

Pendleton Boy Wins Plaudits In Vaudeville

His third tour over the Orpheum circuit brought "Rube" Beckwith to Portland again last week and all the home folks from over Pendleton way came to Broadway to see the Round-Up city boy knock big tunes from his piano in the headline act of the week's program, which featured the Barr twins.

Rube left Pendleton four years ago with a high school diploma in his little trunk and went to Seattle. There he spent a brief season brushing up on the musical education he had acquired from Pendleton teachers before he enlisted for war service.

Entertaining in "Y" huts at Camp Travis, Texas, gave Beckwith an idea for a big time vaudeville act, and with a companion he stepped off on the Orpheum at once. The act was disrupted by matrimony involving the partner after a mighty successful year, and Beckwith signed with Lew Brice's act, again on Orpheum time. With Brice he was in Portland more than a year ago.

His success with Brice and otherwise, it is reported, has made the Pendleton boy the object of a wide demand as an accompanist for high-toned vaudeville acts, and it was in response to such a demand that he put in with the Barr sisters, who bid fair, before many moons, to replace the famous Dolly sisters in public favor.

Beckwith proved his musical capacity

with the Barr sisters here as an accompanist first, then as a soloist and, by way of good measure, as director, from the stage, of George Jeffrey's orchestra. "Next year," Beckwith schooled the question, "Well, it's hard to tell, if I stay in vaudeville, I hope to get into an act of my own. I have a big idea for an act tucked away."

"Rube" is the son of Mr. and Mrs. John S. Beckwith of Pendleton, who spent the week in Portland visiting with him, as they have, on each of his appearances here. The vaudevillian's life at best is a lonesome one, and the folks at home relieve its monotony at every opportunity.

Marianne Caldwell, London Star, Paid But Doesn't Labor

London, Nov. 6.—(L. N. S.)—Miss Marianne Caldwell, a London actress, has been drawing a salary for four years, and has not done any work for it.

In 1916 she was engaged for "the run of the piece" for "Chu Chin Chow" at His Majesty's theatre.

Before this obstinately successful play was produced it was found that Miss Caldwell need not be called upon for the part she had rehearsed and her services have never been required since.

Every week a check for her salary is sent her, and in acknowledging the receipt she says where she may be found if wanted in a hurry.

Sydney Ainsworth, Goldwyn villain, was educated to be a minister.

"RUBE" BECKWITH, Pendleton boy, who has scored successfully in big time vaudeville.



THE PRESS SHEET SAYS:-

Roscoe Arbuckle's first appearance in a full length feature picture is in the George Melford production of "The Round Up." He will later be seen in the five and six reel features, "The Life of the Party," "The Traveling Salesman" and "Brewster's Millions." He has quit making two reel comedies.

William H. Crane, in his old age, is like a fish out of water. Having retired from the stage he had a fling in motion pictures. That experience seemed to satisfy the veteran thespian, for he packed his grips, bade the heart of film-land goodbye and went to San Francisco. Three months in the former metropolis of the West coast sufficed, for Crane is now back in Hollywood, and daily declares that he is on the shelf for good.

Louise Fazenda's newest character impersonation in a Sennett comedy will reveal her in a hitherto untried character. She will play the role of an immigrant just arrived on Ellis Island with her equally ignorant and unsuspicious husband, Billy Bevan. Their adventures in New York constitute the burden of the story which in film form will soon be seen by film fans.

Vera Gordon, creator of the mother in "Humoresque," is taking a vacation from the screen and has invaded the vaudeville field as the star of "Lullaby," a compelling sketch written expressly for her by Edgar Allen Wolff. In this tour she is under the management of Harry Rapf and Lew Golder.

Scandals Coming As Pre-Holiday Show for Heilig

THE pre-Thanksgiving "boy-bell" at the Heilig theatre is George White's "Scandals of 1919," which had a wonderful season on Broadway and a won-derful Chicago and Philadelphia on its present tour.

There is no boast of anything unusual except real, actual amusement and an artistic and mannerly presentation. The girls of the "Scandals" are famous in advance of their coming here. Radiant, youthful, dashing and talented, it is said they have been trained into the most attractive and appealing bevy of beauties the stage has yet seen.

Among the score or more of players are Grace Cameron, Jack Edwards, Duke Rogers, the White Way Trio, Helen Wilson, Victor Carne, Blanche Boone, Fred Cady, Elizabeth Hopkins, Wally Sharples, Dorothy Posty, Ed Bland, Irene Watson, James Buckley, Jean Collins, Helen Kay, Dolly Gold, Billie Brandon and Lillian Fletcher.

"Scandals" will arrive at the Heilig November 18 to remain until the twentieth, with a matinee on the final day.

"Pictures with basic moral motives are essential to the continued progress of the motion picture art," says Lois Weber, leading woman director, whose latest production "To Please One Woman," is to be released in December.

HELEN WILSON, pretty miss, who is coming here with "Scandals of 1919."



WHAT FILM FOLK SAY

"The prologue in the picture houses should take the place only of the opening lines when preface the real action of almost any spoken drama," says Carter De Haven. "They should be explanatory to a degree; the dialogue can be simple, the acting amateur and the settings inexpensive without impairing the effectiveness of the prologue."

Maurice Tourneur, French producer, who has just completed Cooper's "Last of the Mohicans," says: "The day is coming in this country when seats at photoplay theatres will all be reserved. Then there will be no more tedious standing in line only to enter when the film is half finished. The public will eventually demand this—and it then must be granted."

"Personality is revealed in the face chiefly through the eyes and mouth," Ina Chaires opines. "The eyes know are beyond human control; either they are aspartic or dull, vivacious or grave. But the mouth is a thing through which the actress must express much that she feels, and its charm can be augmented."

Ethel Clayton is a godmother! Miss Clayton, with her mother and brother, is back in New York after traveling in Europe for several months, during which she made a 3000 mile motor tour. "While I was in church in Florence," she said, "a poor woman who came to get her baby baptised was without a god-

mother and out of all the church she picked me to be it. And not a word of English had she or the priest, nor I a word of Italian. We made signs and the priest prompted me in the response places and I held tight to the little mite, three days old. He didn't cry. Now I'm related to a dear little Italian. May he live long and prosper!"

Otto Bollman, president of the Dial Film company, declares that "the public soon tires of facts, and for its steady amusement diet wants not hors d'oeuvres of melodrama nor soup of wishywashy love stories, but rather plain, substantial solids, based upon good romance and sturdy drama."

"Amateurs have practically no chance to get into the motion picture business today," says Jesse L. Lasky, of the Famous Players-Lasky corporation. "In the early stages of the industry the producers, themselves inexperienced, picked up such people as they could find for players and other departments of the industry, but experts soon were developed and technical and artistic specialists appeared. Meanwhile the stars were being outdistanced and actors who had scored the films flocked to the motion picture studios. The mediocre actor began to disappear from the screens of the best theatres."

"Heretofore the fair sex has been identified with the motion pictures chiefly in the role of actresses," observed E. P. Hunziker, producer, in speaking of the growing importance of woman's part in the movie industry. "But of late woman has turned her talents into all branches of the work entailed in producing the most popular entertainment in all history."

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THE NORTH WIND'S MALICE

A mighty drama of the Yukon—of the goldfields of Alaska, with Vera Gordon, the wonderful mother in "Humoresque," playing the greatest part in her career.

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PROGRAM

Turkish Patrol
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You'll See:

Two men at death grips in the snow, snarling like wolves, clashing at each other's throats with fingers of steel, rolling over and over to the edge of the glacier!

—Tom Santachi, the husky, fearless star of "The Spoilers," in a role that will thrill you to the core.

Love, revenge, furious jealousy, super-human endurance, struggle, triumph—a splendid tale, told by a master story teller, acted by a flawless cast.

VERA GORDON
STAR of "HUMORESQUE"
WHO PLAYS A LEADING ROLE
IN "THE NORTH WIND'S MALICE"

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TO
11 PM.

Peoples

DIRECTION JENSEN—VON HERBERG

MAY ALLISON

in

HELD IN TRUST

\$60,000,000 and a girl are a good combination, but not when there are too many strings tied to the money

LAST CHAPTER TRAILED BY THREE

Joe Martin Monkey Comedy
"A Wild Night"

MAJESTIC

Direction of Jensen and Von Herberg

Pathe News

Comedy