

THE SILENT DRAMA



TODAY'S FILM FEATURES.
 Columbia—Thomas Santachi, "The Still Alarm."
 Heilig—D. W. Griffith's "Hearts of the World."
 Majestic—Dorothy Phillips, "The Risky Road."
 Peoples—To Hell With the Kaiser.
 Liberty—Enid Bennett, "The Biggest Show on Earth."
 Sunset—Clara Kimball Young, "The Common Law."
 Star—Mildred Harris, "For Husbands Only."
 Globe—Louise Huff, "Destiny's Toy."
 Circle—Bill Hart, "Selfish Yates."

WHO is that girl?
 It's a question that has been asked of Majestic Theater house attaches many times recently, and nearly always directed at a pretty feminine figure in J. Warren Kerrigan or Bessie Barriscale Paralta photographs.
 Myrtle Rochelle is the name of the girl whose face on the screen has haunted so many Portlanders—struck them with its resemblance to someone they know.
 However, if Myrtle Rochelle means nothing to them, perhaps Minnie Myrtle Deau does. For Miss Rochelle of the flickers is Minnie Dean, of Portland, sister of Miss Eleanor Dean, of Eleventh and East Everett streets.
 Miss Rochelle has been in motion pictures little more than a year, including the studios with no previous dramatic experience, but a good musical education. She was born in Portland at Twenty-first and Washington streets, and spent most of her life here, attending North Central School for a number of years.
 Three Paralta pictures—"A Man's Man" and "The Turn of a Card," with Man and "Madam Who?" with Bessie Barriscale, included Miss Rochelle in their casts, while she has appeared in other productions, including "Idolaters," "The Vortex," "The Car of Fate," "Everywoman's Husband" and "High Kickers."
 Dorothy Granville, niece of Miss Dean, and another Portland girl, is also in pictures, playing with Universal and Triangle for nearly a year.
 Miss Granville was born in Colorado, but came to Portland as a little girl and attended the Park Grammar School and Lincoln High School.

Big Year on Coast.
 That the coming months will see in Los Angeles the greatest number of producing firms in its history seems to be unquestioned. Already the companies are filling in from the East, with many more to come. The Brunton Studios will be one of the leaders insofar as production activity is concerned. At the present time there are five companies working at the plant—Louise Giam, Bessie Barriscale, Bessie Love, Sessue Hayakawa and Frank Keenan. The new organization headed by Mme. Torska will start production there soon, as will Marie Dressler.
 Later on it is expected the E. A. Rolfe companies will transfer their activities to the Coast, as will the Goldwyn forces. Universal is adding new people every day.

Blanche Bates on Screen.
 The first print of "The Border Legion," in which Blanche Bates makes her debut on the screen, has just reached New York from the West, where it was recently produced.
 Miss Bates' appearance in this production will be in the nature of a surprise, as few know that the star of

"Under Two Flags," "Madame Butterfly," "The Darling of the Gods" and other stage successes had capitulated to the lure of the screen. "The Border Legion," which is an adaptation of Jane Grey's novel of the same name, was produced under the personal direction of T. Hayes Hunter, and is said to be a strong Western drama, which gives Miss Bates the type of role in which she has often demonstrated her ability. Manager Edel gives it, as his opinion that this production is the best Western drama projected on the screen in recent years.
 Hobart Bosworth plays opposite Miss Bates, while the supporting cast includes Eugene Strong, Horace Morgan, Russell Simpson, Arthur Morrison, Bill Montana, Richard Souza and Kate Elmore.

Screen Only Sees Mildred.
 Mildred Harris, star of "For Husbands Only," the Lois Weber production issued by Jewel Productions, has become one of the favorite stars of filmdom in less than a year, and unlike many of the screen stars who have become popular idols, has no record of training on the legitimate stage prior to her entrance into the film field.
 Mildred Harris never appeared in drama, except before the motion-picture camera.
 She began her career when she was 11 years old, under Thomas Ince, then with Griffith in the Fine Arts Company, and afterward played opposite William Hart with the Ince studios.
 Then she was discovered by Lois Weber and raised to stardom in an incredibly brief time.
 Even now Mildred Harris is barely over 18 years old and is recognized as one of the most brilliant emotional actresses on the screen.

Government Aids Filmmers.
 Nowdays, when there is so much educational propaganda in patriotic war photoplays, Uncle Sam freely puts his forces at the disposition of producers whenever possible. Soldiers and sailors have been frequently used in the making of pictures by private concerns, but in "To Hell With the Kaiser," a fleet of 100 aeroplanes was borrowed from the Government.
 An aerial battle between aerial fleets of the Yanks and the Hun is one of the big "punches" of the production, and no difficulty was experienced in drafting instructors and student aviators into service for this phase of the screen classics picture.

Doug's Story.
 A Christmas story told by Douglas Fairbanks is going the rounds in August, but Doug claims it's new: A poor chap from the country took his girl to a fashionable Broadway restaurant for their Christmas dinner, and committed gauche on gaucherie. The bill of fare was in French, and the chap pointed to an item on it and said huskily, "We'll begin with that."
 "Sorry, sir," said the waiter, "but the orchestra's playing that."
 Then the waiter handed him a napkin. The chap looked at it carefully, frowned, got up, spread it on his chair and sat on it. The waiter, taking pity on him, said:
 "Will you have the table d'hote or a la carte, sir?"
 "Both," said the chap, coughing. "Both, with plenty of gravy."
Super-Modesty Item.
 Ivan Abramson has just announced himself as "the Shakespeare of the screen." He predicts that his forthcoming effort, critically titled "When Men Betray," written and directed by Ivan Abramson, will undoubtedly

achieve greater artistic success than any photoplay ever written" and that "it will prove the greatest box-office attraction of any photoplay ever screened." We take it that Ivan has considerable confidence in himself as a director, in fact, almost as much confidence as he has in his writing.—Picture Play Magazine.
"The Play's the Thing."
 The seven ages of a movie company:
 1. Prospective magnate sees prospective star, third from the left end at the Winter Garden.
 2. Magnate signs up press agent at \$125 per week.
 3. Sumptuous offices, fitted with mahogany, secured.
 4. Director signed at \$500 per week.
 5. Magnate issues statement that the industry is only in its infancy.
 6. Star issues statement demanding better stories for the screen.
 7. Scenario is purchased from somewhere for \$25.

KAISER IS SEVERELY SCORED
Photoplay at Peoples Theater Deepens Hatred of Outcast Nation.
 It's not the fashion these days, when the Hun is wobbly master of part of France and nearly all of Belgium, and Uncle Sam is planning to pit five million Yanks against Prussianism, to deal kindly with Kaiser Wilhelm of Germany, but that war lord and all that he represents has never been so severely arraigned as in "To Hell With the Kaiser," which opened at Peoples Theater engagement yesterday to huge crowds.
 That this picture will send patrons away with a lasting impression of the hated Hohenzollern and a deeper hatred of the foe is a foregone conclusion. It depicts the Kaiser in league with the devil and spares neither words nor incidents in proving that he is the lowest form of animal which walks. The picture has, in fact, more of a personal grievance against the Kaiser than against the German empire, and the vengeance wreaked upon him finally is for a personal revenge rather than for the hundreds of atrocities with which the world is familiar.
 The production is highly sensational, glorifies the spirit of the American flag, makes a strong appeal to patriotism and hatred of the foe, and shows terrible scenes of horror taking place in Belgium.
 There is a prologue supposed to take place in 1880, at the death of Frederick III, when William II succeeds him on the throne. Satan appeared before him and offers conquest of the world in exchange for his soul. Then in an epilogue William is seen arriving in hell, where Satan greets him and abdicates in his favor.

"RISKY ROAD" AT MAJESTIC
Marrage Wins Final Victory Over Free Love on Screen.
 "The Risky Road," the latest Dorothy Phillips photoplay at the Majestic Theater, is all that the title implies, which means that the heroine of the tale, which first appeared in "Live Stories," travels a road which is risky and at times a wee-bit muddy.
 The highly colored situations of the picture are similar to a debate in which neither side is quite sure what the other side is debating about. The heroine thinks the hero is a gentleman; he believes her of virtue easily tossed aside. So the action resolves itself into simply this: The hero's ideas of free love pitted against the heroine's desire of marriage, and the more conventional idea ultimately wins. The hero comes

back to his boyhood days by the romantic love scenes between Jack Manley, of the fire engine company, and his sweetheart, Eleanor Fordham, and remembers the scenes of his boyhood as he watches the villainy of "Bird," or the great fire scenes that took place in the '80s, when Harry Lacey packed the theaters throughout the country with the thousands who clamored to see this thriller.
 There is no limitation to the spectacularity of the screen, and the burning of the laboratories, the explosion of the chemicals, the falling walls, and the thrilling escape, are presented in most graphic manner. In the making of these scenes seven fire companies were used to fight the flames and the picture shows the men resting at the fire stations at the time the "still alarm" is received; the entire department rushing madly down the street, and the fighting of the flames, together with many halfbreath escapes from falling stairways and crumbling walls.
 "Bill Settles Down," a Billy Parsons comedy, and Paramount Pictographs are other subjects on the new bill.

around to a realization that marriage is all right if the girl is.
 Miss Phillips is sweet and charming, while William Stowell, her leading man, makes an excellent hero.
 The star is cast as Margorie, New York strugler, while Stowell is king-ton, wealthy broker. Poverty and love of luxury cause her to accept a dishonorable proposal from him on the "trial marriage" basis. The girl learns there is a "Mrs. Kingston," sends for her old sweetheart, and is treated with disrespect by him. Then Kingston confesses that he wishes to wed Margorie and that the Mrs. Kingston is his sister-in-law.
 George Cheseboro, Juanita Hansen and Claire Du Brey are other members of "The Risky Road" cast.
 Allied Nations War Review, showing more action pictures of Pershing's Doughboys; a cartoon comedy, "Kicking the Germ Out of Germany," and Pathe News round out an interesting program.

'FOR HUSBANDS ONLY' AT STAR
Production Teems With Thrills and Ends in Real Knockout.
 "For Husbands Only," the new Star Theater photoplay attraction, a Lois Weber production starring Mildred Harris—not only has a darling and catchy title, but it's a mighty catchy little photoplay, although not so daring as the title implies.
 This Jewel Production is one of those "different" film offerings, with a surprise ending that is a real "knockout." It does not lack in dramatic strength, has moments of delightful comedy, and is full of ginger.
 The story is built about the battle of wits between a young society man, a "very devil" among the women, and a convent-bred girl whose one aim in life is to avenge herself for the light manner in which the aforementioned society man has treated her.
 There is a brilliant sparring of keen wits, the wits of the angry little woman and the wits of the man she is attempting to revenge herself upon, all through the play.
 At the last moment he has invited her to marry, only to find that she will not accept a private performance of a play he has written himself, entitled, "For Husbands Only," a play that is couched in form that will upset the husband's faith in Toni, his wife, and which the author hopes will compel the girl-wife to thrust herself into his arms.

"STILL ALARM" SPECTACULAR
Offering at Columbia Brings Back Old Memories.
 "The Still Alarm," that famous old spectacular melodrama that made its stage debut back in 1880, has been transferred to the screen, with Thomas Santachi, Fritz Brunette and Bessie Eyeton portraying the leading roles. It must be infinitely more spectacular on the screen than on the stage, for the camera's vision of fire engines and burning buildings is far more comprehensive in the Columbia Theater offering than anything stagecraft could produce.
 Many a grandfather has been carried

perpetious terror and does the act at the risk of her life.
 She is recognized by the mother of her sweetheart, who scorns her until this woman's husband admits he himself is part owner of the circus and insists that his aristocratic wife's scorn of circus folk is unjustified. Through his support the circus girl and her fiancé ultimately find happiness.
 A completely equipped circus with menagerie is leased for this picture. The wild animal scenes are said to be exceptionally interesting, while a number of thrills are injected.
SUNSET FILMS ARE FEATURES
Clara Kimball Young to Star in Series of Six Plays.
 Manager Jennings, of the Sunset Theater, will introduce a novelty at his photoplayhouse this week, showing beautiful Clara Kimball Young in a series of seven of her most popular pictures, one each day—a Young review or week of repertoire.
 Starting today with Robert W. Chambers' "The Common Law," the schedule for the week is: Monday, Thomas Dixon's "The Foolish Virgin"; Tuesday, David Graham Phillips' "The Price She Paid"; Wednesday, Eugene Walter's "The Eastest Way"; Thursday, Elinor Glyn's "The Reason Why"; Friday, Marcel's "The House of Glass"; and Saturday, Wolff's "Marionettes."
 A galaxy of leading men, including Conway Tearle, Alan Hale, David Powell, Joseph Kilgour, Rockcliffe Fellows, Corlies Giles, Nigel Barrie, and Milton B. Sills are to be seen during Clara Kimball Young week.
 Each play of the week is adapted from well-known books, some of them being "best sellers," while the authors are among the most prominent in the world of popular fiction of the day.
 "The Common Law," today's picture, was the first in which Miss Young appeared at the head of her own company, and ranks among her greatest film successes.
 For comedy relief seven fun films from the Christie studios have been booked, while Pictographs, travelogue,

or screen magazines will be on each day's program.
Film Flickers.
 Famous Players' publicity bureau has doped it out that the titles of the most successful pictures of the year have begun with the letter H.
 The greatest assemblage of wealthy persons in the history of this country is said to have resulted from a swimming exhibition given by Annette Kellerman at Bar Harbor, Me., during the filming of "Queen of the Sea." It is estimated that the gross resources of the millionaires present totaled \$400,000,000.
 Earle Foxe, of Pathe serial fame, plays the lead opposite Mabel Normand in "Peck's Bad Girl." His big blonde six-foot self makes an attractive contrast to Miss Normand's dark slender little self.
 Corinne Barker, Portland girl who made her first Goldwyn appearance in "Money Mad," is now supporting Mabel Normand in "Peck's Bad Girl."
 Some person of a statistical turn of mind announces that Douglas Fairbanks' picture has appeared in 1813 issues of various American newspapers and magazines within the last 13 months. This is cited as tending to prove that Mr. Fairbanks is somewhat popular.
 Pauline Curley, leading lady for Douglas Fairbanks in "Bound in Morocco," is said to be the champion knitter of the film world. Since the call for knitters went out Miss Curley has knitted no fewer than 72 sweaters for soldiers.

LIBERTY OFFERS CIRCUS FILM
Enid Bennett Featured in "Greatest Show on Earth."
 Charming and dainty Enid Bennett, an Australian girl, now a Thomas H. Ince star, comes to the Liberty Theater today in "The Biggest Show on Earth," a photoplay tale of the circus. Melbourne MacDowell and Earle Rodney head an excellent supporting cast.
 News pictorial of world events and "The Vamp Cure," a comedy, are other subjects on the bill.
 Miss Bennett's role in "The Biggest Show on Earth" is that of a young girl who tames wild beasts and performs daily in a cage filled with lions in her father's circus.
 She is sent to school to be educated and meets a young man belonging to an aristocratic family and whom she learns to love. She one day saves the circus from wreck at the hand of rioters when she takes the place of a woman lion trainer who is filled with su-

TODAY AND TOMORROW
BIG BILL HART
 in
"Selfish Yates"
 One of those stirring photo-tales of the frontier West
 Also
 Mack Sennett Comedy Riot and Screen
 Telegram of World News

CIRCLE THEATER
 Come Fourth at Washington Come

GLOBE
 Washington at Eleventh
10c
LOUISE HUFF
 in
"Destiny's Toy"
 Also
 COMEDY LAUGH RIOT

Paramount Pictures

Paramount Pictures