

# PHOTODRAMA NEWS

A bit of drama from "The Double Standard" at the Rivoli



Katherine McDonald in "Curtain" at the Liberty



Scene from the Allan Dwan production "The Scoffer" at the Columbia

Scene in Lloyd comedy "Number Please" at the Majestic



Shirley Mason in "The Little Wanderer" at the Peoples



Robert Warwick as seen in "The Fourteenth Man" at the Circle

## Photo Plays

**LIBERTY**—At the Liberty theatre Katherine McDonald, in her latest photoplay, "Curtain" is the attraction for the present week. "Curtain" is a story of stage life and it is a pictorialization of Rita Wieman's delightful Saturday Evening Post story. It is a first National attraction.

In "Curtain" Miss McDonald plays the part of an actress who achieves a tremendous success as the star of a new play. She is wooed by a millionaire bachelor through a whirlwind courtship and finally marries him and gives up the stage. Later—after she has become the mother of a boy, she discovers her husband is untrue to her—he having gone to Tia Juana with the actress who has taken her place as star. She returns to the stage, getting back her old place, and scores a tremendous hit. Later she finds real happiness, but how is a secret, the telling of which would spoil your enjoyment of the picture.

Manager Paul Nobel has arranged an especially elaborate program for the week and Henri Keates at the Liberty organ will have a group of special numbers.

**RIVOLI**—In "The Double Standard," the Robertson-Cole special picture, which is being shown at the Rivoli theatre is shown a thrilling runaway through a quaint English village. This rapid bit of action paves the way for one of the greatest scenes in this startling study of married life.

Frank Leroux has come home for the first time in five years. At the railroad station he takes a carriage for his home. The horse becomes frightened, runs away and Leroux is thrown out and fatally hurt. Lying semi-conscious attended by his old friend, Dr. Sylvester

Lanyon (H. B. Warner) the dying man reveals the secret of his love affair with the doctor's wife, several years before. The doctor always had considered his wife, now dead, almost a saint, and this conviction from the lips of the dying man causes him months of misery, which are only ended by the most unusual and surprising climax. "The Double Standard" is based on the novel, "The White Dove," by William J. Locke, and was directed by Henry King at the Jesse D. Hampton studios. A comedy, "Twelve P. M.," and the Fox News reel complete the Rivoli program.

**MAJESTIC**—"Number, Please," a Harvard Lloyd comedy, said to be packed with laughs, combines with the Goldwyn screen drama, "Honest Hutch" to complete a double cue program at the Majestic this week. Ott Hutchins, known to Willow Bend as "Honest Hutch," thought he had found \$100,000 and immediately began to act that way. Where he had been a worthless town loafer he became in his own mind a plutocrat, and consequently in the minds of his fellows also.

How "Honest Hutch" makes a man of himself, and uplifts his family through his effort to convince his neighbors that he had been saving money, so that he could spend that which he had found without causing amazing questions provides an absorbing story. In the end "Honest Hutch" burns the \$100,000, and when a delegation calls to proclaim him candidate for the legislature because he is "honest, truthful, free and above board," Hutch looks straight out of his eyes and answers, "Yep—I allers made it a rule ter be!"

**COLUMBIA**—Allan Dwan's widely heralded production, "The Scoffer," described as intensive film drama, made by the Masflower Photoplay corporation and released by Associated First National, is showing at the Columbia the-

atre. The story is an unusual one in many respects, say those who have seen the picture.

The cast which Dwan has selected to portray the various interesting characters in the thrilling story is unusual for the fact that all are prominently identified as leading exponents of the cinema art. The cast includes such well known players as Mary Thurman of Mack Sennett fame, James Kirkwood, Bernard Durning, the latter both famed as directors as well as being recognized among the foremost actors; Philo McCullough, Rhea Mitchell, former vaudeville star; Noah Beery, one of the most admired of screen character men; Ward Crane, rapidly rising to stardom; John Burton, Eugene Besserer and Georgie Stone.

The Columbia Picture Players, this theatre's highly popular orchestra, will have a program for the week entirely suited to the action of the picture.

**HIPPODROME**—A notable play with a notable cast will be offered as the motion picture feature of the Hippodrome's new bill the fore part of this week, beginning this afternoon. The play will be the English melodrama, "The Hope," which held the boards in London for an extended run before the great war. The cast will be headed by Jack Mulhall and co-starring will be Frank Elliott, who took the hero part throughout the original London presentation, Ruth Stonehouse, who has rapidly been gaining fame as a picture star, and the French danseuse, Marguerite de la Motte, who is a rather recent acquisition to screendom.

The story is by Cecil Raleigh and Harry Hamilton playwrights with a long string of successful melodramas. It reveals the plot of an impecunious and unscrupulous English army officer to marry the daughter of a notorious money lender. The officer finds it necessary in order to accomplish this to

## Plan to Bring Film Industry City Would Be Screen Center

**THAT** Portland may become ere long the film producing center of the United States is the hope of local exhibitors, who are doing some official thinking on the subject as members of the Motion Picture League of Oregon. And they have found their thoughts and the interest of business men and the Chamber of Commerce.

Dissatisfaction with the out-of-doors available to the camera in Southern California is growing apace, and as it grows attention turns northward, where the only objection producers can find is a little rain now and then.

That point is rapidly being set aside, however, by the local exhibitors, who are increasing the fervor of its demand for studio pictures—that is, subjects filmed within the studio. However, good pictures in scenic settings continue to charm, and for scenic settings, it is pointed out, no spot on the face of the nation's map offers such variety as does Portland.

Leon J. Moomaw of the American Lifeograph company, one of the successful motion picture producing companies already here, declares that the advantages of Oregon and Portland as a producing center far offset any disadvantage there may be in the winter rainfall. "The American company's first big film, "The Golden Trail," was filmed entirely

in and around Portland and photographically there is nothing much superior. It was a thorough test of local possibilities and a proof of such possibilities.

While exhibitors declare there is a growing demand for the studio picture, that does not mean that the out-of-doors is not essential, for a continuous display of all-studio products would only cause a reflex demand for the out-of-doors. Therefore, those interested say, Portland must be appraised from the all-around viewpoint of the big producer.

Whereas producers in Southern California have filmed to death the few available locations thereabouts, the field for new scenes in and near Portland is

practically unlimited. Whereas, Southern California producers must and do travel far and wide in search of "locations," often going hundreds of miles from the studio for a few "shots," every possible element of scenic setting is available within a few hours of Portland.

Even in Southern California tropical settings are studio products, so that is eliminated. But much time and expense is spent in reaching snow fields available to Southern California producers, while within easy reach of Portland are the vast snow fields of Mount Hood, employed to splendid advantage in "The Golden Trail." The mountain and meadow settings are nowhere in greater wealth than in the Willamette valley. Two great rivers are available to the cameramen—a feature that California cannot boast, and the ocean is within a few hours—hardly a greater distance than from Los Angeles.

What more romantic or beautiful setting for a picture than Tillamook light station on the coast of Oregon—a rocky little head on the surface of the ocean, about which could be woven a thousand stories? "It is unfortunate," said one interested

exhibitor, "that the one or two picture producers who have come into Oregon on 'location' have picked the wrong season for out-of-door work. Marshall Neilan's company was disappointed here, but he might likewise have been thwarted by nature anywhere else in the world. "It must be admitted that throughout the year pictures cannot be made in Oregon, but for film companies that would locate studios here and work as they work elsewhere, with a combination of studio and out-of-door photography, there is no better site in the world.

"Portland affords a greater variety of natural setting for motion pictures than California ever dreamed, and there is not a chance in the world that a dozen film companies could picture all the possible beautiful background in a quarter century.

"Where in the world can be found such a wealth of scenic background for historic, dramatic or melodramatic pictures as the Columbia river highway, the Mount Hood country, the Pacific coast of Oregon, the Columbia and Willamette rivers?"

No concerted action in attracting film producing money to Portland has been

made, but such action will probably soon be organized under the direction of the Motion Picture league, aided by the Chamber of Commerce, members of the league have said. President C. S. Jensen of the league and head of the largest exhibiting corporation in the Northwest, who makes his personal and business headquarters in Portland, is thoroughly interested in the plan and declares that the field of possibility here far outstrips the possibility of any other locality he can call to mind.

Thus far local companies have proved unquestionably the advantages of Portland and the Oregon country from a producer's standpoint, not only by picturing drama of the intensive sort, including out-of-door and studio sets, but in comedy work. When studios of the scope of some of the California studios are erected in Portland, nothing can stop this section in its ambition to become the film center of the West, authorities declare.

Such a studio, built as a rental proposition and available to any legitimate producer, has been talked of for some time by the Chamber of Commerce, which would erect the plant with local funds.

THE ROMANCE OF A GIRL FROM NOWHERE

NOW SHOWING

SHIRLEY

MASON



# PEOPLES

DIRECTION JENSEN-VON HERBERG  
WEST PARK BETWEEN WASHINGTON AND ALDER

## "THE LITTLE WANDERER"

Comedy, "Broken Bubbles"  
Pathe Review  
PEOPLES ORCHESTRA  
Direction John Britz

Next Attraction "MILESTONES"



break up a love affair between the girl and her sweetheart and to break away from a young peeress who is in love with him.

"The Hope" is located in Great Britain, India and Italy and the Motion picture company which produced it as one of its master picture series apparently left no effort unspent to bring out all its scenic possibilities. The culminating feature is an earthquake which is said to be realistic in the extreme.

**STAR**—Yendys, a Chinese impersonator and comedian, is being featured at the Star theatre this week. Yendys is Australian, his stage name being that of his birthplace, Sydney, spelled backward. Although for over 30 years he has been doing vaudeville engagements featured as a Chinese impersonator, he has never yet visited the Celestial land. His knowledge of Oriental has been gained through association with them in the Chinatowns of San Francisco and Portland, which he declares far outrank the famed Chinatown of New York. Yendys does a 15 minute act in which numerous sleight of hand tricks characteristic of eastern magic are performed as he keeps up a continuous comedy chatter in eastern dialect.

Ralph Winsor, manager of the Star, has built an ambitious lobby which exploits both the Chinese funster and his screen feature which is of an entirely different nature, being a western romance entitled "The Lone Hand." He claims that the lobby is the meeting place of the east and west to which Kipling refers in "The Gypsy Trail," refusing to remember that author's poem in which it is declared that "never the twain shall meet."

**PEOPLES**—Shirley Mason, dainty feminine star, is a welcome visitor at the Peoples theatre, where she is presented by William Fox in a photoplay by Denison Clift, entitled, "The Little Wanderer." The story is of a poor girl who, to escape from intolerable conditions, dons a disguise and, as a boy, boards a coal train bound for the city. Her experiences in the crowded town are many and varied, and the clouds which hover over her are first pierced by the sunlight of unselfish friendship and finally dispelled by the gentle breezes of love. It is a story abounding in good comedy situations.

Raymond McKee appears as Miss Mason's leading man. The picture was directed by Howard M. Mitchell.

**CIRCLE**—Robert Warwick has the role of a romantic adventurer in "The Fourteenth Man," the picture in which he is being featured at the Circle theatre today and Monday. He is a twentieth century knight of the old school who will fight from the drop of the hat for a fair lady or an underdog who appears to be getting the worst of it.

According to the story, the hero, who is a captain in a Highland regiment, is himself in difficulties with his superior officer through his impetuous qualities and is forced to depart hurriedly for America. In this country also, he encounters further adventures in the bohemian quarters of New York and, later in the prize ring. A pretty lady is involved, and the story finally ends happily.

"The Fourteenth Man" was adapted from "The Man From Blankley," the stage play in which the famous English actor, Charles Hawtrey, starred with great success for several seasons. Bebe Daniels, Sylvia Ashton, and Walter Hiers are included in the cast surrounding Robert Warwick. Joseph Henabery directed the picture, which is a Paramount Artercraft release.

**"Doug" Has New Lead**  
Douglas Fairbanks, who has hitherto changed his leading lady frequently, has signed Marguerite de la Motte for a year.

NOW PLAYING

An ALLAN DWAN PRODUCTION

# The Scoffer

A picture that has everything one expects in a really big drama—men who are men—men who are not—women wonderful in their love and women pitiable in their frailty.

COLUMBIA PICTURE PLAYERS  
V. C. Knowles..... Director