

PORTLAND, OREGON, SUNDAY MORNING, SEPTEMBER 17, 1922.

PORTLAND PICTURE INDUSTRY WORKING ON FINE FEATURES

Kiser Studios Concentrate on Story-Scenic in Which Frigid Old Mount Hood, Its Glaciers and Rocky Summit, Is Featured; Premium Players Stage Realistic Bit of Action and Take Location Jaunt.

Portland's motion picture production activities were humming along in true Hollywood style last week and indications for a continuation of intensive work on the part of the two local producing companies is creating a wealth of interest.

Fred Kiser and his company of players concentrated their efforts on completing the Mount Hood "shots" for "The Crystal Ascension," although President Kiser took time enough off to aid in entertaining Elmer Pearson, general manager of Pathe Exchanges, Inc., who visited in the city and spent some time at the Kiser studio.

Premium Productions got well into production on the second of its series of stories, "The Firebrand," a lumberjack story that will prove again the remarkable scenic advantages Oregon offers the producer of modern motion pictures.

The result of all this activity is that the Kiser company has completed its out-of-door work on "The Crystal Ascension," which will be centered about Mount Hood and which will feature the majestic glaciers and rugged summit of the old mountain. The company at once transferred its equipment and energies to the Columbia River gorge and established a camp near Mitchell's point on the Columbia River highway. The scenes made from this base of action will be woven into a two reel scenic picture—one of the 12 story-scenic bits Kiser company is making for distribution by Pathe Exchanges.

When the Columbia gorge picture has been completed the company will undertake to film an appealing version of the Indian legend concerning Oneonta gorge, an environment that will lend itself to as many new locations in the nation, due to beautiful and unusual scenic views. The Oneonta picture will be the fourth on Kiser's production schedule.

Returning to the Premium company's activity, the labor of producing "The Firebrand" was attended to by the Beaverton studio has been the scene of much strenuous work, where, on the huge stage, are three interior sets, including a mill office which will be worked in with out-of-door shots at Oregon's timber regions, logging camps and sawmills.

On Tuesday a genuine thrill was afforded visitors at the studio when the camera recaptured a terrific fight between George Larkin, the star of the Premium company, and other members of the cast. Of course the villain, who was Larkin's chief adversary, was completely routed by the athletic hero and his body was hurled forcibly through a window in the mill office set. The villain took window panes and sash with him in his flight.

The fight was punctuated by realistic gasps from the visitors, who seemed momentarily to be held breathless by the realism of the action. Only when Director William Craft shouted "cut" and the battered actors resumed their natural attitudes, did the impromptu audience realize they were watching the making of a picture.

The fight was punctuated by realistic gasps from the visitors, who seemed momentarily to be held breathless by the realism of the action. Only when Director William Craft shouted "cut" and the battered actors resumed their natural attitudes, did the impromptu audience realize they were watching the making of a picture.

Star Has Own Notion About Blonde Hairs

WHICH is the best suited to picture stardom, blondes or brunettes?

James Kirkwood, leading man and famous as a director, has been asked this question and took a lot of persuasion to elicit an answer.

Kirkwood, who plans to return to the stage for a season as soon as he completes the role of "Ebb Tide," now being made by Lasky, has been a big figure in pictures ever since the pioneer days of films and he should know.

"When pictures first came into vogue," says Kirkwood, "brunettes stood the best chance. Directors seemed to think that blondes would not photograph. When photography progressed to the point where light played a big part in the making of pictures, the brunettes learned that nearly every director wanted blondes. They liked to use the spotlight on their golden tresses and obtain a beautiful screen effect.

"For years blondes had all the best of it. But suddenly they began to drop out a year or so ago. Now the majority of the big stars are brunettes. There's Gloria Swanson, Dorothy Phillips, Cora Clith, Mary McElroy and numerous others. Of the blondes who are still big stars we have Katherine MacDonald and Agnes Ayres and a few others, but most of them are lesser lights."

Another of Brady Family Breaks in As Screen Player

Another member of the famous Brady family broke into the film ranks last week when he nearly broke his neck doing it. He is Edward A. Brady, producer and cousin of Alice Brady, the screen star. Young Brady is attached to the technical staff of Cosmopolitan Productions, and during the filming of "When Knighthood Was in Flower" he volunteered as one of the knights in the tournament which is held in honor of Princess Mary Tudor—Marion Davies.

Attired in steel helmet and armor weighing nearly 200 pounds and armed with long, blunt-pointed lances, the gallant knights charged each other at full speed—the object of each being to unhorse his opponent. Brady was cast for the part of "the fall guy," as he himself expressed it, and performed a back fall from a galloping horse that started the spectators and won praise from Director Robert G. Vignol.

Theatricals Taught French School Kids

Paris, Sept. 16.—Going to school will be going to theatre, at least part of the time for the children of France. Believing in the importance of the theatre for educational purposes, a society has been formed in Paris which will finance free theatrical performances to be given in schools, orphanages and children's institutions throughout the country.

What to See—and Where

- ORPHEUM—Broadway at Taylor. Vaudeville, Kary Norman, "The Creole Fashion Plate," 8 p. m. to 11 p. m. daily.
- PANTAGES—Broadway at Alder. High-class vaudeville and photoplay features. Afternoon and evening. Program changes Monday afternoon.
- HIPPODROME—Broadway at Van Ness. Vaudeville and Alice Lake in "Woman's Hat." Continuous, 11 a. m. to 11 p. m.
- PHOTOPLAY
- RIVOLI—Washington at Park. Alice Terry and Lewis Stone, in "The Prisoner of Zenda." 11 a. m. to 11 p. m.
- BLUE HOUSE—Eleventh at Washington. Estelle Taylor and Lewis Stone, in "A Fool for Love." 2 p. m. to 11 p. m. daily.
- HEILIG—Broadway at Taylor. Beginning Wednesday, Leah Baird, in "When Husband's Away." 8 p. m. to 11 p. m.
- GIROLE—Fourth and Washington. Harold Lloyd, in "Grandpa's Boy." 9 a. m. until 4 o'clock the next morning.

HERE'S THE HOPE OF THE HAMPTON FAMILY

IN OTHER WORDS, here's Hope Hampton, motion picture star and noted beauty of the screen. Hope is a "native" of Texas, where she is still the brightest star in the Lone Star sky. She passed over the various stepping stones to fame in an unusually short time and is now at the head of her own producing company, which seems to be the goal most sought by the first rank of screen players. Hope Hampton and Sam Houston are the idols of Texas folk and both have movie theatres named for them as a testimonial of the esteem in which they are held.



Bible Pictures to Be Featured Week At The Auditorium

As a result of requests coming from delegates to the Episcopal convention in Portland, this city will be the first to see the full nine reel production of the Bible as produced by Sacred Films, Inc., of Burbank, Cal. The production caused a sensation at the convention because of the beauty of the pictures. Dr. Harwood Huntington, producer, has consented to two showings daily for a week at The Auditorium commencing September 29, and this will be the first showing anywhere of the entire production.

The picture, which has been hailed by Will Hays as "a major contribution to the picture industry," has required years to film and has involved a heavy outlay. The entire production has been supervised by Dr. Huntington, who personally attended the first part of the convention and showed a few of the nine reels of the picture. He has received the endorsement of many Bible students who studied out every feature of the action, the costumes, customs and characters before filming them.

The picture is strictly non-sectarian and has for its purpose the showing of the Bible stories exactly as they are related in the Bible. The picture is intended for the endorsement of ministers and others of every denomination.

The Portland showings are each afternoon and one each evening for the week beginning September 29. The pictures will be presented with an elaborate musical program.

\$780,000 Contract Must Be Passed Up

London, Sept. 16.—Billy Maroon, a leading British comedian, has been offered a picture to be shown in Portland on a contract for three years' work in America. Maroon recently appeared on Broadway, where he was something of a sensation, but he is unable to accept the present offer because of being tied up on a previous contract until 1923. The offer was the highest ever made to a British actor.

News for Show Shop Patrons Pearson of Pathe à Visitor

By Earl C. Brownlee
MUCH interest on film row centered last week about the visit to Portland of Elmer Pearson, general manager of Pathe Exchanges, Inc., who conferred with Manager Samuelson of the local exchange, toured the Columbia river highway, and inspected the facilities of the Kiser Studios, Inc., while here. Pearson, who is one of the best known figures in the film distributing industry of the nation, misadvised by Dr. Huntington, who personally attended the first part of the convention and showed a few of the nine reels of the picture. He has received the endorsement of many Bible students who studied out every feature of the action, the costumes, customs and characters before filming them.

Several requests have come lately from the Rivoli theatre patrons to Manager J. C. Stille that the orchestra be permitted to play "Lohengrin" (Fantasia) so for this Sunday noon concert today at 12:40 Salvator Santalla, the conductor, will include it on the program. The program is as follows: "Lohengrin" (Fantasia) request; "Muset's Farandole" (from L'Arlesienne) Suite No. II; "Sally" (Selection); "Españita" (Spanish Waltz); "Semiramide" (Overture).

"Laughter is the greatest stabilizer in the world" says Viola Dana, whose picture to be shown in Portland is coming to the Rivoli. The film is "The Five Dollar Baby" and it takes six weeks to present the story read by millions in the Saturday Evening Post. Irvin Cobb wrote it. Miss Dana's motto, expressed in the picture, is "to convince people that there can be happiness, even when the clouds hang lowest," and they will have something to strive for.

Tuesday was the 20th anniversary of the entry of Salvatore Santalla, director of music and pianist at the Rivoli theatre, into the realm of music, for it was that long ago, at the tender age of five years, that the conductor of the Rivoli symphony orchestra started taking lessons on the cello. Although

Swedish Scenes to Be Featured; Film To Be Shown Here

A visit to Sweden, with sightseeing trips through the principal cities, the coast, the harbors, the hinterlands, with glimpses of the bird and animal life, and the general life and activity of the nation, are promised in the motion picture production, "Sweden," which is to be shown at The Auditorium Saturday night, September 23.

The film has been produced after years of work by the Swedish Biograph company, as a means of bringing before the American public the scenic wonders of Sweden. No part of the film has ever been shown in Portland before, the entire production only recently having been completed. The picture covers visits to 30 cities, including Stockholm, and visits to practically everything of historical interest in the country.

Fitzmaurice Known As 'Fadless' Genius Of Movie Production

By Malcolm Stuart Boylan
Albert De Conti Cedassamare drove what we of the literati call a very mean laundry wagon. He drove it with a flourish. He clattered up before a group of pedestrians at Eighteenth street and Figueroa. He pulled up at the Tourist Auto Rental company and rushed in. There was Louis Jordan, who, as you know, is much more important as our stage progresses, he read the ad. It said: WANTED—Man who has authentic proof of having been an officer in the Austrian army during the World war for research work; must present discharge papers. No one who has not served as an officer need apply.

Pendleton Roundup To Obtain Ox Team

Baker, Sept. 16.—H. C. Prowell of Beaver Creek, whose ox team played a big part in the Pioneer pageant here July 4, has been secured by the Pendleton Round-Up association to take his team to that city for the annual event.

HOPWOOD'S NEWEST DRAMA CONFRONTED BY STAGE DOCTORS

Near-Revival of Bedroom Farce Held Fine Sample of Playwriting; Annual Version of Greenwich Village Follies Is Dazzling Impression; New York Takes Stock in Number of Seasonable Amusements.

By Westbrook Pegler
(United News Staff Correspondent)
NEW YORK, Sept. 16.—It was a coincidence that Avenue Hopwood's newest arrangement of "Twin Beds" and repartee should overtake Broadway in the very week which at last brought into being a play jury of moral chiropractors, who are to cast the devils out of the drama by simple pressure of their fingers on the nerve centers of the producing office. Hopwood's comedy, called "Why Men Leave Home," exploited a heap of talk and dress, but the devil of it is that the play is regarded as the best example of playwriting so far as the season has gone. You can't take that away from Hopwood.

He tells a story of three husbands, whose respective wives have been having too good a time to the utter neglect of their good and long providers. The husbands pretend to be quite satisfied with this state of affairs with the natural result in theatrical logic that the wives become apprehensive and forego all further itinerary and exert themselves to win back the affections which had never wandered away. There is some disrobing in "Why Men Leave Home" and the crafty Hopwood still contrives to write at least two sides to every pleasantry. The very name of the author is enough to send a demand from some of the playgoers that a jury be drawn from the new panel of laymen to lend an ear in the official manner.

But rather than indecency, which accusation was thrown at Hopwood's "Heml Virgin" and made to stick, the charge against "Why Men Leave Home" appears to be merely that of poor taste and vulgarity, which are the handiest working materials in various theatrical workshops. The "Heml Virgin" is a monument to their popularity.

William A. Brady was to have presented the other play, the new drama called "Dreams for Sale," by Owen Davis on Monday night, but changes in the cast made it necessary to postpone the premiere until Wednesday. It is laid in the woods of Maine, where a feud is promoted between two families with the drastic object, one suspects, of matrimony by and between the two generations.

"The Greenwich Village Follies" made a dazzling impression on the eye at the opening on Tuesday night. Because of railroad strike conditions and a half dozen other trials and tribulations, show companies have not to any extent undertaken travel this season so far. But, the advent of the "Take It From Me" company lends hope that, after all, the Northwest will have a few important stage attractions before Christmas.

Norse Vikings Take to Rails Of Movie Boat

DID you ever hear of vikings getting seasick?
Hector does not record such a miracle, but Jane Novak has seen the impossible happen.

In Marie Corelli's famous romance of the daughter of a Norwegian viking, "Thelma," in which Jane Novak is now starring, several actors of magnificent physique were needed for the roles of the ancient seafarers. A few years ago when the star played leading roles in Western pictures she came to know and like most of the men of the generation. She has become a star she hasn't forgotten her old friends, and whenever one applies for a job he gets it, but not as a cow-puncher because Miss Novak doesn't make Western pictures.

So it was that several famous broncho busters became vikings! But, alas, when the voyagers encountered the heavy seas which eternally rage in the channel between Santa Barbara and the island of Santa Cruz, the erstwhile buccaroos discovered that staying on a wild and woolly broncho was as nothing compared with riding a bucking viking craft.

The teeth of a wind that swept the craft over mountainous waves to wallow in the depths, a prop man shouted into the ears of Miss Novak that she was to hold on tight and woolly broncho was as nothing compared with riding a bucking viking craft.

But, alas, when the voyagers encountered the heavy seas which eternally rage in the channel between Santa Barbara and the island of Santa Cruz, the erstwhile buccaroos discovered that staying on a wild and woolly broncho was as nothing compared with riding a bucking viking craft.

It was Thursday, August 3. The bundle was wrapped in the want ad section of a Los Angeles newspaper. Albert De Conti was a diligent reader of the want ads. The columns always held the hope of a job where calls might be made through the front door. He turned the bundle slowly around, tucked in a sock that straggled out, and read. There before his eyes was an ad that had been written for him.

Hang a field piece on that laundry wagon and you would have had the prettiest of artillery going into action that ever gave a Boy Scout palpitation of the heart. The horses knuckled down to a charge, the wheels creaked.

music were the best in the series of Greenwich Follies, which is no grudging compliment. The comedians are putting the burden of the entertainment on the inexhaustible dancers who whirled and wriggled from Warsaw to Walkirk.

Johnny Murray Anderson has now produced his fourth of these enterprising ventures and has wandered far from Greenwich village, but it would be captious, indeed, to blame him for that. He probably did not know what he was starting when he named his first production after the zone of well-nigh congressional dullness around Washington Square.

Savoy and Brennan, veterans of the G. V. F., are in this season's bill, plugging a new catch phrase, "It's nobody's business." Young Carl Randall, who used to dance for Zeigfeld on the roof, is a featured toiler in a Spanish number, also in bedroom travesty called "Babe" in the A. H. Woods. The unregenerate inmates of the actual Greenwich Village came through with an amateur assembly of vaudeville, called "Fantastic Fricassée" at the Greenwich Village theatre. The show is true to its surroundings, which are confusing and amusing, an generous fuddle. First nighters were attracted, however, by a puppet show and by Bobby Edwards, the trowsered and soft collared man of the village who writes and signs better doggerel and speaks more melodious ukelele than any one does in any show up town.

Heilig Will Open 'Legit' Show Oct. 5

THE dawn of Portland's fall and winter show season, speaking of legitimate stage entertainment, will break at the Heilig theatre on October 5 when "Take It From Me," a popular musical comedy show system, three-day engagement, according to announcement late in the week by W. T. Pangle, manager.

Because of railroad strike conditions and a half dozen other trials and tribulations, show companies have not to any extent undertaken travel this season so far. But, the advent of the "Take It From Me" company lends hope that, after all, the Northwest will have a few important stage attractions before Christmas.

"Take It From Me" is called a melodious of rail-road strike conditions and a half dozen other trials and tribulations, show companies have not to any extent undertaken travel this season so far. But, the advent of the "Take It From Me" company lends hope that, after all, the Northwest will have a few important stage attractions before Christmas.

The season's first play is said to be brilliantly costumed and charmingly produced. The music is of the hitting kind and the orchestration is held to be especially attractive. Joseph M. Galtes, who is making the presentation, promises the original company and production.

The company includes Alice Hills, John Hennings, Charles Meakins, Edgar Gardner, Harry Burnham, Charles Welsh Homer, Hecbert Salinger, William Beour, George Abbott, George Mortimer, Roscoe Patch and Yvonne Berkeley, in addition to an attractive chorus of Broadway belles.

Although no other attention is in sight for the immediate future, Manager Pangle expresses a belief that other traveling companies will follow in the venturesome footsteps of the "Take It From Me" company, which has extended its season in Seattle to unusual length, will sing its repertoire in Portland this fall. The first visit is Vancouver and, perhaps, Victoria, B. C.

Gloria Hope recently purchased for herself a new Buick roadster and friend husband, who is known as Lloyd Hughes, had to teach her how to run it. Since she has taught him a thing, S, everybody learned something and the whole family is happy.

From Laundry Truck to Fame Albert, Etc., Peruses an Ad

The jolly old thing all but fell to pieces. Using the traffic cop for guidepost, Albert De Conti Ad. Lib., swung his caisson by the right flank and routed a strong line of pedestrians at Eighteenth street and Figueroa. He pulled up at the Tourist Auto Rental company and rushed in. There was Louis Jordan, who, as you know, is much more important as our stage progresses, he read the ad. It said: WANTED—Man who has authentic proof of having been an officer in the Austrian army during the World war for research work; must present discharge papers. No one who has not served as an officer need apply.

Albert De Conti Cedassamare couldn't picture the Tourist Auto Rental company with the idea but he didn't care. He saw a chance to eat without having to cut at back doors for laundry and he was a candidate for the job.

Louis Germonprez is Erich von Stroheim's business manager and used the "Figueroa" address as a convenient place in which to interview applicants. He hired Albert De Conti Cedassamare and thereby gave the motion picture industry another interesting personality.

Captain Conti, as he appears on the records at Universal City, is doing research work for Erich von Stroheim's forthcoming super-feature of Vienna. (Concluded on Page Two, Column Three)