

THE SILENT DRAMA



Scene From "The New Moon,"
Norma Talmadge, at Liberty.



Elsie Ferguson
in
"The Avalanche"
at Peoples.

From "When a Woman Strikes,"
at Strand.

TODAY'S FILM FEATURES.

Liberty—Norma Talmadge, "The New Moon." Star—Jess Willard, "The Challenge of Chance." Majestic—Geraldine Farrar, "The Turn of the Wheel." Jack Dempsey, in Pathe Weekly. Columbia—Olive Thomas, "The Girl From Paris." Elmo Lincoln, "Elmo, the Mighty." Peoples—Elsie Ferguson, "The Avalanche." Globe—Nazimova, "An Eye for an Eye." Circle—Bill Hart, "The Border Wireless."

WALLACE REED, Frank Keenan, Fatty Arbuckle, Smiling Bill Parsons, Billy Rhodes, Bryant Washburn and possibly some others will come to the northwest and Portland during July to attend the convention and movie hall Oregon, Washington, Alaska, Idaho and Montana motion picture men have scheduled for July 16, 17 and 18 in Seattle.

C. M. Hill, Portland manager of the Famous Players-Lasky corporation, who is a member of the ball and star committees for the convention, returned last week from Hollywood and other studios, where he extended the invitation to motion picture stars to attend the Seattle convention.

Seven stars accepted the invitation and others, among whom are Wanda Hawley, Gloria Swanson, Lila Lee and Ann Little, will come north if work on their present productions will enable them to take several days' vacation at that time.

Efforts are being made by Mr. Hill to have these screen stars stop in Portland on their way to or from the convention. They will appear at the leading theaters in person and will probably give short theatricals at the same time and is absolutely sure he can give Portland a run for its money.

Fatty Arbuckle assured me he would most certainly visit Portland, said Mr. Hill. "He is coming north with his Vernon ball team about that time and is absolutely sure he can give Portland a run for its money. Fatty claims Portland as the starter for his success, because, as few of his patrons know, his career began at the Lyric theater in this city."

Wallace Reid, after being assured by me that Portland girls are the most beautiful in the world, is more than anxious to make the visit. Gloria Swanson, who made such a remarkable impression in her last two pictures, "Don't Change Your Husband" and "For Better and for Worse," is anxious to come, as she has never been in Oregon. She is an enthusiastic fan of the city and is already making plans for taking the trip.

It is hoped that a large number of Portland motion picture fans will go from Portland to the Seattle convention. From present indications it will be necessary to put on a special train. Portland headquarters will be in the Washington hotel. Among the Portlanders who have promised to go will be C. S. Jensen of the firm of Jensen & Van Herberg; Paul Noble of the Liberty theater; Albert Raleigh of the Columbia; J. J. Parker of the Majestic; John C. Sillie of the Peoples Amusement company; W. A. Graeper of the Union-Avenue theater; Joe Bradt of the Echo theater; John Jennings of the Sunset theater; Billy Ely of the Hippodrome; W. W. Armstrong of the Strand, and a large number of others.

Herman Webber, district manager of Famous Players-Lasky company, will be there. It is possible that some of the producers—Mack Sennett, Thomas Ince and Cecil de Mille, all of whom I have talked to about the matter, and others

who have also been invited—will be there.

Of special interest to music lovers of Portland is the announcement that Cecil Teague, one of the foremost organizers of the "movies," has been engaged by J. J. Parker, owner of the Majestic theater, for his big Wurlitzer organ.

Word of the engagement of Mr. Teague was received yesterday by Manager Frank Lacey from Mr. Parker, who is in California. The new organist is due to arrive in Portland this week and will give his opening concert at the Majestic on Sunday, July 8.

Cecil Teague has won his way into the hearts of music lovers in several cities. He enjoyed a long and successful engagement at the Strand theater, New York, specializing in the art of motion picture music. Musical interpretation of photoplays is today recognized as one of the most important phases of film presentation, and in this field Mr. Teague ranks among the country's leaders.

A New York music critic has this to say of Mr. Teague: "Mr. Teague's memory is colossal. He has thousands of pieces at his finger tips, which enables him to follow very closely the quick and ever-changing moods of the picture. He can make the organ laugh, or 'giggle,' as he calls it, and so a comedy is made irresistibly amusing."

Fred Erickson, who has earned popularity with Portland photoplay patrons, will assist Mr. Teague on the Majestic Wurlitzer.

Love Defends Screen.

Montagu Love, popular star in World Pictures, was given a prominent position on the editorial page of the New York Morning Sun recently when he wrote the following self-explanatory letter to the editor of the Sun:

To the Editor of the Sun—Sir: In reply to the editorial article in the Sun, dated "Back From the Screen," will you forgive my saying that the suggestion that because a man is in pictures he is of necessity a bad actor on the legitimate stage, is far from being a fact.

You were kind enough to bracket my name with E. H. Sothern's, but if your statement is correct, that Mr. Sothern is a public "acorn" E. H. Sothern and I am a "Montagu Love," then I cannot help feeling justifiably proud of the fact that the New York press, including the Sun, also gloried in Mr. Sothern's part in 1915 at the Maxine Elliott theater in "The Adventures of Lady Ureola."

If it is regrettable that the great actors you mention were not so successful on the screen, might there not be some reason for it? Any picture director will tell you that many big stage stars come into pictures retarding the whole thing, not making the slightest effort to acquire the technique of which the same is full, and are then surprised at their lack of success. If this is true of some stage stars, it is equally untrue of many legitimate actors.

Five years ago I was under Mr. Balaban's management with Robert Warwick and Frank Reicher, and we all had big parts. It seems absurd to say that Mr. Balaban would have three men in one company without brains, ability or distinction, and those same three men have all made good in pictures. What did the press say of Robert Warwick when he returned to the stage in "Captain Brassbound's Conversion?" And, if the legitimate stage is so far above that sort of thing, why are the managers trying to get these same girls to the fold?

No one is going to suggest that a part in a picture is in the same artistic category as a Shakespearean role, but by no means follows that because some people have failed to do both of necessity all of us must.

MONTAGU LOVE.

Directors' Methods Vary. The methods of the various directors vary understanding. One director will mount a chair and shout at his people and make himself generally a nuisance. Another will laugh and joke

and go along quietly and easily so as not to disturb his people. One director insists that his company be aware of the entire story they are engaged on. Another director makes it a rule to give his people no inkling whatever as to what they are doing. One director insists on working on an enclosed stage so he will not be disturbed by the prying eyes of spectators. Another director carries little whether the stage is open or not. Dustin Farnum says: "I've never yet encountered two directors with the same methods." And I guess "Dusty" is right!

"GIRL FROM PARIS" PLEASES

Olive Thomas' New Picture at Columbia Declared Her Best.

Olive Thomas' new picture, "The Girl From Paris," which opened yesterday at the Columbia theater, is said to be the best thing she has ever done.

It is the story of a little French girl who becomes the more or less conventional model of an American artist. She marries him and has a child—but there the story has only started. The artist is called home by the death of his mother and his father, taking advantage of the circumstances, persuades the young man to stay with him and his lawyers annul the marriage in Paris. The model eventually dies, but not until her baby, Toton, has been born and is entrusted to a friend who is an Apache. So Toton grows up to impersonate a boy and he is an Apache; and Toton, after growing to middle age alone, does not marry, but adopts a son. When the war breaks out that son comes to France with American troops and, on leave, searches out his father's old acquaintances. He meets Toton, the gamin, under untoward circumstances, and the romantic end is in sight. A story well told, with Miss Thomas in the dual role exhibiting real facilities of pathos, characterizations and emotion. Norman Kerry as the artist and then the father is corresponding effective. The director, Frank Borzage, and the story was written by Catherine Carr. The photography is so good that it is absolute poetry of vision.

"THE NEW MOON" AT LIBERTY

Picture Is Thrilling Drama of Russian Home Life.

"The New Moon," Norma Talmadge's latest Select picture, in which she is presented by the Liberty theater this week, is a tense and thrilling drama of Russian home life as it exists today. It is not a war picture and has no war scenes in it, but is the story of a Russian princess, Marie Pavlovna, who is attacked in her castle by an anarchist and forced to flee for safety. In her hurried escape she is separated from her fiancé, Michael Koloyar. To insure her safety the princess disguises herself as a peasant girl and goes to a neighboring province where she takes refuge in a small store.

As a possible means of finding a clue to the whereabouts of his lost fiancée, Michael becomes a member of the anarchist club under the rule of Kameneff. Meanwhile, under the peace of the village where the princess is finding all the happiness possible without Michael, comes the decree issued by Kameneff, ordering all the women in the province to register for the purpose of nationalization. While some of the women are duped into believing that it will be for their own good to register, the princess knows the true meaning of the edict and refuses to register. She incites the other women to follow her example and promises to smuggle them over the border to the next province. Kameneff passes through the village and recognizes the princess in her disguise. He tries to force her to register. She refuses and fights him off as he

embraces her. Michael, who has just been detailed to duty in the village, sees his fiancée for the first time since she made her escape from the castle—in the arms of Kameneff. He believes the worst. What happens from this point on will supply the audience with thrills that will make the spine run cold, and eventually, smiles of happiness.

Kinograms, the weekly de luxe, conclude the Liberty program.

"THE AVALANCHE" AT PEOPLES

Elsie Ferguson Wears Extravagant Gowns in Photoplay.

Wearing gowns, furs, gems and jeweled slippers valued at more than \$50,000, Elsie Ferguson, the famous star, is to appear in her latest photoplay, "The Avalanche," at the Peoples theater this week.

Miss Ferguson plays three parts in "The Avalanche" and as each is supposedly rich and extravagant, the gowns and furs, not to speak of the gems, were essential to the proper portrayal of the roles. In one scene, when Miss Ferguson strolls into a fashionable gambling house, she wears a gown, fur wrap, jeweled slippers and other adornments worth approximately \$50,000. Her stocking alone cost \$300, they being fashioned out of old lace of antique pattern, while the heels of her slippers are repainted with the glitter of 600 small diamonds.

Miss Ferguson's gown in this scene was designed by Callot and it is the most extreme style shown to the public in many years. She wears a sleek, glossy wig and carries a beautiful feathered fan, while from her wrist dangles a variety case of jet set with diamonds. Her own pearls, earrings and bracelets are shown for the first time on any screen.

"EYE FOR EYE" IS AT GLOBE

Passions of East and Chivalry of West Pictured.

Portland show goers will be pleased at the return of Nazimova in her greatest triumph, "Eye for Eye," which opens for one week's showing at the Globe.

Like a breath from the poppy fields comes this great picture of romance and adventure, depicting the passions of the east and the chivalry of the west. The picture involves the orient and the far mysterious east.

The Mediterranean, the glowing, colorful land of the Arab and Egyptian, Mohammedan and other tribes of Northern Africa are not those of a French officer, Captain Cadere, to whom honor and love of his country's flag represent the highest good. Scenes of greatest brilliancy and dramatic value are shown.

FILM WILL SHOW DEMPSEY

Majestic to Picture Challenger in Training for Fight.

Geraldine Farrar looks upon 13 as her lucky number, strange to say. Miss Farrar made her first continental appearance as Marguerite in "Faust" on May 13, 1897, and on November 13, 1909, she captivated New York in her initial

appearance as Cho-Cho-San in "Madame Butterfly." Thirteen plays a winning role in Miss Farrar's first Goldwyn picture, "The Turn of the Wheel," by Tex Charvate, which is this week's attraction at the Majestic theater.

Rosalie Dean (Miss Farrar), while on a visit to Monte Carlo, is attracted to the principality's gaming casino. At the roulette wheel she sees a young American staking his last handful of francs after a night of heavy losses. He loses and later Rosalie finds him in the garden when he is about to commit suicide. She wrests the revolver from him and after much pleading forces him to accept 500 francs from her and efforts to return to the casino in an effort to recoup his losses.

"Play 13," she tells him, and heeding her advice, he not only wins back what he had previously lost, but is in a fair way to break the famous bank of Monte Carlo, when the manager stops operations at the wheel and, pointing at Rosalie, cries, "She has the devil's luck! No more play tonight."

An exclusive picture of Jack Dempsey training for the July 4 fight will be shown this week at the Majestic in the Pathe weekly.

"THE CHALLENGE OF CHANCE"

New Jess Willard Picture to Be Shown at Star.

The cowboys from Russel Bros.' ranch in Triunfo, Cal., had the time of their lives, it is stated, in the filming of the new Jess Willard picture, "The Challenge of Chance." Besides this they made a little extra money, which they say they will all lay on the big champion in his ring battle. "The Challenge of Chance" will be shown at the Star theater this week.

One of the features of "The Challenge of Chance" is the complete destruction of a Mexican village over night. The village, which is an exact duplicate of Juarez, Mexico, is the scene of a revolution and a raid by Villa and his gang. The morning after the big scene was staged hardly a wall was found standing, everything being completely destroyed in the action of the drama.

"The Challenge of Chance" is said to have one of the finest casts seen in many a day on the screen. Arline Pretty, formerly with "Doug" Fairbanks, plays opposite Mr. Willard. Al Hart is seen as Wilko, a designing horse dealer; Harry Van Meter is El Capitán, a Mexican chieftain, and Lee Hill appears in a juvenile role. Roy Somerville is the author of the play and Harry Revier directed the production.

"BORDER WIRELESS" AT CIRCLE

Picture "With a Thrill" to Be Shown, Beginning Today.

William S. Hart's picture "The Border Wireless," which will be shown at the Circle theater today and tomorrow, has been designated by those who have had previews of the production as a picture "with a real thrill." It is concerned largely with the machinations of a band of Hun plotters in America, on the border of Mexico, and enables the star to depict certain phases of the war at home which are not only timely, but decidedly fascinating.

It gives Hart a chance to wear khaki; presents him first as a bandit, depicts his reform when patriotic inspiration arouses him to the fact that he is at heart a man of honor; shows his effort to enter the army, temporarily frustrated by his record which is exposed by a German, and his final

pardon and acceptance, when he uncovers a dastardly plot and exposes the wireless operations of the spies, whose instruments are hidden in an old mine.

Film Flickers.

Howard Hickman, director of Bessie Barriscale, says that there is one scene he has always wanted to shoot, but that he can never hope to do it. Nothing seems impossible in motion pictures, and yet Mr. Hickman has hit upon a scene the successful filming of which is probably impossible. It is that of a great herd of cattle "drifting" before

one of those terrible blizzard snow and sleet storms they have in the middle west and north. Think it could be done satisfactorily!

Lieutenant I. H. Morgan, who was photographic officer with the American forces, first throughout the St. Mihiel offensive and afterwards on the Flanders front, has returned from the army to civil life and is now handling one of the two cameras which are filming the picture now being produced for the Strandwood by King W. Vidor.

Nature has lent her beauties and wildness admirably to the wonderful scenic backgrounds that are a feature of the picture.

(Concluded on Page 5.)

GLOBE THEATER

Washington at Eleventh



The greatest drama of her career
The Great NAZIMOVA in EYE FOR EYE

From Henry Kistemaekers' marvel drama L'Occident Adapted by June Mathis and directed by Albert Capellani in Seven gorgeous acts

Come Today THE CIRCLE THEATRE

Fourth at Washington

Today and Tomorrow Big Bill Hart



IN "The Border Wireless"

First a bandit—then a rescuer of pretty girls—then a savior of governmental secrets—and last, but not best of all, a soldier for Uncle Sam. Also Harold Lloyd Comedy "Back to the Woods." and Mutt and Jeff Cartoon. Admission 15c, 10c, 5c.

This theater opens at 9 o'clock in the morning and remains open until 4 o'clock the following morning.