

LOUISE FLAMM IS COMPETITOR OF THEDA BARA AS FILM "VILLUN"

Fame as Undesirable Character Said to Antedate That of Famous Contemporary and Lengthy List of Triumphs Is Produced to Prove Her Contention for Place of Honor.



Theda Bara and Her Russian Wolfhound. Louise Glauw Who Promises To Become Rival of Theda Bara as Vampire Woman. Underwood Photo.

THEDA BARA has a rival. No more is there unanimous opinion that Theda Bara is the one and only "Vampire Woman." Louise Glauw, who is daily becoming better known among movie fans, has appropriated some of the honors and maintains that her claim dates back even farther than that of the truculent Theda. In the days when the "villain" walked the stage in riding breeches and the feminine "villain" came on in a clinging red dress in pursuit of the hero, Louise Glauw, a beauty from Maryland, her home state, was regularly

GREAT ACTIVITY PREVAILS IN NEW YORK AMONG MUSICAL ARTISTS

Hour of Novelties Looms Up at Metropolitan Opera-House—Spanish Composer Arrives—Famous Russian Prima Donna Is Newcomer—Return of American Singer Is Noteworthy—Destinn Gives Performance.

BY EMILIE FRANCES BAUER. NEW YORK, Dec. 25.—(Special.)—At last the hour of real novelty at the Metropolitan Opera House has arrived, and with the first of January the outlook of a more varied list of sopranos from which to draw than the earlier days, as to speak, Miss. Bord, who is ever reliable, has been on the sick list ever since the first performance had to be canceled on account of her indisposition. This has been a matter of some disappointment to many who have eagerly awaited her "Masada Butterfly" and other roles which she has never sung here. "Trion Ippolito," the Borovoi opera, will be sung December 28. Mr. Fubico has been working on this production ever since his return in the early Fall, and he hopes to make it quite as important as the other Russian operas, "Moris Godunov," which has remained so successfully in the repertoire. The title role will be entrusted to that admirable artist, Pasquale Amato, who will have a great singing role. Mme. Alda will have the leading soprano part, and Botta will be the basso. Opera in the cast will be Mme. Delanoue, Perini and Egner, MM. Didier, De Segurora, Bada and Andrieu. The opera of that sort seems to promise great things. This artist sprang into his own place for the first time during his engagement at the Metropolitan with the title role of "Moris Godunov," and his Archibaldo in "L'Amore del tre re" is a most worthy companion piece.

Spanish Composer Here. The next opera scheduled for production at the Metropolitan is the Spanish opera, "Goyescas," announced for the end of January. Enriqueta Gonzalez, the composer, arrived in this country last week from Barcelona, accompanied by his wife and his librettist, Fernando Perini. The opera has been seriously misunderstood and misinterpreted in this country, and it is understood that he will give a number of performances of his own compositions, which are not in popular form, as he is the composer who has done much to write in modern form and he has also written in this form for the people, attempting, as it were, to raise the standard of the music of the masses. Granados brought him several other works, including a one-act opera, "Majas Encamadas," and for the orchestra he brought a work called "A Sinfonia de Danza," which will be sung in Spanish, there being in the Metropolitan Opera Company several Spaniards, including The Segurora, the conductor, and Maria Barriena, the culture who is due here early in January.

Artists Are Arriving. The musical world is still bringing artists for this season, and this promises to keep up for several weeks yet. One of those to arrive during the week was Maria Koussevitzky, the Russian prima donna, who was on the Montevideo with Granados. She left immediately for Chicago where she is due to sing the title role of "Thais," "Le Jongleur de Notre Dame," and "Macon." This Chicago will get some of that reputation which has so long been denied New York. The singer was born at Odessa and is a daughter of the great painter Nicholas Koussevitzky. He was a member of the Imperial Academy of Fine Arts at St. Petersburg, and being an ardent lover of music he spent much of his time among musicians. He was a particular friend of Tchaikovsky. Mrs. Koussevitzky is one of the best-known opera singers of Russia and a great favorite in Paris. Besides being a singer, she is an actress of great versatility and a premier danseuse. The title role of Massenet's exquisite little mystery story "Le Jongleur de Notre Dame" is always sung by a tenor, but Mary Garden conceived the idea of singing it, and it became one of her greatest successes. She did this with the consent of the composer who rewrote a number of parts for her. No doubt the work remains the property of Campanini, who gave it with such significant success, and who will no doubt duplicate this in future.

The coming of Miss Fay December 22 is a noteworthy event in the history of American singers. Miss Fay is a young woman from San Francisco who went to Munich for study, after having attracted a considerable amount of attention as the pupil of Mme. Anna

Mutual Weekly and Comedy THEATRE Majestic Novelty Trio

Beginning Today

The Incomparable Film Favorite

THEDA BARA



The Tragic Temptress by her greedy desire for luxury and her everlasting vow to ruin men's lives brings ruination to thousands

In the Great Wm. Fox Production

DESTRUCTION

AT THE MOVIE THEATERS (Continued From Page 3.) son and Sterling, in "Fatty and the Broadway Stars," is the Columbia Theater offering, commencing today. "Jordan is a Hard Road," a picturization of Sir Gilbert Parker's story, revolves about Frank Campeau, playing a bandit, who reforms; Dorothy Gish, his daughter, who is brought up in ignorance of her parentage, and Owen Moore, an Englishman, Campeau, in danger of arrest and his wife dying, leaves his infant daughter with a religious woman. The girl grows up and the father first becomes a respected citizen of the town in which she lives, and then is converted to religion. The girl becomes attached to her father, thinking him a friend of her supposed "dad." Moore comes to town in search of fortune in the mines and the girl falls in love with him. Moore needs money, and when the bank in which Campeau's money is deposited is robbed and he loses \$50,000, the ex-bandit takes a train, but is mortally wounded. He tells Moore and the girl that he accidentally shot himself and turns over the stolen money to them, insuring their happiness and at the same time forever hiding his identity. "Fatty and the Broadway Stars" is a

decided novelty. This extraordinary two-reeler features Roscoe Arbuckle and also introduces nearly all the great legitimate and motion-picture stars now at the famous studio, including Mack Sennett, William Collier, Weber and Fields, Sam Bernard, Joe Jackson, Ford Sterling, Polly Moran and Mae Busch. The piece purports to give one day's doings at Edendale, where the Keystone studios are located. Mr. Arbuckle, as Fatty, is the sweeper out of the establishment after encounters with divers and sundry members of the company, he dreams a dream and in it imagines he has become a great motion-picture actor and won the hand of the fair leading lady, Ivy Crosswalk. In the dream there is a big thriller—a fire—in which Arbuckle rescues Mack Sennett and half a dozen others. Then the sweeper wakes and finds that he is "fired." Messrs. Collier, Sennett, Weber and Fields, Sam Bernard and the rest willingly consented to take the roles of stars under rehearsal in this comic dream play. Particularly the work of Messrs. Collier and Bernard is of such high excellence that their first regular Keystone releases are keenly awaited.

anti-capital in its tone, for it is lightened by subtle comedy touches, and it heralds the dawn of a greater spirit of conscientiousness between employer and employe. The story has to do primarily with Ferdinand (Theda Bara); Charles Froment, prosperous millowner; Jack Froment, his son; Josine, wife of one of the millhands; Froment and Ferdinand are members of a hunting party in the Adirondacks. Ferdinand, a captivating young creature whose god is gold, perceives the millowner's admiration for her. By every wile within her power she lures him on until he makes open declaration of love. They are married and return to Froment's magnificent home. Jack Froment returns his father of Ferdinand's true character. The parent refuses to believe the latter's assertions. Ferdinand, who has overheard the conversation between Froment and Jack, sets out to discredit Jack in the eyes of his father. The son leaves home. In time Ferdinand's inroads upon the Froment fortune are such that the millowner frankly explains their sufferings. He befriends, among others, Josine, wife of Dave, a drunken millworker. The millhands go on strike and the militia is called out. Jack reads in the newspapers of the trouble and hurries home. Jack mingles with the workers and alleviates their sufferings. He befriends, among others, Josine, wife of Dave, a drunken millworker.

daring in its character. For that matter, "The Primrose Path" is marked by unhesitating frankness from beginning to end. There is nothing vague about it. Hal Ford is chief of the support as Ned, the husband, Helen, the other woman, is played by Wins Blake, while E. Cooper-Wyllie appears as Joan's father.

Majestic. The sweat, the grime, the heartaches, the stifled ambitions, the never-ending woes of labor—these are the dominant notes of "Destruction," a William Fox photoplay production starring Theda Bara, to be shown today at the Majestic. This photoplay, which was written by Nicola Daniels and directed by W. S. Davis, deals with the soul-consuming miseries of the workers exploited by a certain capitalist class. And yet the production is not depressing or

MOVIE MAGNATES—No. 2. Edward Shalvick, general manager of the Peoples' Amusement Company, is the head of Oregon's biggest motion-picture exhibiting enterprise and occupies a position as directing head of the organization, ranks as the foremost exhibitor in the huge territory. Mr. Shalvick has been general manager of the company since May, 1915, prior to that holding the office of treasurer. He left the banking business, in which he had been identified for 19 years in Idaho, to accept the presidency of the Peoples' Amusement Company soon after it was organized in 1914. This company, which at present owns and operates the Peoples and Pickford Theaters in Portland and the Arcade at La Grange, has paid in capital stock of \$287,000, with the majority of the shares held in the hands of the following officers of the organization: Max S. Hirsch, president; Charles A. Malarkey, vice-president; E. Solis Cohen, secretary and the directors—Max S. Hirsch, C. A. Malarkey, Fred H. Rothchild, D. Solis Cohen and Edward Shalvick. The Portland activities of the company, which are prospering under the able management of Mr. Shalvick, include in its organization P. J. Lynn, manager of the Peoples Theater, and Louis B. Christ, manager of the Pickford Theater.



MARTIAL SCENE FROM "BATTLE CRY OF PEACE," SHOWING AT THE HELLIG THEATER

"The Primrose Path," the Universal's frank sex problem photodrama, has attracted such attention that Manager Noble, of the National, announced last night that the sensational feature will continue today and perhaps until Thursday. Veller's play of that name, and features Gladys Hanson, former leading lady with E. H. Sothern. Veller's central character is a woman, who, speaking in the language of the title, takes a few steps on the "primrose path" in order that her husband may not die of hunger and lack of medical attendance. Having prospered by this supreme sacrifice, John, the husband, proceeds to get well. He becomes a popular painter of debutantes, and little by little becomes more ashamed of his very plain wife. In time John becomes so enamored of one young lady that her father proposes to Joan, the wife, that she recede in favor of his daughter. And then Joan tells him of her sacrifice. Her words are overheard by her husband, who at last awakes to her love and his own worthlessness, and so all is happy again. Joan lies the picture's sympathetic Joan. The author has placed her in a series of appealing situations that follow one another in rapid succession after she has made that self-sacrificing step on the "primrose path." Gladys Hanson makes the most of this featured role, playing with a strong show of emotion in all her many scenes. Lawrence Martson directed the picture, working on a scenario by May B. Havey. Both the direction and scenario are adequate, while the settings are many times most gorgeous. The Parisian cabaret scene, for instance, is very realistic in its setting, and very

he is seen on the trail or in the great birch canoes; at the trading post where dwells the factor's lovely daughter; down great rivers, deep in the forest fastnesses or fighting in hand-to-hand combat with a renegade French-Canadian on the edge of an abyss. There's more than the ordinary "punch" in the scores of thrilling situations in "The White Scar," and each and every one of them is set in the most marvelous outdoor surroundings ever used in a picture. Jane Novak, Anna Lehr, Frank Newburg, Norval McGregor and Ronald Braddy play the principal roles in support of Mr. Bosworth, who enacts the part of Na-Ta-Wan-Gan, a white trader and trapper among the Indian tribes. The play tells a story of the Canadian woods, the Hudson Bay trading posts; it introduces several tribes of native Indians, real hunters and trappers, and in addition depicts a powerful drama of the wilds in wonderful, natural settings of primitive beauty. The action is of the most nature, and the whole seems like a real life reproduction.