

### Visualization Vital Need in Film Scenes

TRAINING as an illustrator, creator of pasted beauty and decorative effects is one of the biggest boosts a motion picture director can have in undertaking his work, according to Penryn Stanlawa, whose beautiful covers and illustrations have adorned Metropolitan Saturday Evening Post and other leading publications and who has recently completed the production of "At the End of the World," featuring Betty Compton, for Paramount.

"Producing picture Stanlawa likens to the creation of an illustration with a very interesting comparison.

In working out an illustration the artist has to visualize the complete drawing, pose his models as if they were statues and depend on what might be called "still life" though it is difficult to keep a life model very still," he says, "while in pictures the director visualizes the finished work in the same manner, but instead of creating the action by lines he directs the action of the live models along the lines that bring about the result of his brain picture.

"The handling of light effects in motion pictures is a great improvement over the lighting of an artist's studio, but the basic principle is the same. The director visualizes the film studio much more interested in their work than the models of the artist's studio—and much more interesting. In making a drawing the artist has to pose his model just so and then use his imagination for numerous expressions and lightings. In the film studio he can pose his models just as he desires and rely on the players to provide the desired expressions and so arrange his lights that he does not have to manufacture anything that is not visible in the effect.

"I find my art training a wonderful help to me in my motion picture effect," continued Stanlawa, "and I work out a photoplay as any artist would on a series of continuous illustrations visualizing each scene complete before it is begun, and, as an illustrator does after reading a story to be illustrated, carry in my mind all of the action leading up to sort of a climax group and then work out the details in the action, carrying out of the action as visualized, successfully.

"Making a motion picture is much harder, even with its active models and splendid lighting assistance than making an illustration for there can be no erasing of lines. Every change in a film means great expense, and the idea to be enacted must be carefully visualized and planned before its execution is ever begun."

### Some Film Lights Once Shown Under Bushel, 'Tis Said

Anita Stewart's first picture "Job" was that of a maid.

Rockliffe Fellows was originally a bank clerk.

Marshall (Micky) Nellan used to be a chauffeur.

William H. Tooker, the veteran character lead, used to sell books.

Rupert Hughes used to save his rejection slips to show to editors when he became famous. But they got so numerous he had to give up the idea or move out of his hall bedroom, so he chose the former.

Norma and Constance Talmadge, both were "atmosphere" for a long time, before they were given parts in pictures.

George Randolph Chester and Mrs. Lillian Chester, whose story, "The Son of Wallingford," will be Vitagraph's biggest release this season, first collaborated in "Cordelia Blossom."

Forest Halsey, author of the screen version of "Disraeli," and other stage and screen success, used to be an art director before he started to write.

#### HELEN HOLMES BACK

Helen Holmes will soon be seen in a new photoplay, "A Girl's Decision."

### BLANCHE WELLS is here perched in the howdah aboard a circus Jumbo. How she got there and how others may accomplish the trick without the aid of an elevator she here reveals.



It's no trick at all to climb into the howdah aboard Jumbo's back if we may believe Blanche Wells and some of her sister workers with the Sells-Floto Circus.

Of course, it is first necessary that one practicing the simple lesson Miss Wells teaches have the desire to climb into one of the things. But she testifies that there is a very general desire, especially among the young folk, who respond with interest to "the glittering galaxy of gorgeously gowned girls" who make the circus parade shine with their raiment, their paint and their smiles.

So, to learn the simple trick of getting from the ground, up the side of Jumbo, no matter how high he may be, and over-the-top into the howdah. First, have the desire. Second, find the elephant. Third, place the howdah on its back—better, have it placed there. Fourth, train the elephant to lie down like a perfectly good elephant should. Then make it lie, so to speak.

Fifth (take the lesson in Miss Wells' own words, if you choose): "Using the recumbent pachyderm's left forearm, knock sometimes to the uninitiated as a 'leg,' as an inclined runway, the pupil simply walks up, clambers over the R. P.'s shoulder and with a quick twist of the left wrist vaults into the howdah."

Certainly that procedure is as simple as making a tomato say "granda," especially if one has the desire, the elephant, the howdah, the skill at training and the ability not alone to vault but to twist the left wrist. In fact, any child can do it, Miss Wells declares.

"Our young and beautiful actresses, in rendering the sex plays that motion picture people insist on putting out, must throw themselves into strange men's arms and permit of familiarity not otherwise tolerated," she said. "The result is their undoing."

"The motion picture game, with its fast background, is undonning itself. It has as actors men and women who have figured in the most sensational publicity. "One leading comedian—not Arbuckle—had a fist fight in a hotel lobby with his wife's lawyer over a divorce matter. A prominent movie actress who has been loved by the children all over the country gets a divorce and everybody knows her name and who she is to marry. Another actor takes his wife to Paris and she dies after a night in the cafes. And so on.

"The children of the country have in their rooms the photographs of these movie stars who have been married and divorced, remarried and divorced. It is breaking down a well-known psychological law—our respect for monogamy. The kind of shows these people are putting before the minds of the country is destroying the reverence of the nation for marriage.

"I wish our girls would think less of the movies as a career and more of the ministry. The ministry is as fascinating life work for any woman with personality.

"Girls should go to work saving souls instead of losing them."

### Film Revivals Look Hopeless To Henry King

REVIVALS of old films that fit public fancy in their first flush has lately been agitated. Two pictures, "Quo Vadis" and "Cabrera," with which the Italians once showed the way in superlatives to American producers, have been burnished up and sent on tour, along with a few native products. There the movement seemed to halt.

Henry King, one of the ablest of our directors, believes revivals will never be popular, for several reasons. The American temperament doesn't take kindly to revivals, he says—a fact which sponsors for stage revivals will verify. Our audience craves novelty.

"In the case of films," says King, "the reappearance of old favorites is almost always a disappointment. The changes in styles of clothing are so noticeable as to thrust themselves to the front, sometimes to the great amusement of spectators.

"This objection does not apply to purely historical films. But in their case the other chief detriment appears. The art of picture making is advancing so steadily that the technique of acting and staging that prevailed a few years ago now seems quite absurd when it is subjected to comparison.

"Until we reach the time when this technique is firmly established we will find little pleasure in comparisons of revivals. Any story worthy of repetition is likely to be refilmed on the broader scope of present-day methods," said King.

#### VERA GORDON ON STAGE

Vera Gordon of "Humoresque" fame and supreme exponent of mother roles on the screen, after finishing her latest picture, "Her Daughter-in-Law," written and directed by William Nigh for Warner Bros., is back in vaudeville for an extended engagement.

### 'Maud' Destined to Put Kick Into Film

"Maud" is the name of the newest screen star. "Maud" co-stars with Douglas MacLean in "Passing Thru," his latest picture. She puts real pathos into what is otherwise a rather trite and frivolous plot. "Maud" deserves all the praise she gets, for she is subtle, pensive and imaginative in her delineation of the character she portrays. In fact she is the real thing, for "Maud"—and this is no detraction from her work as an artist—is just a plain Missouri mule.



The D'Artagnan moustache worn by Douglas Fairbanks in "The Three Musketeers" has started a crop of similar lip vegetation in filmland.

Eric Von Stroheim was painfully injured when the rough sea off the California coast hurled him against a boat gunwale and wrenched his back.

Elinor Glyn was so pleased with the reception of her first motion picture story, "The Great Moment," that she is writing another for Gloria Swanson. It will be called "Beyond the Rocks."

In a scene filmed for her current play Constance Binney was married to George Wang. It was then learned that the actor who played the role of the minister is a regularly ordained Episcopal minister. What's the answer?

Only recently back from a visit to her native Sweden, Anna Q. Nilsson may return there to be starred in a series of

### Girls With Pep For Movie Urged To Enter Pulpit

By James L. Kilgallen  
United News Staff Correspondent.

CHICAGO, Sept. 17.—Filmland's latest tragedy is warning to America's army of young men and women who are "crazy to go into the movies" that there are other careers a thousand times safer and equally fascinating.

There is the ministry, for example. The ministry, according to Miss M. Madeline Southard, president of the International Association of Women Preachers, in convention here, offers wonderful opportunities to girls with personality. It needs the movie star type and it is fascinating.

"Every girl who makes the selfish choice comes to grief.

"We have vast pulpits calling for capable speakers.

"Our bright young women have an open door to the movie stage. We want the same open door to the church. The tragic cases of Virginia Rappe, Olive Thomas and "hundreds of other girls who have dropped out of sight, dead or worse than dead, after a brief, hectic career of pleasure seeking and pleasure giving" illustrates the dangers of the moving-picture game as it exists today," Miss Southard said.

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clubs. He spends all his week-ends aboard with his wife, when he works on the manuscript of a stage play he is writing.

"The Little Minister," Sir James M. Barrie's famous play, will be brought to the screen by Penryn Stanlawa, who will direct it for Paramount. Betty Compton will play the role of Lady Babbie, in which Maude Adams made her debut as a star under the banner of the late Charles Frohman.

Editorial work will begin immediately on "Conflict," which Priscilla Dean has just completed. Stuart Patton, who directed it, will work in collaboration with Frank Lawrence, film editor in chief, in assembling the footage for the screen.

"Conflict" is the picture Miss Dean was to have made in Portland.

Harry Myers believes in putting in his spare time profitably. When he had two days' respite from work in "Turn to the Right" at Meira he repaired his automobile. "Sir Boss" has an unusual knack of mechanics and never yet has taken his car to the garage for repairs.

Relative to the agitation for and against film censorship John Griffith Wray was asked by a leading Los Angeles woman's club to speak on the subject. He accepted and declared that, unless the censorship tide is checked it will be financially impossible in two years to continue the making of motion pictures.

That Fannie Ward has decided never to rejoin the ranks of American film stars is evidenced by the fact that she has ordered for sale the various art objects, curios and souvenirs left by her in her former Los Angeles residence. She has an independent fortune and is now in Italy with her husband.

Juanita Hansen, the serial star, has signed a contract to play 14 weeks in vaudeville on the Pantages circuit. She is appearing in a "single" turn, devised by herself, and is to be shown executing several of the film stunts which have made her famous. Miss Hansen is a sister-in-law of Salvatore Santaelia, conductor of the Rivoli theatre orchestra.

English films equal to American-made movies need not be expected for some years, says Paul Powell, noted director, who has just returned from a year's film making at the Paramount studio in London. European scenery is wonderful in historical significance and natural beauty, but will not photograph well because of light, he says, and is greatest handicap to the British producer, the fog, will be partly overcome by the use of air-washing machines.

### Pipe Organ Like Weathervane Retuning Jobs Prodigious Task

NOW that fall and winter are in sight, a tremendous amount of organ tuning is in store for William Wood, who takes care of the Jensen & Von Herberg instruments and is known as organ "nursemaid."

In warm weather, heat contracts the metal and pipe organs gradually work upward in pitch. Rain modulated weather of autumn and winter allows the pitch to remain practically steady so that at the present time it has become advisable to retune all five of the big theater organs. Indicative of the difference the weather makes in organ tones is the fact that during the hottest summer days it was impossible to play the marimba, xylophone or bells attachment of the Liberty instrument in connection with the attachments where need instead of metal was used.

The metal in the xylophone and bells had contracted to such an extent that in early mornning when the difference was greatest there was a one-quarter tone contrast between the metal reed attachments and pipes.

Extent of the work in tuning now before Wood and his helpers may be judged if some conception of the size of the Liberty organ may be obtained. The Liberty organ, of course, is considerably larger than any other instrument in the Northwest, being a four-manual organ where the Columbia and Majestic organs have but two boards. A description of difficulties in tuning the Liberty organ would therefore be similar in scope to those presented by other large orchestral instruments.

Not all organ notes are tuned alike, contrary to the policy employed in tuning a piano. Some notes are tuned sharper to give what is known as a "celeste" which imparts more body when a combination is used with it. In the Liberty organ there are four vox sets of pipes—one four, two in eight and one in 16-foot depths. One of the eight lengths is tuned celeste. Naturally it is extremely difficult to get the celeste effect for the tuner who must at the same time retain the sound of the pure note.

Tuning a pipe organ presents delicate hand work and actual physical labor. The smallest pipe—and of course the tuner must go over every note at least once and usually many, many times—is known as a fifteenth and is seven inches long and one-eighth inch in diameter. The largest pipe is 22 feet long and so large in diameter that three men may simultaneously climb into it and slide down.

There are seven chambers of pipes in the Liberty theatre and they represent with the space taken by the console, pianos, marimba, xylophone and other attachments which may be seen in the house auditorium, a square footage of 1214 feet. Many prominent Portland business houses have less square footage than that occupied by the Liberty organ pipes. The pipes are installed in chambers located on either side of the theater, back of the decorative balconies leading to the stage. The chambers go down into the building lower than the auditorium floor and up on the sides of the building to the ceiling. The echo organ, which is located in the exact middle of the auditorium ceiling, is in itself larger than the entire organ chambers installed in the majority of the big Portland churches. Two rooms, 16 by 20 by 8 feet in the basement of the building contain the relay chests while a room, also in the basement and half this size, is used entirely by the blower.

Estimation of the exact number of pipes in the Liberty organ is difficult as the sets range from 49 to 61 notes each. There are about 150 such sets for the Liberty organ. None of these pipes are visible from the theatre auditorium. Beneath the four keyboards are hidden from sight intricate pedals for the organist to play with his feet.

These pedals and keys, which are in addition to the black and white keyboard, include three stops for pedals combining the two pianos, five swell pedals, one crescendo pedal, one sforzando pedal, two thunder pedals (loud) and one echo thunder pedal, one pedal for the bass drums and cymbal, one for the snare drums and three for pedals which connect attachments imitating bird

sounds. This is all beneath the four visible keyboards for the hands. Above the keyboards, also to be operated by the hands, are 188 tablets or stops, enabling the organist to throw on the switch connecting the pipes with the keyboard.

Organ pipes are as varied as they are numerous. Some are made of wood, some of brass, some of silver and some of various alloys. They are tuned by means of slits which may be opened and closed by collars which turn so that holes in the pipes may be opened and closed by lids which turn round by a method which is technically known as the "roll your own." The "roll your own" pipes are literally rolled down or up until the desired tone is obtained.

Working from 11:15 p. m. when the theaters close until 11 a. m. when they again open their doors, it will take at least two months to tune the five Portland Jensen & Von Herberg organs.

### Awful Crime of Our Movies Is Worrying British Patriotism

Washington, Sept. 17.—American movies are charged with a new crime—the "Americanization" of the British colonies. Official cable reports state that New Zealand importers of American films will protest a proposed dominion ruling to bar the shipment of films from the United States and require that 99 per cent of all movies shown in New Zealand be of British manufacture. In sponsoring the ruling former Minister of Internal Affairs G. J. Anderson said he regarded as undesirable "the Americanization of New Zealand through the influence of picture theatres."

#### KENYON AND KING AT WORK

Charles Kenyon, photo-dramatist, has begun work with Basil King on the film adaptation of the latter's novel, "The Dust Flower."

#### WITWER STORIES FILMED

"The Leather Pushers," by H. C. Witwer, is to be made into a series of two reel dramas. H. Messmore and Harry Pollard will produce them.

#### ANN IN "THE BLUE FOX"

Ann Little will be seen as the star in the new Ben Wilson serial, "The Blue Fox."

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The story of a pretty wife whose craving for pleasure and luxury finally led to a climax in the apartment of a man who thought all women were playthings.

**Pathe Weekly Comedy**

**CECIL TEAGUE**  
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**PROGRAM**  
Pique Dame...Suppe  
Souvenir...Drdla  
Spring Serenade  
Lacombe  
OREGON...Teague

**WURLITZER**  
Direction of Jensen and Von Herberg

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LITTLE VENUS"

Rivoli News  
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**Sunday Concert**  
12:30 NOON TODAY  
DIRECTION  
Salvatore Santaella

**PROGRAM**  
Selection from  
Thomas' Opera...Three Moons  
Spirit of America...A Pa  
Sticte Patrol  
Jolly Follows...Waltz  
Berenade...C. J. Minamioff  
Orchestra...The D'Aragnan  
Gentians...J. Orffbach

Concerts Number During  
This Week:  
"Orpheus in the Underworld"  
Orchestra...J. Orffbach

Salvatore Santaella and The Rivoli Orchestra