast numbers and thermos bottles are drained.

Third act—same as act one. Rumors that Misha Peiz was caught a bass start tongues to wagging and necks to craning. Report is found erroneous and lines flop over rail again. Excitement prevails when Mrs. Lee hooks biggest fish of day and refuses to take it off hook for fear of soiling kid gloves. Mrs. Webster hails husband across bridge with announcement that it is getting late and time will lack for preparing fish for supper if he expects to be at theatre in time for night show.

Last act—Sun is seen sinking in golden west. Fishers are cranked. Lines are wound up. Rods are unjointed. Fragments of lunch are snatched.

Lee—What's the score?

Webster—What score?

Jackson—He means, how many fish?

Mrs. Jackson—after count—110. Curtain.

Slump in East
Is Not Reflected
In Local Shows

A slump in the interest of Eastern theatregoers that has worked some more or less serious havoc in the show shops and has caused the Selwyns, probably among others, to slice their admission prices in the several New York houses they control, has not, and will not, be reflected in the West as long as the quality of the stuff the East sends us is maintained.

Such is the opinion expressed on Portland's Broadway, as shown in the downward trend of interest. New York reports a situation that attests the truth of the local prediction. The statement comes that the quality attractions

of the East and South are constantly drawing big business, usually sending all previous records to the discard from week to week. But the show shopping public is full up on mediocre and second rate shows, and is in a wholesale revolt that is expected, in the near future, to bring about a greater effort on the part of authors and producers to meet the demand for good shows.

Even Madame Fiske had a hard row to hoe in "Miss Nellie of New Orleans," recently in Portland, when she showed in "Miss Nellie's" home town. But that isn't a typical case anywhere outside the South, inasmuch as Mrs. Fiske and her ilk are generally heartily welcome anywhere and draw big business.

Meanwhile Portland theatregoers refuse to "slump," and continue to receive local offerings warmly. This result is achieved by reason of the fact that the average booking, due to show housing conditions and similar causes, is literally the cream of the season's touring entertainments.

LIBERTY
DIRECTION OF JENSEN - VON HERBERG
Geo. M. Cohan's Great Play
PLAYING ALL THIS WEEK
CHARLES RAY
KEATE'S CONCERT
1. "A Knight for a Day" Raymond Hubbell
2. "Just A Wearin' for You" Carrie Jacobs Bond
3. "The End of a Perfect Day" Carrie Jacobs Bond
4. "Les Patineurs" E. Waldeufel
5. "Skaters Song" E. Waldeufel
6. "Tannhauser" Moszkowski
THE LIBERTY PRESENTS
"FORTY-FIVE MINUTES FROM BROADWAY"
Opera a la Miniature Richard Wagner
TODAY AT 12:30
IN
"45 MINUTES FROM BROADWAY"
MUSICAL PROLOGUE TO THE FEATURE PRESENTING IDAH LIDYARD AND "THE THOUSAND POUNDS OF HARMONY" TRIO