

Who's Who on Broadway---And Off

C. M. HILL, a Pennsylvania pioneer, who migrated to Oregon overland for the purpose of building up a bank account. Besides being the sole support of two very well fattened young hills, the Paramount exchange manager is the oldest of his tribe in point of service on the coast.



By E. C. B.

Young and handsome, yet laying emphasis on being the oldest exchange manager on the Pacific coast in point of service with any one company, C. M. Hill is still among us, actively and affably.

Eventually to become manager of the Paramount exchange, a popular North Portland rendezvous for exhibitors from the farms and firebrands of the entire Northwest, Hill emigrated from Pennsylvania many years ago. Fact is, he was a Pennsylvania pioneer of '84 and doesn't care a hang who knows he was born there and then.

But there's a pair of young hills in the household who are true Oregonians, just as fast as their father is thin, and there's a nicely mounted set of buck horns on his office walls. Than good business, a range of young mountains of one's own and a proof of prowess as a minor always prominent, what more could a regular fellow wish?

Will come to the coast 12 years ago, but waited until 1916 to join the big Paramount organization. Meanwhile he had tested his abilities as an automobile salesman long enough to convince himself that he could sell almost anything. In 1917 he spent seven months as manager of the San Francisco branch of the Paramount company, more properly known as the Famous Players-Lasky corporation. Thereafter he was assigned to the big job of opening a branch in Portland and to this neck of the woods he transferred his penates and lares in October, 1917.

Since that cloudy day there have been 23 changes on film row, but Hill has been holding fast continuously. No other local exchange manager has approached his record in the length of local service and no exchange manager on the coast has devoted so much time to a single concern. The branch here is an independent and buying office and one of the most important in the coast chain of Paramount offices.

Aside from keeping an eye on the antics of those fat youngsters and occasionally taking very active part in the same, Hill's greatest effort is devoted to making a complete and baffling mystery of the "C" that features his name. Never heard of Hill being branded anything but "C. M." did you?

Anyhow, a deer head on the wall is worth half a dozen more stories about them and to Hill a 40 pound salmon on the end of a troll line is almost as valuable as a "Patty" Arbuckle feature film.

In film matters Hill has some pertinent opinions and among them is his declaration that the public, the dear, long suffering, much abused public, best likes good, clean pictures of rapid action.

"If the public ever wanted 'sex stuff,'" Hill announces, "the demand is gone. Audiences do want action, lots of it, and they want variety, but I am convinced that the salacious and the sex appeal pictures are not welcome. What is forced upon the public and what the public wants are vastly different things."

Just now there is an urgent demand for the star-director-author combination in screen productions. We get bigger business for a fast, clean picture, presented by a player of known ability, directed by a widely known director on the basis of a prominent author's work, than for any other pictures.

"And the one thing more than all others that has made the motion picture and has given to some producers a wider patronage than others is advertising. We have recently proved this fact in Oregon, and especially in communities where our pictures have not been shown, by the vote of picture house patrons. They have voted overwhelmingly in favor of the much advertised pictures as against the very pictures they are witnessing, because the advertising has indelibly impressed upon the public mind the merits of certain producers."

All of which is very businesslike and general, no doubt, but the fact that the "C" that goes into the composition of C. M. Hill stands for "Clarence" is a very personal and private affair.

Freshman Maid Plays Lead in Student Drama

UNIVERSITY OF OREGON, Eugene, Feb. 12.—Star Norton of Portland, a freshman, has been selected to play the leading part in "Arizona," student dramatic production which will be produced under the direction of Mask and Buskin, dramatic fraternity, on March 5.

Johnny Houston, chairman of the affair, is working with Marion Taylor and Robert Earl to put the play across. An extensive advertising campaign will be conducted. Bob Earl, a senior from Milwaukie, is directing the rehearsals, which started early this week. He reports a rosy outlook.

Although Mask and Buskin is staging the production, it is really an all-student affair, as a number of the cast have never been connected with the dramatic department.

The cast is as follows:
Colonel Bonham, Eleventh U. S. cavalry, "Black" Foster, Benton, Dr. J. Henry, owner of Arapahoe Ranch, John Houston, Astoria; Sam Wenz, a cook, Ray Dunn, Eugene; Mrs. Carey, wife of the rancher, Dorothy Weston, Astoria; Estrella Bonham, the colonel's wife, Esther Wilson, Pleasanton; "Conn" Lee Keller, a waitress, Doris Pittenger, Portland; Lieut. Denton, U. S. cavalry, Lyle Bartholomew, Salem; Bonita Carey, Estrella's sister, Star Norton, Portland; Miss MacCullach, school teacher, Naomi Wilson, Medford; Dr. Denton, surgeon, Victor Redmond, Salem; Captain Hoffman, U. S. cavalry, Bob Earl, Portland; Tony Magrino, a rancher, Arrol Sims, Portland; Jack, Don Davis, Eugene; Sergt. Keller, Nelson English, Portland; Lieut. Young, Elmer Pendell, Portland, Me.; Major Cochran, Elmer Garrett, Ellensburg.

Williams as "Author"
Earle Williams appears as a young author in "Loot of the Night." The hero writes stories of the super "Raffles" type and then, on a wager, proves they are not impossible, thereby getting himself into all sorts of trouble, including love.

Time Still Flies
How time brings changes! Did you know that less than 10 years ago D. W. Griffith did Hall Caine's great story, "The Christian," into a one-reel picture entitled "To Save Her Soul," and that Mary Pickford played lead in it?

Parrish Story Filmed
Marshall Neilan has finished "shooting" on the most spectacular production he has ever attempted, "The Hamilton of Placer," an adaptation from the Randall Parrish book of the same title.

Stage Star Featured
Truly Shattuck, known in comic opera and vaudeville as well as on the screen, is enacting the leading feminine part in "The Money Master," Sir Gilbert Parker's photoplay.

New Story for Miss Walton
F. Hopkinson Smith's famous story, "A Kentucky Cinderella," has been purchased by Universal for Gladys Walton, the Portland girl screen star.

Meteoric Rise Of Jewish Star Stirs His Race

NEW YORK, Feb. 12.—Every Yiddish actor on the lower east side of New York has a star in his makeup box, and some of these stars will be tacked on dressing rooms in Broadway show shops this season or next or the season after that.

Art scouts of the big time are combing the bushes of the stage for talent like Jacob Ben Ami, the Yiddish tragedian, who jumped in a few weeks from the Garden theatre, which stands for art with an A in the Yiddish drama, to the Thirty-ninth Street theatre just off Broadway.

Jacob Ami is made. But the Yiddish producers in their little downy theatres say Ben Ami wasn't such a sensation when they were working down that way. Now if Balaban or Brady or Words wants a real star, there's—

Ludwig Satz, the comedian at the Second Avenue theatre, who was a riot in the Yiddish musical comedy, "The Rabbi's Maid."

And Aaron Labadie, the dancing comedian from Shanghai, who is packing in capacity crowds at Thomashefsky's theatre on Second Avenue.

And Max and Jennie Gabel, of Gabel's theatre.

And Peter Graff, comedian, of the Peoples theatre.

Without bidding for notice from the dramatic critics of the English newspapers in New York, the Yiddish drama has been developing its stars and its playwrights in the last five years to the present stage. There the best actors and the talented playwrights find money enough and fame enough in their own circle. The Peoples theatre had a star under a \$25,000 contract for one year's work a year ago, but he died. He received offers from Broadway producers and turned them down, because he might have had longer periods out of work in the English speaking stage.

Labadie cannot speak more than a few words of English, but he goes up to Broadway soon for a tryout in a comedy dancing number in pantomime. It is doubtful that Max and Jennie Gabel will be persuaded to quit the Ghetto for Broadway. Max Gabel owns the house, writes the shows, directs the companies, pays the bills and takes a profit far bigger than an ordinary star's salary. In five years Gabel has written and produced more than 20 comedies, tragedies, melodramas and farces that have been hits of the Bowery. He has had flops, too, but so had George Cohan.

Nathan Schulman, who runs the Peoples theatre, has been trying to persuade Bertha Kalich, the noted Jewish actress, to come back to the Bowery, where she began.

"I will guarantee her \$25,000 for 25 weeks, play or pay," says Schulman. "She would be a queen among her people down here. On the road in an English speaking company she is just another star come to town."

Ben Ami was discovered to the English speaking stage as a star in just one performance of "Samson and Delilah," which is no play. John Barrymore led the first flurry of applause, and this recognition from greatness itself made Ben Ami great.

Thus attention was called to Ben Ami and the big producers began sending scouts down into the little ancient theatres which formerly were New York's famous variety halls and which of late years have been given over to the drama that the thousands of Jews thereabouts go to see at Broadway prices.

If Gabel and his wife are too secure to go up to Broadway, there are, however, many young Jewish actors who are not so well off. These journeymen mummery know they are being watched.

Fortune Showers on Screen Stars After Early Day Laboring

Fame has a lot to do with fortune, and motion picture folk are the first to admit it. For instance:

Six years ago J. G. Hawks, now one of the highest paid editorial executives in the picture business, was earning \$50 a week writing scenarios.

Four years ago Lon Cheney was working as an "extra." His present weekly salary sizes up pretty well with that of the president of the United States.

Clayton Hamilton was distinguished as a college professor only two years ago. He is now making many times his former salary in a screen editorial office. Mabel Normand and Tom Moore can easily remember the days when they were "extras." Cullin Landis, one of the screen's best known "juveniles," was doing chores about a studio three years ago.

Student Body Play

University of Oregon, Eugene, Feb. 12.—Mask and Buskin, dramatic society, is planning to stage a student body play in March and tryouts for the place of leading women are going on. Rob Earl will be in charge of the production, and Lucile Murion, senior, will be a famous artist. Lucile Murion, senior, is a famous artist.

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Reed Students Display Talent In Two Dramas

AN ENTHUSIASTIC student audience received the Drama club's February presentation at Reed college Friday, when two one-act comedies were played by well chosen casts. The leading role in "Ryland," an English comedy, was taken by C. H. Gray of the Reed English department, who also coached the play. James Hamilton, Reed junior, played the part of the robust jailer, Alfred Gehrl, junior, who began his historic career in a Tacoma high school, was business man, and Louise Clark, sophomore of Yakima, Wash., portrayed the picture of a sobbing wife.

John Piper, Portland freshman, graduate of Lincoln high school, made his stage debut as friend of Ryland, the leading man, and his designs on the hero's wife, planned for fulfillment following Ryland's execution; add interest to the production. Florence Ferrell of Lewiston, Mont., completes the cast as a famous artist. Lucile Murion, senior, is a famous artist.

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Natalia, delivered to father-in-law elect, Stepan Stepanovitch Tchubokov, gave Arthur McLean, Frances Barbey and Harold King adequate opportunities for individual interpretation, and the entire act was packed with laughs. Miss Barbey, who is a Portland girl, participated in her first play Friday, and she won general acclaim as a coy maid with frequent tendency toward Bolshevism. She is a Reed freshman, as is King. McLean is a senior, hailing from Seattle. The play was ably coached by E. C. Bechtold of the Reed faculty.

Death Lays Heavy Hand on Filmland In Year Just Gone

Death played havoc with the screen in 1920, claiming a number of popularly known stars. The list of deaths that concern moving pictures includes:

Cyrus Townsend Brady, scenarist, January 2.
Sam Sothern, actor, March 21.
Sydney Drew, star comedian, April 9.
Walter Edwards, director, April 17.
Clarine Seymour, actress, April 25.
Hal Reid, scenarist and actor, April 22.
Lieutenant Omar Locklear, screen aviator, August 2.
James O'Neill, actor, August 10.
Robert Harrison, actor, September 1.
Olive Thomas, actress, September 10.
Mollie McConnell, actress, December 10.

Star Studies

Helen Ferguson has been engaged to play opposite Harry Carey in his latest feature, "Everybody for Himself." Jack Ford is directing the picture.

Julian Hittings has deserted the screen for the time being and will make a vaudeville tour. June Elvidge, another picture star, will go the same route.

Ethel Clayton, whose picture "The Price of Possession" will soon be shown, has begun work in California on "Sham," by Elmer Harris and Geraldine Bonner.

Lila Lee will be leading woman for "Fatty" Arbuckle in his forthcoming picture, "Three Miles out." Roscoe's latest completed picture is "Brewster's Millions."

Harvey O'Higgins, Samuel Merwin and Edward Sheldon have been added to the list of American and British authors who are writing for and assisting in the direction of Paramount pictures.

As soon as Carmel Myers returns to Universal City from New York, where she has been since Christmas, she will begin work on "The Dangerous Moment," by Douglas Doty, under the direction of Marcel De Sano. Miss Myers

will bring back a number of new frocks, hats and shoes to wear in the production.

Several motion picture stars are said to be slated for the vaudeville stage, among them Crane Wilbur and Eva Novak. Bill Hart and Fatty Arbuckle have received offers from the vaudeville magnates.

As a result of his wife's suit for separate maintenance, it has come out that Rudolph Valentino, leading man, was born with the name Guglielmo, and that he is a native of Italy and not of Spain. The wife, Jane Acker, is an actress of the stage.

Zena Keefe, leading lady in Selznick pictures, is on a tour of the Middle West making a personal appearance at all the leading theatres incidental to the showing of "Red Foam," in which she plays a leading role.

Art Acord, cowboy star recently seen in the Universal serial "The Moon Riders," has been engaged for another chapter thriller to be filmed at Universal City. The story is being written by Ford Beebe and will be directed by Albert Russell.

Gloria Swanson will make her stellar debut in Elinor Glyn's "The Great Moment," the production now being filmed making a personal appearance at all the leading theatres incidental to the showing of "Red Foam," in which she plays a leading role.

THIS WEEK

A picture of good neo and marvelousness—like a breath of spring.

-Featuring -
Sylvia Breamer
Conrad Nagel
and
equally capable cast.

A Picture Bigger in THEME, cleverer in PLOT, richer in HUMAN NATURE, more beautiful and interesting than anything the Silver Sheet has mirrored this many days—A PHOTOPLAY With a HEART AND SOUL

"The Punch of the Irish"
A HENRY LEHRMAN COMEDY

RIVOLI AUGMENTED ORCHESTRA
SALVATORE SANTAELLA
Conductor and Pianist
Special Sunday Concert
12:30 Noon Today

Overture, "Ruy Blas".....F. Mendelssohn
"Good-Bye".....F. Paolo Tosti
Selection, "The Spring Maid".....H. Reinhardt
Egyptian Dance.....Rudolph Friml
Valse, "Springtime".....George Drumm
American Patrol....F. W. Meacham

CONCERT NUMBER
DURING THIS WEEK
Bacchanale from Opera
"Samson and Delilah"
C. Saint-Saens

POLLY
had a little past;
It really was alarming
Yet how could people
think her fast—
Her smile was so
disarming?

CLAIRE
as the FIRST word of
POLLY with a FAST

TODAY!

HIPPODROME

—A charming little story with sufficient spice to season it!

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A FIRST NATIONAL PICTURE