

# Film Industry Adopts Rule of Strict Economy

By Charles E. Hughes  
 LOS ANGELES, Aug. 20.—(I. N. S.)—A new era is dawning on the motion picture world.

According to leading producers the days of extravagant salaries and inefficient methods are gone forever.

"Cut the cost but keep the quality up. This is the order which has been given in every one of the big studios of Southern California, and for several weeks a general retrenchment has been in progress.

"The motion picture industry has passed from a period of abnormal prosperity," said Jesse L. Lasky, first vice president of the Famous Players-Lasky corporation, in analyzing present conditions. "It behooves producers to face present critical conditions courageously and to fight through the period of readjustment to normalcy."

"Extravagance must be replaced by economy. The day of reckless expenditure, I feel certain, has gone forever, and economy is to be the watchword of the new era."

"Officials of our organization were called upon each to do his share in putting the corporation on an efficient, economical basis.

"In the interest of economical production we closed our studio on Long Island, N. Y., and transferred all production to our studio in Hollywood. We are striving to eliminate all the old extravagances of production and aiming for the greatest economy."

Samuel Goldwyn, president of the Goldwyn Picture corporation, said:

"We are now making pictures at a lower cost than formerly. Many items of expense which formerly were regarded as necessary are being eliminated. Salaries are also being reduced and expenditures watched with a careful eye. This is necessary in order that motion pictures may remain a popular priced amusement."

Irving G. Thalberg, general manager of the Universal Film Manufacturing company, said:

"The man who makes motion pictures knows he must make better pictures for less money and start making them now. The man who says that the motion picture industry is in a splendid financial condition is just as wrong as the man who says it faces ruin.

"The present unrest is the best thing that could have happened to the industry. No permanent peace was ever achieved without revolution.

"When the stories that are now being filmed at a reasonable cost can be released to exhibitors at a cost that will enable them to exhibit them for what they are worth, make a reasonable profit to the producer and give the purchaser his money's worth of entertainment, the motion picture industry will be properly on its feet."

# 'Shuffle Along' Is a 'Lol' With N'Yawk Aghast

By Westbrook Pegler  
 NEW YORK, Aug. 20.—(United News)  
 In seasons to come, actors and managers on Broadway will be telling about the time that two song and dance negroes ran a frayed shoe-string into a whole wardrobe with high hats for lodge meetings and brocade spats for formal parties in the social whirl of the Harlem black belt. These will have to say, further, that this was done while established producers with years of experience were starting out summer shows with full music and comedy regalia and closing with nothing left but the hook and I. O. U's.

This summer has been just awful. And yet, in a little meeting hall a mile from Times square, a negro musical show is selling out mostly to white people who find it altogether too hot to spend the evening at one of the regular attractions on Broadway. In the restrained and formal language of a rival producer as he rifled a dock of rent bills, light bills, printing bills and pay vouchers, Wednesday afternoon, "This Shuffle Along show is just one of those things that happen—it's a 'wow' and you can't stop it."

"Shuffle Along" is a musical comedy, written, staged, composed and produced by negroes with financial backing of \$1.35 and a couple of chewing gum wrappers put up by a white manager who thought it might throw a natural and then again, might roll ace-deuce, which means no percentage at all.

For weeks "Shuffle Along" toured the small-time, making one-night and two-night stands with no more scenery than you could pack into a taxicab. No Broadway house would have it, although plenty of Broadway houses were dark for weeks and others were stooping to motion pictures. So when the time came for New York run the backers, in desperation, took a lease on the Sixty-third street music hall, which hadn't even a stage, moved in their company and the few little props of scenery, passed on to a few dodgers, rigged up a stage and some dressing rooms and let 'er go.

It was two weeks before New York tumbled to what was going on in the outer darkness of Sixty-third street, but New York knows now. "Shuffle Along" starts until January, when it goes to London and two other negro shows are in rehearsal for real Broadway houses, one being called "Put and Take."

Flourney Miller and Aubrey Liles are the old vaudeville comedians who got the troupe together, made a musical comedy and took it around the country, manager, saying "here's what we've got: give us a chance." They have trained a chorus to dance better than any other in New York and there isn't a girl in the cast who can't step out to the footlights and put over a real number alone.

After years of the imitation, New York is now learning for the first time just blue color of blue is the real negro blue song.

"Shuffle Along" is a "lol."

# Making of Lightning Effect in Filming of Picture Is Described

The making of lightning and electrical storm effects for scenes in motion pictures has long remained one of the mysteries of the art. Sam Wood, who directed the Paramount picture, "Under the Lash," starring Gloria Swanson, explains in detail just how the effect of lightning striking a tree which constitutes a scene in that production, was obtained.

A sizeable charge of flash-light powder was made up into a small package and put into a little hole in the tree, over which the bark was replaced. An electric wire ran from the charge to a battery on the sidelines. The big electric search lights, the largest studio illuminators manufactured, were then connected up with the portable electric generator a few feet behind the camera and focused on the tree at the spot where the flash-light charge was placed. The night was pitch dark when the scene was taken. The character in the scene—Mahlon Hamilton, who drove a team of horses by the tree—was placed and the signal was given. The cameraman started cranking. At a word from the director the two big G. E. lights were suddenly flashed on and off again, lighting up the entire scene with a sudden, blinding flash. Simultaneously with the flashing on of the big lights, the flash-light charge at the tree was exploded, giving the effect of the bolt of lightning coming in contact with the tree. Then all was darkness again. A few carefully placed scratches on the emulsion of the film ahead of the scene served as perfect lightning streaks just ahead of the big flash.

# Nobody Knows What Nobody Looks Like, Nobody Can Find Out

"And nobody knows a darn thing about it."

Such is the "dernier cri" of F. E. Noble, manager of the Liberty, who has found the photoplay, "Nobody," booked for his house to follow Wallace Reid in "The Hell Digger" next week. The fall season has already started in Jensen & Von Herberg's houses, which have announced some of the biggest releases of the year, and finding among the list of booked productions the names of which have been known to film handlers for months, the title of which nobody has before heard is unusual as to say the least.

"Nobody," Manager Noble discovered upon investigation, was booked upon the recommendation of J. G. Von Herberg, junior member of Jensen & Von Herberg, and is unseen as yet by any Oregon exhibitor. The rule is—and "Nobody" is the shining exception—that all pictures before purchase must be previewed at the nightly, after the show, gathering of managers. Even Charles H. Feldman, manager of the local First National exchange, through which the picture will be released, has not seen the film and knows practically nothing about it as his "paper" for the production has not yet arrived.

So "Nobody" is well titled according to local "J. & V. H." men.

# 'Peter Ibbetson' Renamed 'Forever' By Film Producer

At no time in the writing of "Peter Ibbetson" from which "Forever" was adapted, is it likely that Dr. Maurier considered his characters from a scientific angle. With the author, the exploits of "Peter" and the "Duchess of Towers," doubtless, were a background for the expression of a poetic rather than an attempt to stabilize a nebulous theory by weighting it down with human impulses and inhibitions.

At the time of the writing Dr. Freud of Vienna had yet to focus his searching ray upon the inner consciousness and base his hypotheses on such a delicate foundation as a web of dreams.

Were "Peter Ibbetson" a product of a writer of this decade it would be seized upon by the followers of Dr. Freud and the characters—at least the central character—dissected and cataloged. Peter, after he had explained the process of "dreaming true," would be pigeon-holed in the compartment Freud reserves for members of class he designates as hysterics.

An hysterical, under the Freud classification, is the individual who dreams of a condition he wishes were true.

In Paramount's version of the Du Maurier story, Wallace Reid appears as Peter the dreamer.

# Evelyn Nesbit and Clifford End Fight

New York, Aug. 20.—An order has been signed this week whereby Evelyn Nesbit (Montani) decimates her rape plea suit against Jack Clifford (Montani) of personal property housed in their Adirondacks lodge. A private arrangement between the principals takes care of that phase of the series of suits still pending, starting with a divorce charge lodged by him, and a counterclaim to similar effect by her. Following that Mrs. Nesbit sought to impress in trust their Adirondacks real estate, both of these suits are still hanging fire.

# First Electric Sign Boosts Exposition

The first out-door electric sign to be erected in the state boosting the 1925 exposition appeared on the Liberty theatre Wednesday night. A few hours before Broadway commenced its celebration occasioned by President Harding signing the bill which gives to the province of Oregon event, national approval. The sign is 12 feet high and 29 feet long. Huge nitrogen lamps outline the figures against a background of dark blue and black. The sign was made in the Liberty theatre shop under the supervision of Manager Noble.

# Home Founded By Verdi Near Bankruptcy

By Frank J. Oates  
 MILAN, Italy, Aug. 20.—(I. N. S.)—  
 "The Isle of Love," by Marino Moretti, is a romantic idyll of a woman who founded a home for others of her sex, in life unloved, giving them therein the illusion of being wooed, won and loved. This delightful story rises before us as we leave that "home for musicians" founded by the Maestro Verdi, a quiet and handsome residence on the outskirts of Milan, away from all noise and dust, shaded from the oppressive heat, adorned with leafy trees in a pleasing garden.

His was also an idyll. To give to those in their old age, who had enjoyed passing glory, success, triumph or fame all too fleeting, the illusion of ease and comfort in an atmosphere of harmony where dreams should make happy their closing years of life.

"Nessun maggiore dolore" than to outlive applause and popularity, his privileged guests should escape such bitter memories, for them, no dark exit from this earth's stage.

To this end Verdi forsook the beloved village home of his childhood, the quiet church, the ancient organ on the keys of which his hands nervously sought new melodies to sleep among his friends, a tutelary spirit, dwelling in their midst and remembered.

But musicians are no seers, and Verdi could not tell that the "untamable charger of war" should trample on com-



# What the Stars Say

Peggy Hyland is married to Fred Granville.

Charlie Chaplin and Douglas Fairbanks are great pals.

Alice Brady's husband is James Crane, son of Dr. Frank Crane.

Garth Hughes is not married. He says he never will be.

The historic San Fernando, Cal., Mission furnishes considerable atmosphere in Alice Lake's new film, "The Golden Girl."

Nasimova is negotiating for the use of the East Carroll theatre, New York, now almost completed, where she hopes to head her own stock company next winter.

Louise Fazenda, the eccentric comedienne, is temporarily deserting comedy to go into serious drama with Cosmopolitan. She has departed from the Pacific coast.

Kathleen Key, a Los Angeles school girl playing a principal role in "The Rubaiyat" film production, is a great grandchild of Francis Scott Key, composer of "The Star Spangled Banner."

Having recovered from a minor operation undergone in a Los Angeles hospital Gloria Swanson is preparing to leave Hollywood for a short vacation trip to New York.

Charlotte Greenwood is on her way to Los Angeles to be starred in the film version of "Linger Longer Letty." She created the Letty role in the stage presentation.

Pauline Frederick has just returned from Cheyenne, Wyo., where she was honor guest during the Frontier week celebration. She immediately started work in a picture directed by Colin Campbell.

Max Linder, the spry little French comedy star, has signed a contract with Goldwyn to release his future pictures, starting with "Be My Wife," which he recently previewed in New York at Aeolian hall.

Harry Myers and Raymond Hatton will enact the chief character roles of the two crooks in the film version of "Turn to the Right," Rex Ingram, producer of "The Four Horsemen of the Apocalypse," will direct and Jack Mulhall is to play the juvenile lead.

Tom Santschi put up a wager with his director, Ronald Bradbury, that whoever bagged the first deer while on a location trip would be entitled to all other venison shot on the journey. In addition, the loser would be penalized on a fish diet.

Two more girls—Katherine Flynn and Gladys Davis—of the ensemble of "The Last Waltz" at the Century theatre, have joined the French and English courses of the summer session of Columbia university. There are five girls of the Oscar Straus operetta now enrolled at Columbia.

Maclyn Arbuckle has been placed under contract by the Messrs. Lee & J. J. Shubert. He will be starred in a new play to be seen on Broadway on or about Labor day. Mr. Arbuckle last appeared under the management of the Messrs. Shubert in their production of "In the Night Watch" at the Century.

The Laurel Canyon, Cal., home of Beale Love, was saved from destruction by fire by a number of Boy Scouts, when a blaze destroyed the residence immediately adjoining, occupied by Dick Rosson, Fox director. Mr. Rosson lost valuable possessions. Miss Love has not been occupying her home, having taken a summer cottage at the seashore.

# Ugliest Woman Fails As Theatre Director

Paris, Aug. 20.—Polaire, "the ugliest woman in the world," she of the wasp waist, is no success as a director of her own theatre.

Seven months ago Polaire subsidized M. Marjal, to open a theatre in Montmartre. She gave successively three plays in all of which she played herself. Even her presence on the stage, however, failed to tear audiences away from their favorite "undress" shows and now P. L. Fiers has obtained the lease of the local theatre at a bargain.

ments, destroying empires and dynasties.

So it happened that the few score dreamers and illusioned "maestri di canto o di musica" gave temporary place to those heroes who had bled for their country, in whose honor Verdi had composed his most inspired choruses and his grandest orchestrated pieces.

When the tempest passed and the former guests would return, ways of existence had changed. There was money shortage, and in vain they knocked at the silent portals.

In 1869 there was money and much charity. An income of 50,000 lire yearly helped them to live, if not in luxury, in great ease. Tradesmen were kind. Bread was not only sold half price but with an extra 10 per cent discount. Butchers supplied good meat at lire 1.40 per kilo. A firm of drapers clad the inmates with suits at 37 lire each. Authors' rights, 10 per cent on all the Maestro's works previous to "La Forza del Destino," amounted then to 100,000 lire.

The war spared none and philanthropic institutions suffered. Light and fuel, food and clothing would swallow up the income. It is not easy now to open for the number, reduced as it is to 55, giving them the 200 lire due them by Verdi's will, with lodging, but exclusive of food, which they must procure for themselves. The youngest member is 65 years old, and some few earn a little by giving lessons, copying music, or tuning instruments. To cook and serve food would be too costly, and in the winter heating will be beyond their means, and winters in Milan are long and often harsh. It is, however, good to think that these veterans will shortly have a roof and shelter.

The composer's tomb being in the building prevents its sale and any transference to a villa in the country where life's needs cost less. He spoke clearly: "I express my deep wish to be buried with my wife in Milan, in the oratory at the home to be built by me."

In order to cut expenses it is hoped that the government will not insist on taxation as carried out heretofore. Taxes in 1919 amounted to lire 40,000 including those enforced on authors' rights. The firm of Ricordi pays 10 per cent on certain operas which swell the income. "La Traviata" and "Rigoletto" bring in some 300,000 lire. If they (Ricordi) could give 20 or 30 per cent the extra would help considerably, but with the present gloomy theatrical crisis upon us such generosity seems utopian.

Yet, if war destroys, Italian charity constructs, and a way will be found to house this handful of old musicians and keep them in happiness until their hour of departure arrives.

Perhaps others not Italians might cooperate? There are scores of students in Milan at work with song or instrument who seek a home where they could live moderately and comfortably. Many Americans and Britons would rejoice, indeed, if a portion of this commodious house could be set apart for them where they could have their own rooms besides common ones for food and recreation, with simple good food. Their contributions would go far to help the veterans, and the atmosphere alone would be most beneficial to the students.

Verdi would not oppose this plan.

WILL FILM "QUIXOTE"  
 "Don Quixote" is to be filmed by a French company under the direction of Andre Hugon. According to reports more money is to be expended on the production of Cervantes' immortal work than has ever been devoted to the making of any French picture.

# Ellison-White Music Catalogue Outlines Plans

A COMPREHENSIVE and attractive catalogue has just been issued by the Ellison-White Conservatory of Music in which is set forth the design of the school, its location, the advantages offered, the artistic aims of the school and the requirements for admission. Pictures of faculty members and short sketches of their training and success as teachers and artists, fill several pages. The course of study is also outlined, and a list of students, numbering more than 200, is given.

The faculty members are: David Campbell, Edith Woodcock and Flora Gray, piano; Viola Ridgway, Dunning system; Erwin Mutch, voice; Susie Fennell Pipes, Margaret Yost, violin; Christine Pool, Violinello; Pauline Alderman, harmony and theory; Elizabeth M. Barnes, dramatic. The officers of the conservatory are: President, J. R. Ellison; vice president and business manager, C. H. White; director, David Campbell; registrar, Aileen Brong.

Registration day is Monday, September 13, and the first term will open Tuesday, September 15. The catalogue says: "The Ellison-White Conservatory of Music, as its name implies, is an institution for the serious study of music in its various phases. Its aim is to give superior advantages to music students of the Northwest, through the opportunity of systematic course of instruction near their homes under the most capable teachers to be had.

# The school is located at 654 Everett street. While the conservatory is only indirectly connected with the Chautauque and Lyceum activities of the Ellison-White firm, it is under the same general management, and at stated intervals students authorized by their instructors will have the privilege of appearing before the managers of the various circuits.

Mrs. T. J. Dorgan of this city is spending a few weeks at Manzanita. She expects to return to Portland about September 1 and immediately thereafter will go to St. Vincent's hospital for an operation for tonsillitis. This will necessitate a considerable delay in the resumption of her piano classes.

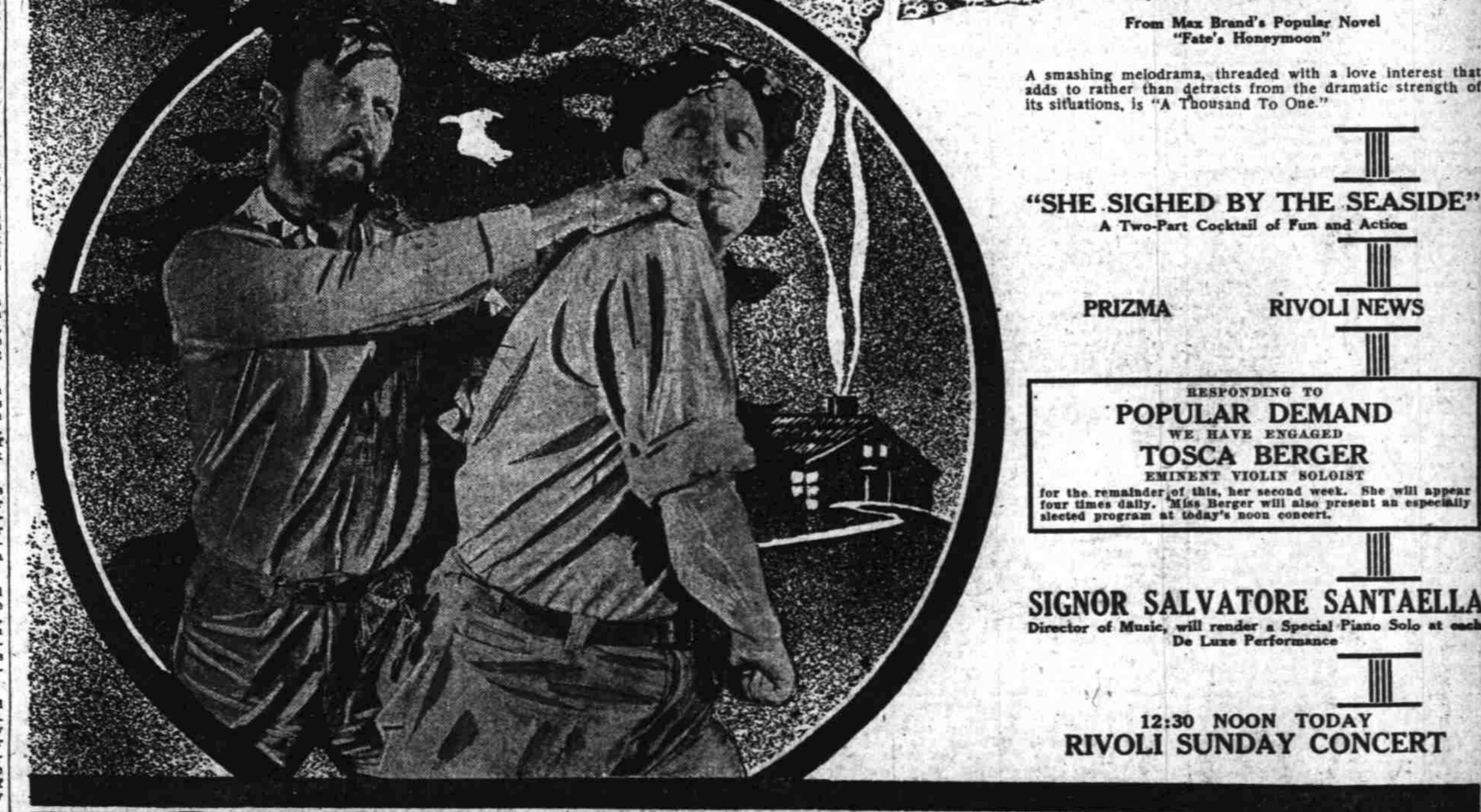
Sandy, Aug. 20.—Albert Creitz, first violinist so long at the Rivoli theatre, and party, visited Sandy last week, after making an enjoyable mountain trip. Creitz has been travelling in California here and comes out nearly every season for a short stay. He will leave for Europe at once to study and play at Vienna and Paris.

# 32,000,000 Kronen Received for Song

Berlin, Aug. 20.—Robert Stola, a Viennese composer, has broken the world's record for the income received from a single piece of dance music, according to the Neue Berliner. His "Salome Fox-trot" has netted him 32,000,000 kronen in royalties. To figure out the wealth of the fox-trot millionaire in real money—an Austrian kronen is worth about one-tenth of one cent.

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