

FILMSON

TODAY'S FILM FEATURES.
 Peoples—"The Heart of Paula."
 The Goddes—"The Habit of Happiness."
 Columbia—"The Habit of Happiness."
 Majestic—"Slander."
 Sunset—"Lille of the Sulu Seas."
 Circle—"The Miracle of Life."
 "Fatty Arbuckle."

CHARLIE CHAPLIN is a quiet, modest sort, ruddy checked as a school boy, well spoken, with an English accent, enjoying talk, laughing easily, preserving himself, unconscious of the throngs of stagers who grouped themselves about the Chaplin party wherever it moved," writes a Chicago fan of Chaplin's recent appearance in that city.

"There probably will be variety in the comedy makeup during the coming year. I'll keep the 'mustache' he promised, but won't stick so closely to the other clothes. It'll depend on what the circumstances demand. And it doesn't matter what one is funny in, one is funny. That's why I can't take things too seriously. This salary is just figures, figures to me. It doesn't mean anything. If I took things seriously I couldn't make pictures.

"Some time, when they don't care about me in pictures any more, and I hope I know it in time before it happens—then to his surprised auditors, 'Oh, yes, some time that will happen. It won't be my fault; it will be the public's. It will get tired of seeing the same figure, you know. Well, then I hope to accomplish something bigger. Not that pictures aren't big, but I want to work on the stage a little, to feel my audience."

"An apple-cheeked small boy, propelled by his father, stuck his hand out shyly to the comedian. 'Why, I've seen you in pictures,' he exclaimed in childhood's solemn amazement. Chaplin catted with him, then turned to us. 'That's part of my \$70,000,' said he, 'and it's the best kind of appreciation; it's sincere.'"

Many are the thrills and adventures attributed to the "movie" stars by their press agents, but the lowly studio watchman seldom is accorded an opportunity of acquiring eternal ink fame. In fact, the night watchman at the Famous Players' studio probably thought that he had acquired just plain eternity the other night as he shuffled through his rounds.

Marguerite Clark is soon to be starred in an adaptation of Elmore Hallowell Abbott's story, "Molly Make-Believe," work on which is now being actively carried on. For one scene a barnyard setting was erected in the studio in which a horse, pig and rooster were included as movable "props." It was toward daybreak on the first night after the animals had been assembled in the studio that the watchman was sauntering through the building punching his various clocks.

He had just reached the studio floor, according to his own recital of the event, and was starting for the property store when the darned racket I ever heard busted out of that store-room. When it first blew off I didn't know whether it was a boiler, an automatic sprinkler, a steam pipe or a subway conveyer. But I grabbed a hunk of iron and beat it for the noise. Gee, it was nothing but a fool rooster and a pig trying to see which could holler the loudest. I could have killed the both of them for throwing that scare into me," added the watchman with a candor that many film favorites would find refreshing.

William Farnum, "the star with the \$100,000 face," who is now working in the William Fox studios in California, is becoming a mighty hunter since coming West. Always partial to outdoor sports, Mr. Farnum is having the time of his life just now.

Mr. Farnum and his supporting company of Fox players are to spend the next few weeks in the wilds of the Santa Cruz islands, off the California coast. They will make their homes in the great outdoors, and expect to turn out one of the most thrilling, lavish and potential photoplays ever produced. "These islands are 40 miles off the coast of Santa Barbara. They are of wild, rugged formation and as inviting a group as ever rose above sea-level.

But what interests William Farnum is the prospect of hunting. There are thousands of wild pigs infesting the islands, and killing these is no child's sport. The Santa Cruz breed is not the ordinary barnyard variety, but is the most vicious known. They are more savage than the wild boar of Continental Europe and gamer even than the peccary.

The favorite method of hunting the wild hogs is with heavy lances of the Tibetan type, and already Mr. Farnum has ordered a dozen of these wicked-looking pikes with which to inaugurate the pig hunt. The hunt is sometimes on horseback and again on foot. The latter is regarded as the more sportsman-like, as it gives the wild pig a chance to rip the hunter's leg with his razor-like tusks or to tree him.

Ford Sterling, Fred Mace and Chester Conklin left the Keystone studios not long ago on a short hunting trip into the foothills near Etendale, Cal. Ford separated from his companions and spied what he thought was a wildcat hidden among the branches of a tree. He took aim and fired; something dropped, and Sterling, in his enthusiasm, rushed forward to pick up his trophy.

Several hours later Mace and Conklin, worried about the non-appearance of their companions, went out to look for

him. They came upon a man dressed in a B. V. D.'s sneaking away from a suspicious-looking pile of fresh earth. The man proved to be Sterling, and upon seeing them he broke wildly for camp.

Being curious to find out the meaning of Sterling's strange conduct, Mace and Conklin uncovered the earth and discovered that Ford had shot a skunk and, to hide this fact, had odoriferous clothes with it, had buried them all.

It is too bad that the story Ford had cooked up about being held up and robbed of his clothes by a wandering tramp should have been spoiled in its inception.

Few young stars of the screen have played so many widely different parts as Mary Fuller, the Universal star.

When asked why she plays so many, why she was not content to be known as a type artist, she replied: "Because I have so many ideas clamoring for expression. As a painter, she continued, 'who sticks to landscapes shows his limitations, but one who has a multitude of inspirations feels that he must create along those lines I want to do different things because my ideas prompt me to express what comes to my mental vision.'"

That Miss Fuller has accomplished her desires is proven in her "Viking Queen," "The Mermaid," "The Huntress" and many other widely different pictures. Mary Fuller is a worker and a thinker. Opportunities do not come fast enough for her to express all she wishes. Miss Fuller has long had a reputation in the studios for striking and interesting originalities in the way of dressing and makeup. She claims that each face requires more or less different treatment, depending to a great extent on the color tone of the skin.

So thoroughly artistic and true to the character is her makeup that her appearance on the studio floor is eagerly awaited and the result studied. Miss Fuller has had to run the gamut of imitations. It is said that "imitation is the sincerest form of flattery," but it must be acknowledged that it is sometimes a handicap to have one's ideas too closely copied.

When Miss Fuller was asked where she derived her source of inspiration she said: "From everywhere. My mind is alert for external impressions and internal promptings. If we will cease regarding work as a duty and look upon it as a beneficial factor in life we will be much happier. Congenial work is one of the strongest pegs on which to hang one's endeavors, and we should be grateful for the opportunity to serve. Worry," said Miss Fuller, "is a bad ingredient in one's composition; it is that unnecessary friction that wears the human machine and puts us out of countenance. Worry never helped anyone win success. Try with all your ability to do the best you can and if you are sincere and well equipped you cannot fail."

Mabel Tallafiero, the dainty little star of "Her Great Price," a Metro production, can not only see herself on the screen, as other see her in the flesh, but while making the feature she had the opportunity of hearing all about herself. Miss Tallafiero was playing the role of a tiny girl in the tenement district, surrounded in the studio by a group of real children from New York's slum district. She was eating a lolly-pop, along with the children, and took time to cook a seat back near another set, where another group of players were at work on a picture.

A veteran actor—one of the old school—was with Miss Tallafiero and, in a patronizing manner, engaged her in conversation. He asked her what picture she was in and she replied: "Oh, 'in ris Tallafiero picture, see.'" she replied volubly, wishing to while away the delay before the next set was ready.

"Is that so? Well, you're with a mighty fine actress," he returned. "Yes—very fine actress. I worked with Mabel—let me see—it must be 20 or 25 years ago."

"I didn't know she was that old," said Mabel.

"Oh, yes, she has turned 40. But still she manages to look young. Some women can do that, you know. Do you expect to grow up and be an actress, little girl?" he continued, laying his hand upon her shoulder.

"No, not if they must have people like you in the profession," Miss Tallafiero indignantly blurted out and turned upon her heel.

The actor's look after her in amazement. When he learned his mistake, he attempted to apologize. But that is a difficult thing to do after one has been so grossly deceived. The old actor that she has turned 40. Many people have the impression that Miss Tallafiero is older than she is, because she began her stage career when she was two and one half years old. But this one at least will not make the mistake again.

The General Film Company's publicity department undertook recently to conduct the out-of-the-ordinary activities during the week of the players engaged in the various productions released through that company. Here are a few of them:

Gretchen Hartman (Biograph) won a lady's championship swimming match at Coronado Beach, Cal., defeating a large field of San Diego's best women swimmers over a half-mile course and was awarded a handsome trophy.

Bryant Washburn (Essanay) worked five hours in a steel mill at Gary, Ind.,

to obtain color for "The Spider's Web." Washburn actually labored, and once lost his strength was tested against a bona fide worker in which the actor came out winner.

Jack Pickford (Seig) served as the first airplane passenger ever carried aloft by Caleb Bragg, formerly the automobile race driver. They attained a height of more than 2000 feet above Los Angeles and remained aloft for more than two hours.

John G. Robinson, Sr., manager of the Seig animal department, refused a \$50,000 cash offer for the use of his name by a circus.

Patsy de Forrest (Lubin), for the sake of giving a touch of real winter to a scene, stood with bare feet in the snow until her "tootsies" were frostitened. Now Miss Patsy is seeking a remedy for chilblains.

A letter to the Lubin Manufacturing Company from a woman in Leeds, England, furnishes a timely and curious illustration of how an arrow playfully shot into the air may pierce an unsuspected target.

The writer says that she had just returned from a moving picture theater where the feature was the Billie Reeves comedy, "Hamlet Made Over," by the Lubin Company. She heartily enjoyed the comedy until the scene was reached where the frenzied "audience" using eggs as shrapnel, pelted the melancholy Dane from the boards. Over a hundred supernumeraries each furnished with several eggs are in this scene.

Regarding this the writer says: "Perhaps you do not know that here in England eggs are selling at an equivalent in your money for \$1.50 a dozen. Few of us can afford to buy them and, to me at least, it seems cruel to see food wasted like that. I would prefer to get a chance to eat the eggs."

The letter was shown by Mr. Lubin to Billie Reeves, whose comment was: "She's wrong about one thing, Governor. I remember those eggs. Write her and say that they are better seen than eaten."

FILM PLAY HAS TWO ENDINGS
 Novelty to Be Introduced at Peoples Theater Today.

The Peoples Theater will introduce its film novelty—a feature with two endings, happy and tragic—today in "The Heart of Paula," a story of love and intrigue, starring Lenore Ulrich, of "Bird of Paradise" fame. While the happy ending is that which the public demands, the tragic ending of the story is so artistically perfect that on alternate days the management of the Peoples will flash the two endings for Portland fans. In addition to this novelty, three reels, comprising the concluding chapters of "The Goddess," the splendid Vitagraph serial with Anita Stewart and Earle Williams in leading roles, will be screened.

Miss Ulrich says that the public will be best satisfied with the happy ending of her new play, but so much argument was indulged in at the studio regarding the finale that a \$3000 auto has been promised her—so says Mr. Press Agent—if her ideas are borne out by the attitude of the public. The Peoples management, also curious regarding the public's stand in the matter, asks that patrons express their opinion in the matter.

In "The Heart of Paula" Miss Ulrich is a Spanish maiden, alluring, attractive and thoroughly versed in the art of flirtation. The story deals with the romance of an American mining engineer and an ardent Spanish girl. According to the tragic climax, the girl goes to the revolutionary leader and gives herself up in payment for the life of her lover, and then plunges a dagger into her own heart. The happy ending brings a fortuitous rescue of the endangered heroine, the American racing across the border with a band of cowboys, arriving in time to wreathe the girl from the Mexican.

Supporting Miss Ulrich are Forrest Stanley, Howard Davies, Herbert Standing, Jack Livingston and Velma Lefler.

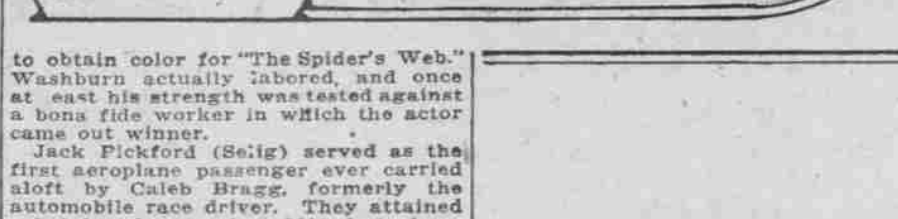
"The Goddess," in its final chapter, a part of the 14th and all of the 15th, being presented to conclude the screening of a highly successful serial, brings the leader of capital and leader of labor together, the men representing the extremes of the industrial world finally realizing the sterling qualities of each, but just as it is too late for the appli-



Alice Brady in Scene From "Then I'll Come Back to You," at Pickford.



Douglas Fairbanks and Dorothy West in 'The Habit of Happiness,' at Columbia.



Bertha Kalich in 'Slander,' at Majestic.



Scene From "The Heart of Paula," featuring Lenore Ulrich, at Peoples.

ation of their realization, both are drowned.

"Celestia," the "girl from heaven" and Tommy Barclay, the richest boy on earth, are left in each others arms. Celestia (Miss Stewart) realizes that the triumvirate of wealth had misled her as to her mission, and is happy to take her place as the wife of the young chap who had guarded her through a stormy career.

MOTHER LOVE IS PLAYED ON
 Bertha Kalich Star in Drama at Majestic Theater.

Mother love forms one of the chief themes in the photodrama, "Slander," in which Bertha Kalich makes her debut as Fox star at the Majestic Theater today. This actress has achieved an enviable reputation on the speaking stage and in this sensational vehicle is given a splendid opportunity for the display of the highest type of dramatic talent.

As her character in the film story of "Slander," Mme. Kalich is ousted from her home and divorced from her husband through the injustice of that cowardly weapon, the name of which is used as the play's title. She is forced to leave her two children, which parts are taken by the talented juvenile actor

and actress, little Miss Jacqueline Morhange and Master Walter Ferguson.

The wronged wife, after a long absence, returns to see her children, although the courts gave the father their custody. She is discovered by her husband, which part is acted by T. Jerome Lawler. The latter returns to discover his divorced wife with the two children and a scene follows which is wonderful piece of acting on the part of the great star, her opposite and the two little ones.

Mme. Kalich in this picture play does acting which critics assert is even more wonderful than her stage triumphs. She is a great advocate of the motion picture, and doubtless feels before the camera an inspiration which is as great or greater than that "stage power" which actor folks feel before the footlights. Mme. Kalich knows that her work will be seen "by millions as against thousands on the stage," as she expresses it.

The second of the Frank Daniels comedies, which are proving decidedly popular through the country, and the Majestic-Pathé Weekly will be other features on the bill.

DOUGLAS FAIRBANKS HEADLINE
 Comedy Star Will Be Seen at Columbia Today.

Douglas Fairbanks, whose reputation as a screen star was made in "His Picture in the Papers"—in fact made so positively that thousands consider him the best comedian of filmdom—will be the headline attraction at the Columbia Theater today in a new vehicle, "The Habit of Happiness." To this will be added another comedy of a different type, Keystone, with some of the king-pin cut-ups in harness.

"The Habit of Happiness" seems a decidedly fitting title for a Fairbanks play, for "Dougie," as they call him, is one of the greatest sunshine radiators in California, according to reports from the studios, while his screen antics are surely destructive of gloom.

In the new play Fairbanks has the fitting profession of making people laugh. He begins it in his efforts as idle son of a wealthy banker to uplift the workman, who has come to the conclusion that what the workman needs more than anything else is to laugh occasionally; and, while he is giving them exercise morning, noon and night, his success draws the attention of a certain Dr. Stone, who has all but given up his work of trying to make Jonathan Pepper, his richest patient, relax into a smile.

As Stone's assistant, therefore, he invades the gloomy mansion of Pepper, where the power of the financial world sits in sour state listening to a superannuated minstrel playing Chopin's "Funeral March" on a bass viol. Poor Fairbanks almost throws up the job, but he suddenly finds that old man Pepper has a beautiful daughter, who is well worth going after. So he stays.

In the course of events some business rivalry has arisen between Pepper and a crooked deal is put over in Wall street. Fairbanks' message this morning, and finding them ill-disposed to laugh at the best jokes out of his book, tries another course, uses his fists in a manner that is a delight to behold.

Unfortunately, the thugs draw their guns, and one of them proves too many for the hero, and he drops in his tracks at the head of the stairs. But the situation is solved in a clever manner that makes for more thrills and much laughter.

FEDERAL CENSORSHIP URGED
 Need of One High Standard for Films Pointed Out.

The question of the censorship is reaching into the vitals of the motion picture industry. It is something that must be brought to a decision and brought to that decision quickly, according to J. A. Berst, vice-president and general manager of Pathe Exchange, Inc. The necessity for a strong, sensible, coherent propaganda, as well as an equal necessity for immediate action, has aroused Mr. Berst to a statement of the propaganda that meets the situation, and a demand for the action that would avert the evil.

Mr. Berst speaks from the standpoint of a pioneer in the moving picture world whose experience of its needs goes back to its beginning.

Mr. Berst, while not in favor of censorship, nevertheless is of the opinion that the country is not yet prepared to do away entirely with censorship. But he does believe that the people generally are in favor of a sound, sensible and consistent censorship such as can be provided only by a Federal Board of Control.

Such a board is desirable, Mr. Berst believes, because it will have the effect quickly of making the local state boards of censors superfluous and useless.

It is both foolish and inconsistent for the manufacturers to oppose all forms of the censorship, it is the firm

Paramount Program

PEOPLES

THEATER
W. Park at Alder

The Fascinating
"Bird of Paradise"

Lenore Ulrich

In a Drama of Love, Adventure and Startling Interest, Entitled

The HEART of PAULA

TWO ENDINGS

Both will be shown and you can help Miss Ulrich win a car if your choice coincides with hers. Tell us yours and we will tell you hers.

TEN THOUSAND SOUVENIR PORTRAITS OF MISS ULRICH FREE TO THOSE WHO SEE THIS PICTURE

FAREWELL "THE GODDESS"

Programme includes the closing chapter. Your last chance to see Anita Stewart, Earle Williams and "The Ferret." You'll always wonder how the story ended if you miss this chapter.

FOUR DAYS COMMENCING TODAY

Why Is It That You Just Can't Forget This Ad?

