

The Silent Drama



Theda Bara, Star of "Cleopatra" at Majestic.

Mary Pickford in "The Little Princess" at Star.



Scene From "The Unbeliever," U.S. Marine Photoplay, at Liberty.



Carmel Myers, in "A Broadway Scandal," at Strand.



Wallace Reid, in "Believe Me, Exantippe," at Columbia.



Sergeant Arthur Guy, in "Over the Top," at Peoples.



"Doug" Fairbanks, in "The Matrimonial," at Sunset.

TODAY'S FILM FEATURES.
Columbia—Wallace Reid, "Believe Me, Xantippe."
Star—Mary Pickford, "The Little Princess."
Sunset—"Doug" Fairbanks, "The Matrimonial"; Bill Hart, "The Primal Lure."
Liberty—U. S. Marine photoplay, "The Unbeliever."
Majestic—Theda Bara, "Cleopatra."
Peoples—Sergeant Arthur Guy Empey, "Over the Top."
Globe—Blanche Sweet and Thomas Meighan, "The Silent Partner."

IT'S not so long ago that the biggest film producers in the business would say to their directors: "Here's a Mary Fairhart, make a picture for her. Don't worry about the story, she'll put it over."
Nowadays the film world realizes that even the biggest of the stars cannot "put over" a weak story. It's been tried too often with dismal results.
So the demand is ever for better stories and "the play's the thing" is a slogan to conjure with in the realm of the silent drama.
That motion pictures are getting the best talent in every phase of endeavor for the lovers of the moving drama is perhaps best exemplified by the fact that the Famous Players-Lasky Corporation and Artcraft Pictures have rounded up many of the most famous works of great writers of this and past decades.
In their endeavor to give the public the best stories obtainable they have not overlooked a single writer of note and they are still looking for others who have not yet become famous and who are now trying to write original stories.
In the list of writers whose works are being transplanted to the screen are such as Judge Willis Brown, Elwyn Barron, George Broadhurst, Agnes and Edgerton Castle, Dane Coolidge, H. B. and M. G. Danahy, Beulah Marie Dix, William C. DeMille, Owen Davis, John Emerson, Larry Evans, Frank X. Fennegan, Marlon Fairfax, Maximilian Foster, Bret Harte, Laurence Housman, Julia Crawford Ivers, Henry Arthur Jones, Julien Johnson, William J. Locke, Joseph C. Lincoln, Anita Loos, Charles Mainie, Frances Marion, Jeanie MacPherson, Johnston McCully, Sir Gilbert Parker, Olga Printzlau, David Graham Phillips, Alice Hegan Rice, Edward Sheldon, C. Gardner Sullivan, Victorien Sardou, Perley Poore Sheehan, Margaret Turnbull, Mark Twain, Count Leo Tolstoy, Florence Vinceson, Harry Leon Wilson and Charles Whitaker.
"Poll's" Chatter Offends.
Can lip readers tell what a parrot is talking about? That's a question that has been agitating Mary Pickford, her director and all of their aides. In filming "Captain Kidd, Jr.," her new Artcraft picture, a parrot plays an important part, as naturally there would in a play that savored of buccanars and hidden treasure. And naturally "Poll" is expected to talk about "pieces of eight" and other practical things. But the particular parrot engaged for the part had never heard of pieces of eight or Spanish doubloons, although she excelled in practical language. And that's where the problem arose. "Poll" evidently had been brought up under highly improper auspices and when she grew talkative those within hearing either fled from the scene or covered their ears. Numerous authorities were consulted about the probable effect on those who specialize in reading filmed lips, but no one could state with any degree of certainty that expert lip

readers could not tell what "Poll" said. So it was decided to take a chance anyhow regardless of results. "Poll" can't lose much at any rate.
Directors Claim Credit.
George Baker, Metro's west coast director-general, was discussing the reason why certain film stars, once having felt the leadership of a certain master of film craft who created them, seemed to have lost considerable of their acting ability and, in consequence, much of their popularity.
"I heard a story the other day that explains it," he said. "A famous Pennsylvania political boss had been deserted by one of his lieutenants who was seeking to set up his own machine.
"Let him try," the boss said, when he hears of the other's plans. "It's true that I taught him all he knows—but I didn't teach him all I know."
Dogs Are Popular.
Great Danes have become the rage in photoplayland since "Teddy," the Keystone dog, and Robert Warwick's and Harold Lockwood's monster canines have shown the screen how excellently they photograph. The other day Roy Stewart motored out to Monterey, a few miles outside of Pasadena, to some Dane kennels owned by a Russian named Graf, who is doing the weirdest things imaginable with 30 or 40 of his enormous pack, breeding them to Siberian wolves, wildcats, bears, lions and nearly all of the species of a circus menagerie.
Roy wanted a dog, but couldn't make up his mind whether it should be a brindle, a black, a blue, a tan, a harlequin, or what. Seeking to make his decision, he had Graf place the dogs shoulder to shoulder, six in all.
"Which do you choose?" the cowboy-hero asked a friend.
"If I had my pick I'd choose them all," was the reply.
"Good," grinned Stewart. "That's what I've been wanting to do all the time, but I didn't want you to call me a dog fool."
And he wrote out a check for the outfit.
Metropolitan No Film House.
In the Spring many folks go more or less crazy. One day it was reported that the Metropolitan Opera-house would be used as a picture theater at the close of the opera season. Of course the thing was impracticable, as the grand old ark is built upon the general lines of grandfather's barn, only with greater optical problems. The big laugh, however, came when the aristocratic owners of boxes protested against this invasion of their sacred precincts, to which the New York World replied that if these boxholders would take the trouble to look at the luxurious Riato or Rivoli, they would see what a compliment moving picture patrons would be paying the Metropolitan by going there at all.
Wally "In Bad."
Now that everything is settled and lovely and cooey, there ought to be no real harm in letting you in on a little matter that aroused the parrot for the time being at least, the happy tranquility of the domestic bliss of Wally Reid and his wife, Dorothy Davenport. Wally and Dorothy attended a Red Cross benefit at the Hotel Huntington, one of Pasadena's most scrumptious winter hostels, and Wally was called upon to act as auctioneer. He had auctioned off everything within reach and was looking for new objects to offer and new pocketbooks to conquer, when someone passed him up a genial bull pup that demonstrated its gentleness and affectionate disposition by poking a salivary tongue in the auctioneer's face.
Wally's eyes were for the crowd, not for the dog, when he raised the animal aloft and called attention to its beauty. He saw that his wife was making

frantic motions to him, but he interpreted these as meaning that he should hold the dog for a large and specially spectacular sale. As the price ran up, Miss Davenport's gesturing became more violent. When the price reached \$1500 and Wally yelled "Sold!" he heard a faint shriek come from his fond helpmate's direction.
He had, if you must know and haven't already suspected, sold his wife's own bull pup. And he had to buy it back! And what is worse, he himself had given the pup to her on her last birthday.

BRIGHT COMEDY AT COLUMBIA

"Believe Me, Xantippe" Check Full of Humorous Situations.
"Believe Me, Xantippe"—call it "Zantippe" and let it go at that—is a rollicking screen comedy, a real film laugh. This Harvard prize play, which pleased Broadway's most blasé theatergoers, seems destined to prove an even greater reliever of dull monotony as a film attraction. Judging from the reception it was accorded yesterday at the Columbia Theater.
Wallace Reid, perhaps the most popular young leading man of the day in the camera world, has never done anything better than his George McFarland in the Ballard play. His ease and naturalness and perpetual state of good humor are qualities which result in winning his audience in every scene. Anna Little, "Wally's" regular leading woman, makes a captivating Dolly, while Jimmy Cruise gives an unusual characterization of Simp Calloway, the bold, bad bandit.
The MacFarland of the story is a New York clubman who makes a bet of \$20,000 that he can commit a crime and elude the police for a year. He forges Brown's name to a check and then disappears. His photograph is printed on millions of posters and sent all over the country. George lands in Colorado and while hunting he reaches a hut where Dolly, daughter of the Sheriff, is staying alone. Dolly identifies McFarland by an expression used in the poster, "believe me, Xantippe." She holds him up at the point of a gun and makes him a prisoner.
George saves the girl from the disgraceable attentions of Simp Calloway, an outlaw who comes to the cabin, but the girl delivers both men over to her father. Then George, thinking his bet is lost, wires to his friends. They come to claim the bet, but it develops that as Dolly is not an officer of the law, the capture was not made in accordance with the terms of the wager, and McFarland wins both money and girl.
There's a laugh in the picture from

first to last, the author, director and players overlooking no opportunities to tickle the risibilities.
THEDA BARA AT MAJESTIC
"Cleopatra" Most Stupendous Photoplay Ever Produced Here.
"Cleopatra" with Theda Bara as the Siren of the Nile, is the attraction at the Majestic today and until Friday night. It is playing at regular prices, namely 20 cents admission. When "Cleopatra" was here before several months ago its unexpected success prompted the Majestic management to try to book the production for an additional week. The photoplay had been circuitized direct from New York, however, and other cities refused to postpone their bookings for the accom-

modation of Portland. Hence the return engagement.
"Cleopatra," with Theda Bara, has enjoyed one of the greatest successes of any photoplay and has caused as much if not more contention. It opened in Chicago recently after a long tilt with the censor board of the Windy City and is now playing at the Colonial Theater for the first time. Two-dollar prices were charged in New York and Washington.
"Cleopatra" is one of the most stupendous photoplays ever produced and is not a preachment. Following history as closely as it is possible for a photoplay, it portrays the life of the greatest woman in ancient times, her amours, her disappointments and finally her death.
Thousands of soldiers take part in the ancient battle scenes. There are naval battles with scores of ships en-

gaged and all the splendor of ancient Egypt and Rome is there in lavish profusion.
Added to the "Cleopatra" attraction is a reel of the official war film, "Britain's Bulwarks," showing England's part in the present struggle, and the Hearst-Pathe News has the latest war events.
"LITTLE PRINCESS" IS CLEVER
Mary Pickford Production Pleases Audience at Star.
Mary Pickford in curls and short dresses, a few snatches of her engaging comedy, a few less of pathos, and a beautiful production are the principal ingredients of "The Little Princess," an adaptation of the Frances Hodgson

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SUNSET

Broadway with Washington.
Today and all week, with the mules, the minister, the maid and

DOUG FAIRBANKS

& CONSTANCE TALMADGE

in the Screen of the Screen

"THE MATRIMONIAL"

—and—

"THE PRIMAL LURE"

A Story of Big Trees and Big Men, with

BILL HART

& MARGERY WILSON

Sundays and Evenings 15c; Week Day
Matinees 10c; Kiddies, all times, 5c

Continuous 10 to 11

GLOBE

Washington at Eleventh

10c

Blanche Sweet
and
Thomas Meighan
in

"The Silent Partner"

Also
MACK SENNETT COMEDY
"An International Sneak"