

# Photoplay

News



Bebe Daniels in "Singed Wings" at the PEOPLES.



Scene from "Tess of the Storm Country" with Mary Pickford at the BLUE MOUSE.

Dorothy Phillips in "The World's a Stage" at the RIVOLI.



Douglas MacLean and Madge Bellamy in "The Hotentot" at the LIBERTY.

Scene from "The Pride of Palomar" at the COLUMBIA.

## Photo Plays

**RIVOLI**—Elinor Glyn's dramatic story of a film actress' life is "The World's a Stage," which is the New Year's week screen feature at the Rivoli theatre.

"The World's a Stage" gives an insight into a screen actress' character. Jo Bishop, star of a cheap theatrical troupe with a repertoire of Shakespearean plays, little dreamed that when the company stranded in a little Western town that she would eventually find herself on the screen. But a famous director and his friend, a wealthy miner, noticed her performance as Juliet, and requesting that the silent drama needed new faces the director offered her an engagement.

From this point the story builds with interest. The drama comes stalking across the life of Jo Bishop. She fell in love at first sight with a young wastrel and married him. And though she continued to register the various emotions before the camera her illusions were shattered. Her home life was a bigger drama than the one she interpreted on the set of the studio.

This interesting feature will be one of the chief offerings in a fine program for the New Year's eve, midnight matinee, at the Rivoli tonight. Extra added attractions have been booked and a carnival of fun is promised Rivoli patrons.

**PEOPLES**—Another splendid cast has been assembled for "Singed Wings" Pathway Stankov's new Paramount production in which Bebe Daniels and Conrad Nagel are featured, and which is showing this week at the Peoples theatre. Miss Daniels has the role of Bonita della Guardia, a beautiful Spanish cafe dancer, while Nagel plays the leading masculine part, that of Fritz Gordon. Nagel is regarded as one of the screen's best young actors and his role in "Singed Wings" gives him ample opportunity to display his talent to the best advantage.

The heavy role is played by Adolphe Manjou, one of the best players of

ballroom and pollahed villain roles. Don Jose della Guardia, grandfather of Bonita, is played by Robert Brower. An old man, hardly able to walk with the aid of his cane and teased to exasperation by Emilio, a simple minded clown, Brower has created a character of great strength.

Ernest Torrence has the part of Emilio, one of the strongest characterizations in the picture. Emilio is a clown in the cafe at which Bonita dances. He is simple minded but cunning nevertheless. He loves Bonita, who treats him kindly and thereby provokes a tragedy. The remaining role, that of Eve Gordon, the neglected wife of Elias Gordon, is played by Mabel Trunnelle. Finding herself losing the love of her husband, she faces death, and is killed, in an effort to regain that love.

**LIBERTY**—The latest big legitimate stage success to be adopted by the films is "The Hotentot," Willis Collier's successful comedy that rocked the entire country for two years. This feature is showing at the Liberty theatre.

In the selection of a cast the same care was used to avoid disappointing a public already held on the merits of the stage play. No better successor could have been found for William Collier, who created the role of Sam Harrison in the original play than Douglas MacLean. MacLean's comedy is finished; his love-making romantic; and when he finally rises to the occasion overcomes his fear and rides in the frantic steeplechase he carries the sympathy of everyone with him.

Madge Bellamy, fired by the work of Frances Carson who played opposite Collier as "Peggy Fairfax," presents one of the best characterizations of her career in "The Hotentot." She plays the part with an abandon and vivacity that would inspire anyone to deeds more daring than riding the fiery brutes which Sam conquers.

As Swift, the eccentric butler of the story, originally played by Donald Mackay, Raymond Hatton gives ever some of the cleverest comedy of his versatile career and is good for a

## Director Sees Little Worth in Aged Rules

**VICTOR SCHEERTINGER**, who has directed many of Katherine MacDonald's most successful First National pictures, favors the scrapping of all fixed rules of direction.

The composer-director, who is about to begin work on "Refuge," probably the most remarkable story in which the beautiful star ever has been seen, is convinced that every picture is a law unto itself.

"Some directors say that we should abolish close-ups, others that we should increase their number," he explained. "I say we should use either in just the proportion the story requires them. The trick, of course, is to figure out this proportion."

"In the filming of Miss MacDonald's picture, for instance, I happen to be working with a star who is declared to be the most beautiful woman in America. Wouldn't it be interesting if I tried to throw such beauty away by attempting to tell my story in long shots that leave much to the imagination? Some stories demand few close-ups and practically all medium and long shots. Naturally, the public isn't greatly interested which we use if the picture is entertaining and beautiful. Consequently, the successful director is the man who mixes his ingredients to suit each situation and lets rules take care of themselves."

portant parts are portrayed by James Barry, Warner Oland and Joseph Dowling.

**CIRCLE**—The west is passing or has passed. There is no just in about that relative question, however, is "What is the screen going to do about it?"

The Universal picture in which Edward G. Robinson will be seen at the Circle theatre today and Monday may be taken as an indication. It is "Ridin' Wild."

Gibson has been noted chiefly as a star of Western action dramas. The affable East has not invaded his pictures.

Now comes "Ridin' Wild," which is laid in the West and just is not a Western picture. From what is known of the story, which was written by Roy Myers and directed by Nat Ross, it is clear that "Ridin' Wild" might, sans guns and chaps, happen in any Middle Western or Eastern village.

Gibson is a one-time world's champion cowboy, established as that in London several years ago. He is also a registered A. A. A. automobile racing driver with a heavy percentage of winnings in his credit.

These accomplishments and his clean-cut, boyish personality on the screen seem to demand that he be put into stories that feature action. But by seeing "Ridin' Wild" one may see how Universal has kept him in stories of the West and yet not typical "Western" stories.

"Ridin' Wild" will present a big mid-night matinee program tonight.

**MAJESTIC**—All announcements and all expectations to the contrary notwithstanding, the Majestic theatre has been compelled to hold over for another week—the sixth consecutive week—Harold Lloyd's great comedy "Dr. Jack." Thereby does the Majestic cement its claim to a record-breaking run in Oregon, and probably in the Northwest. Seldom, if ever, outside of Los Angeles, has a picture been good enough to run into such a season, and the previous record here was four weeks for Harold Lloyd's "Grandma's Boy," which showed at the Helms theatre and was taken off in the face of continued big business. Lloyd never made a better comedy than "Dr. Jack," and Portland audiences have warmed to it. Patronage in the first week of the run set new business records on its own account, and indications are that the sixth week will be equally successful. The management had announced that the fifth week would positively be the last, but requests from many sources made it necessary at the eleventh hour to hold the attraction over.

World war veteran against crushing interests in his native state, the fight centering around the possession of the family ranch, which he finds on his return from overseas service, has all but fallen into the hands of the enemy. Making the story highly dramatic is the fact that the father of the girl whom the young man loves heads the opposing interests.

There is also a great problem for the girl of deciding where she ought to stand in the fight between her father and her sweetheart. She loves both, and her novel way of meeting the situation is thrilling.

The picture has an all-star cast and has been well produced by Frank Rowland, who directed "Humoresque." Forrest Stanley and Marjorie Day have the featured roles, and other im-

## BOB COSCRUFF as Rod Williams, miner, and Edward Taylor as Let Gee in a scene from "Out of the Depths," a story-scenic of Oregon's mining industry just completed by the Kiser Studios, Inc., of Portland for nation-wide showing. The Portland company is entering a year bright with promise.



With the completion of "Out of the Depths," the two-reel mining feature filmed recently in the mining district near Canyonville, Or., the Kiser Studios, Inc. of Portland have rounded out a year of notable activity. The local picture makers have two art-film features of the Oregon Trail series now playing in the leading picture houses of the country, two others are shortly to be released, and these in turn will be followed by other releases averaging one a month. All releases are through Pathe exchanges.

"On the whole," said Fred H. Kiser, president of the company, "we have had tremendous obstacles to overcome, have encountered the many heart-breaking difficulties that are always attendant upon the making of moving pictures, but we now enjoy the satisfaction of having surmounted most of these obstacles and having conquered the major part of the difficulties."

"Our program is check full for 1923. We are looking forward keenly to the work we have mapped out. We are working on the interiors of 'The Waiting Mouse,' a Collier's Weekly story written by Herman Howard Matteson, our editor-in-chief, which he has adapted to screen uses for us. We are also starting work on the interiors of 'The Story Basket' and 'Crow's Nest,' two original screen stories written for us by Matteson. It is not improbable we shall soon start on the interiors of 'The Trap,' a five-reel feature which we shall complete next summer, and which is an adaptation of Matteson's story published as a serial in Sunset Magazine and recently issued in book form.

"We are gradually adding to our staff. Whenever we can find the talent that we need, we are adding new blood and fresh enthusiasm. Also we are making important additions to our material equipment both in the way of new cameras, electrical apparatus

## Laemmle Takes A Rap at Plan Of First Run

**IN A REMARKABLE** statement which attacks one of the cornerstones on which moving picture distribution is built up, Carl Laemmle, president of the Universal Pictures corporation, fearlessly declares most first runs are pure bunk. "First runs," in the parlance of the trade, are showings of pictures in the more important theatres, one in each territory, which enable the exhibitor to say that he has a picture never before shown on any stage. The gradations of showing follow this first run, the rentals depending on the length of time the picture has been on the market.

"In the great majority of cases nowadays, the quality of a picture is precious little to do with the case. If a company produces a picture and the same company owns or controls theatres, it is going to run that picture in those theatres for the sake of the impression it will make upon you!

"There was a time, when first run houses were really owned by individuals, that the first run houses meant something. In those days, if the man who owned the theatre and made his living out of it picked out a picture to exhibit, it was a safe bet for others to follow his lead and book the same picture.

"Therefore, I am speaking as an exhibitor as well as a producer when I say that in all except a mighty few instances first runs are bunk. They are the greatest menace to the business and they are a double menace to exhibitors, because they not only compete with exhibitors but they mislead them into booking pictures that they should not book.

and properties. Recently, while filming 'Out of the Depths' at Canyonville, we purchased the old stage coach that ran into the Southern Oregon mining town 40 years ago.

"As a last word," said Kiser, "our pictures are going splendidly. The Price of Progress, our last release, an Oregon timber picture, is now playing its eighth consecutive week at the Mission theatre in Los Angeles. The same picture is in its fourth week in San Francisco. Several Eastern picture houses have run it from two to six weeks. We are receiving all sorts of praise from critics and exhibitors alike, and feel tremendously encouraged. We have solved for all time the question as to whether superior, distinctive films may be made in Oregon."

**BIG DOUBLE BILL**

**New Year's Attraction!**

**TODAY AND TOMORROW COME!**

Midnight Matinee as Usual

**FREE NOISE MAKERS**

No Advance in Admission

**LARRY SEMON** IN "GOLF"

**ED HOOT GIBSON** in "Ridin' Wild"

Independently Owned THE CIRCLE THEATRE Independently Operated

OPENS AT 9 O'CLOCK IN THE MORNING

CLOSES AT 4 O'CLOCK FOLLOWING MORNING

A Chaperon Usber Always in Attendance

**SECOND WEEK NOW**

**SO WONDERFUL IT DEFIES COMPARISON**

**SO FLAWLESS IT BEGGARS DESCRIPTION**

Ask any of the thousands who have seen it

We feel this Photoplay is worth this message to you — to your family and your friends

**It Beckons You With Its Deeply Human Story and Its Matchless Art**

**MARY PICKFORD**

with the sunny curls and tawdry tatters, the roguish smile, quaint impudence and splendid faith of the inimitable Tess.

**"TESS OF THE STORM COUNTRY"**

It is a picture that fascinates by its simplicity, captivates by its beauty, entralls by its countless marvels, a picture so gripping, that it hurts, so superb that it awes, so marvelous that it leaves one breathless.

**NOTE:** By special arrangement with Mary Pickford (herself) we are showing this picture at our regular evening prices.

EVERY DAY AND ALL DAY

ALL DAY ADULTS 50c CHILDREN 20c

**BLUE MOUSE THEATRE**

**MIDNIGHT MATINEE TONIGHT**

Just a Bit Better—Just a Bit Different

Starts at 11:20 P. M. — Same Old Admission