

The SILENT DRAMA



Douglas Fairbanks, in "The Knickerbocker Buckaroo" at Peoples and Star.



Geraldine Farrar and Milton Sills, in "The Hell Cat" at Sunset.



Gayley Garbed Bride in "Real Life in China" at Globe.



Blanche Sweet and Edwin Stevens, in "The Unpardonable Sin," at Liberty.



Bill Hart, in "Branding Broadway," at Circle.



William Desmond, and Vivian Rich, in "The Mints of Hell," at Columbia.



Bessie Barriscale, in "Two-Gun Betty," at Majestic.



Rupert Julian in "The Fire Flingers," at Strand.

TODAY'S FILM FEATURES.
 Peoples—Douglas Fairbanks, "The Knickerbocker Buckaroo."
 Columbia—William Desmond, "The Mints of Hell."
 Majestic—Bessie Barriscale, "Two-Gun Betty."
 Star—Douglas Fairbanks, "The Knickerbocker Buckaroo."
 Liberty—Blanche Sweet, "The Unpardonable Sin."
 Sunset—Geraldine Farrar, "The Hell Cat."
 Globe—Real Life in China.
 Circle—William S. Hart, "Branding Broadway."

REN BEACH and Samuel Goldwyn are organizers of a film concern which promises much to the public in the way of high-class motion picture entertainment. It is called Kiniment Authors' Pictures, Inc., and the corporation has the picture rights for a term of years to all the works of Mary Roberts Rinehart, Basil King, Rex Beach, Gouverneur Morris, Rupert Hughes, Gertrude Atherton and Leroy Scott.

Charge the publicity man with over-enthusiasm and these paragraphs excerpted from the announcement presage much splendid entertainment during the coming years:

"Mr. Rex Beach and Mr. Samuel Goldwyn have organized a million-dollar corporation to exploit on the motion picture screen all the works of a selected group of the most famous writers in the English language.

"The organizers have searched the English-speaking world for names that have great meaning and significance to the reading public.

"The executives of the new corporation believe they have selected from among the greatest writers in the English language those whose works are best fitted for screen adaptation.

"The method of production will be a radical departure from all previous methods.

"The closest possible co-operation will exist between the producers and the authors.

"The adaptation and direction of each narrative for the motion picture

Harper & Brothers. The first of the series deals with the peace conference, and here are a few excerpts culled from the galley proof:

"Of course, this whole peace conference talk started from the time President Wilson said to Germany: 'We won't deal with you as long as you occupy invaded territory.' Well, the Kaiser came right back at him and said: 'If you can show us how we can give it up any faster than we are I wish you would do it.'"

"The shorter white paper gets the more careless these Pen Hounds get with it."

"Gammer and I get along like a Russian and a bath tub."

"I was going to write a book on the war but I heard some fellow had already done it."

"There are so many books on the war that no two people will have to read the same book."

"The thing that hurt the Kaiser worse than losing the war was that in all the armistice terms they didn't even mention his name."

"Everybody commenced talking about the peace conference and who was to go. Some republican senators went so far as to engage a lower berth."

"There was so much argument about who was to go that President Wilson says, 'I tell you what, we will split 50-50. I will go and you fellows can stay.'"

Yanks Like 'Doug.'

The A. E. F. ranked Douglas Fairbanks as its favorite actor, according to Homer Crox of the Y. M. C. A. That opinion would doubtless find considerable backing among the oiks who stayed at home. "Doug" is one of America's favorites and everybody from the president down likes his pictures.

When the history of the screen in America comes to be written, Fairbanks' name will loom large as one of those whose personality not only helped to bring the motion picture before the public, but one of those who actually changed the type of picture presented to the public.

Mr. Fairbanks has brought to the screen the gospel of good cheer, the spirit of "Never-say-die," and the brightness of his own magnetic individuality. Every one of his pictures is a point against the Demon Grouch, and every one carries a lesson in optimism, none the less potent for its sugar coating.

That was the sort of stuff that appealed to the A. E. F., and that is the sort of stuff that appeals to most Americans. Never a Fairbanks picture yet that sent an audience out sad-eyed and sighing. Nobody can go to a Fairbanks film and not be vitalized. Doug's brightness is infectious. And "The Knickerbocker Buckaroo," whose very name is full of "pep," promises to be one of the latest bits of Fairbanksianism yet shown. It's a swift story, and Douglas, after spending five months producing it, has all records, making every hill on high.

Blanche "Comes Back."

Theatergoers everywhere will welcome the return of Blanche Sweet to the screen in the big Harry Garson photoplay, "The Unpardonable Sin." Miss Sweet had won a host of admirers—and these admirers have missed her for the past year or more. "Where has she been?" and "What has she been doing?" will be questions asked in thousands of homes where her new picture will be discussed. There isn't so much to say about where she has been and what she has been doing—Miss Sweet's earlier work before the camera had taken a rather heavy toll of her nervous energy; and when the time came that she found it possible to take a long and comfortable rest she welcomed the opportunity to establish herself in one of the real show places of lower California and live the quiet, peaceful life which she had been advised would return her to active service better and more effective as a screen star than she had ever been.

Those who have seen "The Unpardon-

able Sin" are unanimous in their opinion that in none of her previous productions has Miss Sweet done more artistic work. That she has staged a "come-back" without the slightest slip is conceded to be remarkable.

Stars in Sennett Picture.

The phrase "all-star cast" has been so overworked that it has come to be "the bunk" with a good share of the public. The term, however, will take on a measure of reality when Mack Sennett's latest and largest farce production, "Yankee Doodle in Berlin," is spread out for the public gaze next Saturday at the Majestic theater.

Charlie Murray plays an Irish soldier, Ford Sterling enacts the kaiser, Chester Conroy, Ben Turpin, Marie Prevost, and Eva Thatcher, are ideally cast, the Sennett Bathing Beauties splash their way into consistent scenes and Bothwell Browne, the noted male actor of feminine roles, was engaged for what may be considered the pivotal part of an American aviator who, in disguise as a gay "vamp," worms his way into the imperial household and learns both state and domestic secrets of value to the U. S. government.

Of course the personal appearance of the famous Mack Sennett bathing beauties—a bevy of 'em will be the big feature of the presentation of the picture. The girls will make at least two appearances daily during the showing of the picture, offering a musical comedy tableau affording every opportunity to exploit those bizarre costumes which adorn the Sennett neroids.

Hickman Answers Critic.

A dramatic critic, who apparently can't see the moving pictures through the Mount Wilson telescope, said recently that the claim of the moving picture people that the camera went everywhere was an exaggeration.

This yawper of the critic has called forth a swift reply from Howard Hickman, Bessie Barriscale's director, which makes it plain that Mr. Hickman "speaks as one having authority and not as the scribe." Let the critic make note of this:

"Of course, the camera hasn't gone every place. It hasn't gone to perdition yet, notwithstanding our critic would apparently like to send it there, and here, I think there are any cameras in heaven, but then the camera is comparatively only a recent invention. Give it a chance. It has, however, been at the South Pole; almost at the North Pole; at the bottom of the sea; in the crater of more than one volcano; in the jungles of India, Africa and South America; 3000 feet under ground in the Calumet & Hecla mine; in balloons and aeroplanes as high as 16,000 feet above the earth; in the tombs of Egypt; in the tundras of Siberia; in the uncharted regions of the upper Amazon; in the front line trenches and under fire of enemy snipers; in the deserts of Sahara, America and Asia; on top of the Himalayas and in the valley of the Dead Sea; among the furnaces of the steel mills and in the swamps of the rice country; on battlefields and railroad trains, in palaces and in hovels, and in the vaults of the world's treasures, in factory and in school room, in clinic and in lecture room.

"Where, does our critic want the camera to go? Where indeed?"

Far North with Camera.

The "farthest north" record for a motion picture company engaged in the filming of a production is held by Neil Shipman's company, of which Dave Hartford is director. In search of an unbroken vista of snow, the company went by train and sled 500 miles north of Calgary, Alberta, where they found all the snow they needed and a temperature of 54 degrees below zero. The cold was so severe that the negative in the two cameras of which Dave Hartford was pilot froze several times and two members of the company sustained frozen feet, one of them having to re-

main in the north and suffer an amputation of several toes. The story is one of James Oliver Curwood's outdoor affairs.

ATROCITIES THEME OF PLAY

"The Unpardonable Sin" at Liberty Has Strong Appeal.

"The Unpardonable Sin" is one of the year's greatest photoplays. This powerful dramatization of Rupert Hughes' novel celebrates the return to the screen of Blanche Sweet in the great role of her career, elevates Marshall Neilan to rank among the three or four greatest directors of the screen, and provides the public with entertainment that will make an impression not soon to be erased from memory.

The Liberty theater was packed to capacity yesterday with opening-day crowds, the Portland reception of the production equalling that accorded it in Detroit, New York and other cities.

Taking the theme of German atrocities to women in Belgium, as he found in the Rupert Hughes novel, Neilan has told the story with a restraint and an absence of sensationalism that makes the effect on an audience more compelling than the frankest unveiling of those occurrences. The audience of actual horrors could have done. Neilan's method is to show not what occurred, but the unmistakable effects of those occurrences. The suggestion holds the spectator in a state of shuddering sympathy.

In this manner Neilan "registers" the martyrdom of Alice Parrot and her mother at the hands of the Germans, the searching of Dimmy Parrot by German officers, and the final assault upon Alice in the abandoned French house. The result of this handling, keeping the incident in their proper places as incidents of a gripping story, is a well-knit drama that gathers power as it proceeds.

A great cast has been assembled for "The Unpardonable Sin." Blanche Sweet is splendid in the dual role of Alice and Dimmy. Mary Alden, as the mother, is excellent. Beery's impersonation of the German officer is one of the best in the theater. Disguised as "bad men," members of the ranch hold up Betty and her party. The following morning a hundred steers are reported missing. Betty sees in it another joke.

While out riding she chanced upon

DOUG. FAIRBANKS BACK AGAIN

Two Theaters Present "Old Doc Cheerful" This Week.

Douglas Fairbanks, "Old Doc Cheerful" is back again, and this time it takes two theaters to hold him in Portland—the Peoples and the Star. Manager John C. Stille is trying the unique experiment of showing one picture in two houses at the same time, and yesterday's crowds indicate the other theater or two might be used to handle "Doug's" admirers.

Stille reels jammed with action and thrills and romance—that's "The Knickerbocker Buckaroo." Narrow escapes and daring escapades are as numerous as the villain's cigarettes in the average melodrama, with Fairbanks un-corking a lot of his old acrobatics and some he has just added to his repertoire of strenuousness.

"Doing something for somebody" is the slogan adopted by Teddy Drake, alias New Yorker, who tires of the old gang and the old sights and, as he figures that the New Yorkers would think he was playing a con game if he tried to do something for them, he hits out for the wild and woolly west.

Down in Sonora, Mexico, Teddy meets Manuel Lopez, leader of an outlaw band, who is pursued by the sheriff. Scouting adventure, and with his slogan ever in mind, Teddy changes clothing with the bandit and leads the enforcers of law and order on a merry chase, finally taking refuge on the roof of the county

jail, which is the last place in the world the sheriff thinks to search for the smiling charge. He promptly falls in love with her. He attempts a rescue, is captured, thrown in jail, effects an escape and the plot goes on with Teddy ever endeavoring to aid others, and just as often landing in hot water. Every new move to help others results in inconveniences—often of the most embarrassing sort—to himself. In the end he wins the girl and regains for her and her brother a fortune the crooked sheriff was trying to get his hands on.

One of Doug's most exciting stunts is climbing out of the window of a speeding Pullman, continuing up to the roof of the car, running along on top of the train, then jumping to the swinging arm of a water feeder and leaping to the back of a horse. It's the start of a thrilling chase in which a hundred or more cowboys chase the hero up into the hills. Pretty Marjorie Daw, Frank Campau and other well-known players are in the cast.

"TWO-GUN BETTY" AT MAJESTIC

Picture Full of Action and With Plenty of Fun.

Bessie Barriscale dons boy's clothes, chases a big sombrero and a couple of big Bill Hart six-guns in "Two-Gun Betty," the comedy drama which stars her at the Majestic theater. It's a picture full of action, with plenty of fun.

Betty Craig makes a wager that she can pass as a man on a western cattle ranch belonging to her chummy brother, whom she has never met. She is introduced to Jack Kennedy, the young ranch owner, as Bob Craig; but the former sees through her disguise, as well as do all the other ranch hands. They say nothing and Betty is jubilant over the way she is fooling the men.

With the girl's arrival at the ranch trouble commences. She is given an improvised bunk in the harness room, where in her solitude she is despondent. But she picks up sufficient courage to go through with her plans, in which the joke is on Betty. Disguised as "bad men," members of the ranch hold up Betty and her party. The following morning a hundred steers are reported missing. Betty sees in it another joke.

While out riding she chanced upon

Miguel Carbollo, who forces his attentions on her. At the point of a gun Betty brings him to the ranch and is so unprepared to learn that he is the most notorious of cattle thieves that she faints. When she recovers she finds that her boy's wig has fallen off. Jack confesses that he has always known that she was Betty Craig and that he loves her.

Pathe Weekly, comedy and screen magazine are other features.

DOUBLE BILL AT THE CIRCLE

"Branding Broadway" and Charlie Chaplin in "The Bank."

"Branding Broadway," that very popular William S. Hart Artcraft picture, and Charlie Chaplin, king of comedy, in "The Bank," form the double bill at the Circle theater for today and tomorrow.

Hart, the man of the plains, invades New York in "Branding Broadway," introducing wild west methods to the Great White Way. He's assigned to keep the son of a railway magnate out of mischief and Bill succeeds, but not before he has bumped into more adventures than befell his lot in the land of the gun and lariat. There's a pretty little romance involved, with Bill carrying away a bride to the west.

"The Bank" is generally rated as one of Chaplin's very funniest comedies, with Charlie as janitor in a bank.

"REEL LIFE IN CHINA" AT GLOBE

Wonders of Strange Country Vividly Portrayed.

The wonders of a strange country are vividly portrayed in "Reel Life in China," the splendid educational-travel gemment yesterday at the Globe theater. This unusual picture is screened in conjunction with a lecture by A. Franklin Myerson.

Herman H. Barclay, traveler and photographer, is given credit for the amazing and highly entertaining scenes of "Reel Life in China." The author of the picture traveled for five years through the celestial kingdom and covered many thousands of miles to secure views never before presented to the public. Educationally the

THE CIRCLE THEATRE

TODAY AND TOMORROW

Wm. S. Hart

IN

"BRANDING BROADWAY"

See What Big Bill in a Dress Suit.

ALSO

CHARLIE CHAPLIN IN ONE OF HIS FUN- "THE BANK"

ADMISSION 15c, 10c, 5c Open From 9 o'clock in the Morning Until 4 o'clock the Following Morning.