

PHOTOPLAY NEWS



Wallace Reid in 'Too Much Speed' at the LIBERTY



A dramatic moment in 'What Every Woman Knows' at the COLUMBIA



Scene from 'The Palace of Darkened Windows' at the PEOPLES



'A Man of the Forest' Zane Grey's film story at the MAJESTIC

Mary Pickford in 'The Love Light' at the CIRCLE

Photo Plays

LIBERTY—Automobile race enthusiasts will see some of the high spots of the big speed classic which was held at the famous near Beverly Hills Speedway near Los Angeles on February 27, 1921, when they see Wallace Reid's Paramount picture, "Too Much Speed," which is being shown at the Liberty theatre. One of the big features is the race in which Wallace Reid, in the role of Dusty Rhodes, is supposed to participate, and the big speed match referred to was used as a background for the story. Many of the most thrilling moments of the big race were filmed and will appear among the scenes of the picture. Dusty Rhodes, a racing driver, gives up the race to wed Virginia, daughter of Pat MacMurran, Pakro manufacturer. Just before the wedding is to take place, however, Dusty accepts an open road challenge, ditches the machine in which Pat and he are riding and father calls off the match. After an unsuccessful attempt to elope with the girl, Dusty secretly buys Pat's discarded Pakro racing car, enters the race, wins the speed match and a contract from a foreign buyer for Pakro cars, and this revives old Pat's consent for his marriage to Virginia. Byron Morgan wrote the story and Frank Urson directed. Mr. Reid is well supported by Agnes Ayres, Theodore Roberts, Jack Richardson, Lucien Littlefield, Guy Oliver, Henry Johnson, Jack Herbert and other favorites of the screen. The Metropolitan Trio is an added attraction.

REVOLI—A woman, loyal, true and upright, with the deep-rooted love for home and children that is the heritage of every woman; a man whose creed has been to get gold and whose highest ideal of marriage is the perpetuation of his name and race so that more gold may be gathered; a woman who has in the journey of life lost her more noble instincts, and has become a sodden wreck of humanity; a man who is honorable and faithful who is plunged into a tragedy which threatens to leave an everlasting mark of shame. This is "Salvage," the feature film on the program at the Rivoli theatre. The story of "Salvage" was written and adapted to the screen by Daniel F. Whitcomb, well known photoplay writer, who founded the characters and situations from incidents which came under his notice during his career as a newspaperman in New York city. In the screen story and in its development is reflected and caught the spirit of the New York of the "four millions," its palaces and hovels; its Riverside drives, and its Suffolk avenues where sobbing, toiling, laughing humanity fights for its very existence. The atmosphere, however, is merely a background for the full expression of the manifold genius of Pauline Frederick, who in her characterization bends and sways to the demands of emotion.

MAJESTIC—Zane Grey's story, "The Man of the Forest," is presented in film form at the Majestic theatre this week. "The Man of the Forest" is a photoplay that is said to please the habitue of the classic drama just as much as the seeker after pure motion picture entertainment. The story is one of love and adventure, with its locale in modern Aragon of prohibition days, still a wonderland of romance as it is interpreted by

the pen of Zane Grey and the producer's art. A splendid cast of screen players enacts the story. Carl Gantvoort, former idol of the light opera stage, takes the title role. Opposite him is Claire Adams. The other major roles are interpreted by Robert McKim, Jean Hersholt, Eugenia Gilbert, Frank Hayes, Harry Lorraine, Charlotte Pierce, Frederick Starr and Charles Murphy. Credit for making "The Man of the Forest" goes to William H. Clifford, Howard Hickman, Elliot Howe, E. Richard Schreyer, Joseph Du Bray and F. H. Sturges. Their combined efforts have made "The Man of the Forest" a picture that is said to be censor-proof.

COLUMBIA—"What Every Woman Knows," the film feature at the Columbia theatre, is a story laid in England and Scotland where a bargain is consummated between Alick Wylie an old Scotchman, his two bachelor sons and his quaint, prim daughter of 25 on one side and a young English student with political ambitions on the other. The father and brothers have almost despaired of finding a husband for the young woman because she is unlike other women. Then comes a poor young English student, who steals through a window into the Wylie library late at night to study the books. The Wylies catch the young "burglar," hear his explanation and then offer him 500 pounds with which to complete his studies. If, in return he will agree that in five years, the daughter shall marry him and so wishes. The deal is closed and then begins a story which offers an altogether new angle on the matrimonial question. Lois Wilson was chosen to play the shining feminine role, and Conrad Nagel enacts the young politician and student. Charles Ogle, Fred Hunter, Guy Oliver, Winton Packer, Lillian Tucker, McDowell and Robert Brower have important parts. The picture is a screen version of the play by Sir James M. Barrie. A Bruce Seaside including an airplane flight on the Alps; Portland's own Screenland Weekly, and the Columbia Picture Players are additions to the program.

HIPPODROME—The story of the man who made good by breaking the shoe trust in a novel way is shown in "The Man Who," the motion picture feature on the new bill which opens at the Hippodrome theatre today. Bert Lytell appears in the leading role of Beddy Mills, the New York bank clerk, who appeared in society faultlessly dressed, except that he was barefoot. Crowds followed him about the streets. He was arrested, but was released when he told the judge he was carrying on a campaign against profiteering. Beddy's ambition to become a man who is favored by his desire to win the love of Helen Jessop, daughter of an old New York family, who has no use for men unless they are "different and original." How Beddy's campaign succeeds is finally bringing him happiness, after a series of amusing complications, forms the interest of the story, which was taken from "Osborn's" popular Saturday Evening Post tale.

PEOPLES—"The Palace of Darkened Windows" is having its first run showing at the Peoples theatre this week. The story, which was adapted from the book of the same name, by Mary Hastings Bradley, is a colorful and picturesque tale of India. The principal figures are Arlee Ever-

sham touring the country, who meet the rajah of an East Indian province. Also in Benares they make the acquaintance of Billy Hill and Captain Falconer and both the men fall in love with Arlee. In the spirit of adventure Arlee accepts an invitation to visit the home of the rajah which is known as "The Palace of Darkened Windows." She is detained there by a ruse and her friends become worried, especially when a Hindoo fakir intimates that Arlee is being held against her will. Billy Hill and Captain Falconer go in search of Arlee and after many thrilling adventures in the palace learn that the rajah has died to the desert, taking Miss Eversham with him. The two rescuers have great difficulty in getting out of the palace and resume their search. Following a clue they reach the rajah's pretentious Indian encampment, and then in a stirring climax the story comes to a close with Arlee so thankful at being free again that she never wants to see again "The Palace of Darkened Windows."

STAR—"The Revels of Society's smartest set—a gay bal masque, a swimming party wherein shapely nymphs disport—the antics of a millionaire wastrel's home—are all flashed upon the screen in "The Breaking Point" at the Star theatre this week. Beside Barriacale is the star of this production and her support includes Walter McGrall, Pat O'Malley, Ethel Grey Terry, Joseph J. Dowling, Wilfred Lucas, Winter Hall and many other popular players. After she learns of the death of her fiancé, Ruth Marshall, urged on by an ambitious mother, marries Richard Janeway, a wealthy warter. He soon tires of her and goes back to his old life. A child is born of the union—Ruth's only happiness. Janeway plans to steal the little girl and run away with Lucia Deeping, an old flame. Rather than submit the child to such degradation, Ruth threatens to kill the baby. Janeway rushes to prevent her and in the struggle which ensues is fatally shot. Through the efforts of the old family doctor and Mrs. Janeway—mother of the dead man, who realizes what a rotter her son has been—it is made to appear that Janeway met death at his own hands, and Ruth, Mrs. Janeway and Ruth's little daughter are left to face a bright future together. An added attraction of much interest is Bulger's animal circus, presenting trained dogs, ponies and monkeys.

CIRCLE—Mary Pickford's production, "The Love Light," to be seen at the Circle theatre today and Monday, is an entirely different story and an absolutely new characterization from anything in which the world's sweetheart has heretofore appeared. "The Love Light" has unusual interest, owing to the fact that the idea was worked out while Miss Pickford was on her honeymoon. She met Frances Marion in Italy, also on her honeymoon, and the two worked out the story sitting on a high rock overlooking the Adriatic, and it was in Italy they secured many of the properties and several of the players who support Miss Pickford. The players and properties were brought from Southern Europe to California, where the Italian settings were minutely reproduced from photographs taken by the two. Miss Pickford has surrounded herself with a splendid cast, which includes such artists as Jean De Briac, for several years leading man to Sarah Bernhardt; Raymond Bloomer, Edward Phillips, Albert Prescott, Evelyn Dumo, who played with Miss Pickford in "Little Peppina," but who had returned to Italy to play important roles in an Italian company, and George Rigas.

Player Boasts Of 23 Trips to Marriage Mart

How does a man acquire 23 wives and live to tell about them? Jean Pierre Pierart, motion picture actor, says he has had 23 wives! Why does he boast about it?

Kipling said, "There's nothing easier than getting married, unless it is falling off a horse backwards."

The big problem of this Belgian, then, is not where does he get them, but how does he get rid of them?

Pierre claims his fatal attraction is due to his 250 pounds of avoirdupois and his wrestling prowess, for "women adore a strong man." Before he would tell how he rid himself of them, however, "Pierre" of the broad chest and heavy weight told how he got them.

Pierre wins their sympathy, then he feeds 'em, takes 'em for a ride in his automobile and exhibits always, his expansive smiles and wrestling prowess. It knocks 'em dead. As he walks out on the boulevards with one woman, another rubes up adorably to the champion, crying: "Pierre, Pierre! Le champion!" There's his simple recipe in a nutshell.

While 1921 Solomon speaks 14 languages, he seems to have the universal language of love at his tongue's tip, for, of his 23 wives, there have been 11 different nationalities represented. If one may take the liberty to tabulate one's wife, the following list explains concisely Pierre's international experiences in the marital mart.

One Pole, five Russians, five Germans, three Belgians, two French, one Norse, two Roumanians, one Bulgarian, one Hollander, one Spaniard and one English.

Pierre is 32 years old and was first married when 18. That gives him 22 years of married life, or a wife at the rate of every year and a half. He has 14 husky sons, all of whom fought in the late war. There are no daughters. His family is of an international variety, too.

Thus his German and Bulgarian sons fought their half brothers in the French, Belgian, Russian and Roumanian armies.

Pierre finally explained how he managed to rid himself of his wives.

In certain parts of Europe, he says, his divorce from one wife is not recognized, but in others, it is, and while he is legally married to some of his wives, the church fails to recognize the union. When a wife conveniently dies, the church admits of another marriage and he has a civil wedding in one country and a religious ceremony, later, in another. Bulgaria, for example, is very lenient in its separation exactions. Belgium is quite different. Russia and France are easier to handle than England or America.

Pierre has never had an American wife and never expects to have one. The American women are too cold and unresponsive, he says.

It is rather difficult for Pierre to remember the names of all of his ex-spouses, there are so many.

Door Knob Dentist Gets Mary's Tooth

Mary Pickford inadvertently pulled a tooth while making the first scene in her new picture, "Little Lord Fauntleroy." As Little Lord Fauntleroy, Miss Pickford tied a string to her tooth and then attached it to the huge knob of a heavy door, the idea being to depict the pulling of the tooth for a comedy scene. Her brother Jack was manipulating the door. Through a mixup of signals the door was slammed at the wrong moment, actually pulling Miss Pickford's tooth. Jack emerged from the woodshed half an hour later.

Celluloid Pill Must Be Coated With Dramatics

DRAMA should be the predominating ingredient of a motion picture story, according to Lucien Hubbard, prominent scenario writer. Write history if you will, write propaganda, drive home a lesson or construct an autobiography, be advised—but make these things incidental to the drama of the story. Audiences will accept the pill you wish to give them if it is sufficiently coated with interesting, entertaining drama.

In addition to the predominating ingredient of drama there may be opportunity for fine photographic effects, for the women characters to wear elaborate costumes—even a moral may be

high-lighted and concentrated, provided with necessary conflicts and contrasts, to make it really dramatic and interesting.

"The most elaborate settings and costliest costumes will not make a photodrama. The most careful detail and most faithful atmosphere will not make an interesting picture. All these features merely enhance the value of a good story and help make it perfect. It has always been my contention that perfect drama can be enacted against a simple background. No matter how excellent a scenario may be, the best producers will not spare any expense in settings, costumes and detail. A gem may sparkle under any condition but the wearer prefers it in a suitable setting."

Carmel Myers' father is one of the country's prominent historical authorities.

NEW SHOW TODAY!



Sir James M. Barrie's
"WHAT EVERY WOMAN KNOWS"
And while man thinks he runs the world, the woman smiles and—what she knows about him! Maude Adams' brilliant stage success with all its charm, humor, and heart-touching pathos.

COME! TODAY **ALSO MONDAY**

The World's Sweetheart

MARY PICKFORD
IN
"THE LOVE LIGHT"

WITH HER GLORIOUS CURLS, HER SMILE AND CHEERFUL SPIRIT IN ONE OF HER GREATEST SUCCESSES

COMEDY, "DEAD EASY" PATHE NEWS MUTT & JEFF
ICE COOLED

Independently Owned THE CIRCLE THEATRE Independently Operated
OPENS AT 8 O'CLOCK IN THE MORNING CLOSERS AT 10 O'CLOCK FOLLOWING MORNING
Chaperon Usber Always in Attendance

Olive Thomas Estate Sued; Decorators Ask Pay for Furnishings

The odd spectacle of the administrators of one estate suing the administrator of another is being played out in New York a few days ago through the filing of an action brought by Frederick F. and Harry S. Neuman, administrators of the estate of Olive Thomas Pickford, against Nathan Burkman, administrator of the estate of Olive Thomas Pickford, motion picture actress, who died suddenly in Paris on September 18.

The action is to recover \$2473, the value of furnishings alleged to have been supplied Mrs. Pickford for her apartment by a firm of interior decorators.

According to the complaint Daniel Neuman, who operated this concern, delivered these house furnishings to Olive Thomas between October, 1918, and March 17, 1920, and that at the time of her death the amount sued for remained unpaid. Seven days after the death of the actress, Neuman died, and the administrators of his estate allege that they presented the claim to Burkman for payment, but was rejected by him, hence the suit.

The papers disclose that among the items Neuman supplied the actress were an enameled and gilt bed, with its accessories, worth \$1275; walnut triple divan, \$468; walnut arm chair, \$225; mattress, one side covered with taffeta and satin blue velvet, trimmed with buttons, \$120; seven silk shades, cost \$450; an enameled and gilt day bed, \$125; and a canopy over bed, with an enameled and carved top, cost \$270.

BRIGHAN IS RESTING
Thomas Brigham will enjoy a brief rest after the completion of "Cappy Ricksa" before resuming his transcontinental commuting. He is scheduled to begin work in Hollywood about August 1 on "A Prince There Was," George M. Cohan's successful romantic comedy. Tom Forman will direct.

Longer Film Runs Forecasted; Movie Men Answer Query

That longer runs will in future be given photoplays meriting more than the customary week or occasionally 14 days at present according to them is indicated by evidence afforded as the result of a questionnaire taken by Associated First National Pictures, Inc. through its field forces operating from 31 centers in the United States and Canada.

At present it is the practice of motion picture theatres, regardless of the nature of an attraction, to make a change of bill every seven days in large cities, and two or three times weekly in smaller towns. On Broadway only rarely have extraordinary offerings, even those reputed to be drawing capacity business, been held over beyond the original week. "The Kid" and "Passion" are instances among the few pictures for which managers have run counter to their regular policy by adding a second week. Only in a few cases, however, or specially leased theatres do feature pictures receive extended runs.

The manager's tenacious belief in the regulation brief period of exhibition is said to be based on the contention that his audiences are for the most part habitual patrons who attend every week, and for these a change of bill is necessary. That this is probable in small towns is easily conceivable. For large cities, and particularly New York, the force of the contention is less apparent. Yet even the small towns, according to the First National questionnaire findings, appear to be in favor of increasing the number of days given to the better pictures. Kansas is a typical case in point. Here returns show that exhibitors "generally" justify it. "Favored" "gaining" favor, "longer runs continue" are some expressions

EXTRA NO. 1

The hazardous airplane trip of **ROBERT C. BRUCE** maker of scenics, over the Alps. It is one of the most notable flights of its kind ever made

TODAY

KNOWLES and the Columbia Picture Players
Portland's Unique Orchestra

An exceptional program at the house of "always-good-pictures"

EXTRA NO. 2

SCREENLAND NEWS
Portland's Home Grown Weekly

You'll see the Shriner Picnic, the near-beer riot, moving day at a baby home, the Monarch mill fire, the little French heroine, and other snappy and interesting events.

(MADE IN OREGON)

