

The SILENT DRAMA



Scene from "The Worst of Them" at the Liberty.



From "The Devil's Trail" at the Columbia.



Grace Darmond in "What Every Woman Wants" at the Majestic.



Douglas Fairbanks in "Wild and Woolly" at the Globe.



May Allison in "The Uplifters" at the Star.



From "Here Comes the Bride" John Barrymore, at the Circle.



Priscilla Dean in "Pretty Smooth" at the Star.



Alice Joyce in "Sparks Divine" at Peoples.

TODAY'S FILM FEATURES.
 Peoples—Alice Joyce, "The Spark Divine"; Joe Martin's "Monkey Stuff."
 Liberty—Hall Caine's "The Woman Thou Gavest Me."
 Majestic—Grace Darmond, "What Every Woman Wants"; Fashion show, with six models in person.
 Columbia—Betty Compton, "The Devil's Trail."
 Star—May Allison, "The Uplifters."
 Circle—John Barrymore, "Here Comes the Bride."
 Globe—Douglas Fairbanks, "Wild and Woolly."

would like to see Mr. Lacey personally about it, but that was impossible, as just at that time she was without her teeth. A number of persons answered the ad by telephone and to each of these Mr. Lacey gave assurance that Frank Lacey was out of town.

John Stille Takes Vacation.
 Assistant Manager Teusch was in charge of the Peoples and Star theaters during the latter part of the week, as John Stille, manager, sneaked off for a vacation. The word "sneaked" is used advisedly, for Mr. Stille was as mysterious as a newly wedded couple about the exact spot which he chose to go fishing.

Jensen Seeks Swim.
 With the exception of his alleged taking of his two-months-old son to see "Daddy Long Legs" at the Liberty, Manager Jensen of the firm of Jensen & Von Herberg spent most of last week either in swimming or trying to get in swimming. He declares that most of his efforts were spent in "trying" rather than actually doing.

LIFE OF COMEDIAN RELATED

John Barrymore's Way Not Always Friendly Road.

Ten years ago John Barrymore was seated at a table in one of Atlantic City's palace hotels with \$10 in his pocket. It was all the money he had. Barrymore was like that in the younger days. Ten dollars was frequently all the money he had and he never knew and never cared much where the next \$10 was coming from. Barrymore himself told the story.

"It wasn't much good to me, that \$10, so I decided to spend it. I had no engagement then and no prospects of one; in fact I was down and out, financially, but I didn't seem to realize it. I ordered dinner and the dinner I ordered was to cost most if not all of my lone \$10. It was really most elaborate. Well, just as I was about to start on it, the theatrical manager who happened to be at the next table came over to my table and introduced himself. I was tremendously impressed. Mr. Barrymore, would you consider going into musical comedy?"

"Would I consider it? I hadn't had a stage engagement that lasted over two months for a long time and needed work so had I almost admitted it to myself. Would I consider it? I pretended to weigh the question, but 'I'll give you \$100 a week if you'll play in my new piece,' he said.

"I nearly fell in the soup. But I took the part, and it was my first attempt in musical comedy. Maybe you remember the piece, 'The Stubborn Cinderella'."

Barrymore's life has been like that. Once he thought he was an artist. He actually was employed on a newspaper as a sketch artist and he held the job until they wanted him to do some sketches about the Paul Lester Ford tragedy. Barrymore wasn't yellow journal enough to do such work as that, so he quit.

"I wasn't keen to go on the stage at all," he said, "it was family tradition that took me there. My brother and sister had followed my father's footsteps, and of course we always had the inspiration of my Uncle John's stage prestige, so I don't suppose I was ever fazed to do anything else but act. At first I didn't enjoy it overmuch. I played Max in Magda with another relative, McKee Rankin, and I had the opportunity of studying good acting there, too. It wasn't till I hit Ford Fortune Hunter, though, that I really began to enjoy stage life."

Barrymore's stage history has a lively page. He was starred in "Toodles" featured at the Little Theater with another Paramount star, Marguerite Clark in "The Affairs of Anatole." Then he jumped from this romantic phylander to the tense melodramatic gun play of "Kick In" and

thence to the farce of "Believe Me Xantippe," later played in pictures by another Paramount star, Wallace Reid, "Uncle Sam" and "Princess Zim Zim," which were given to Barrymore were two other Barrymore stage pieces that had short lives but they served to bring out some of the serious side of the young actor. Many of the colorful, romantic speeches of "Princess Zim Zim," which were given to Barrymore were later incorporated in another of Edward Shelson's plays, "Romance." Barrymore had never tried romance for a field before and it was surprising how well he could do it, for his forte was comedy and comedy alone up till that point.

So there came "Justice," that ringing protest against the cold steel wheels of the law, with Barrymore as Falder the clerk with the gray, pinched face and the tragic, petty life. The world began to sit up and take notice of a new tragedian, a man who could call forth laughs by the thousands in such Paramount pictures as "The Red Widow," "The Man From Mexico," "The Incurable Dukana," "The Dictator," "An American Citizen" (his first).

His romantic, wild old-world role of Peter Ibbetson came next and still another Barrymore sprang into life. He had something to say about that role. "I tried me out, Peter Ibbetson did. It wasn't like 'Justice,' which, on the surface appeared a much more difficult role. I remember in 'Justice' I could sit in the courtroom scene and almost sleep and the critics would talk next day about that 'wonderful repose.' But 'Peter Ibbetson' was trying. After the murder scene I used to have pains all up and down my back. The doctors told me it was the very latest disease, 'fatigue poisoning,' and I grew quite proud of it. But I must say it was a relief to take up my work in Paramount pictures again and get away from the deep stuff to plunge into comedy once more."

This year the young actor has been doing "Redemption" at night and Paramount pictures in the day time. I learn that Famous Players have just purchased Oppenheim's "The Mafecator" and Barrymore is to star in it. I wonder how he'll like it, for it is, as you know, a heavy dramatic role with the comedy element only a side line. But Barrymore is the man to do it.

Barrymore is a less actor than any other actor on the boards. He has a wit that is quick and keen and he is something of a plain philosopher, too, so that to converse with him is a delight. But he never tries to be "smart" or "clever" or imposing. He is the most matter-of-fact actor on the stage today. There is absolutely no "bunk" about John Barrymore.

MISS FARRAR QUITE HUMAN

Intimate Secrets of Screen and Opera Star Published.

So many letters questioning all manner of things about the grand opera and celluloid star, have reached Geraldine Farrar that she has decided to publish a book. Accordingly she has compiled a series of answers to all questions which her admirers might still bother her about. The answers are:

Geraldine Farrar is all American. She was born in Melrose, Mass.

Her father is Sidney Farrar, a former baseball star.

As a child her voice gave promise of what it is today.

Like many other singers, she captured Europe before she came to the Metropolitan in New York.

Her first continental appearance was as Marguerite in "Faust," but her favorite role today is Cho-Cho-san in "Madame Butterfly."

Her favorite ballad is Nevin's "Misty Lak a Rose."

She loves everything that's blue, old blue particularly. That is the shade which most nearly matches her wonderful eyes.

Her ambition is to continue work

ing a typical woman's soul in its most intimate and poignant phases. Her heart is the heart of every woman. The appeal of "The Woman Thou Gavest Me" is universal.

The "double standard" of morality, the laws and conventions of marriage, the duties of a woman as daughter, wife, sweetheart—all these big vital questions are handled with striking realism in this tremendous production.

Kinegrams will conclude this week's Liberty programme.

This noon at 12:30 o'clock Murtagh will give his regular Sunday noon concert. His programme for today is exceptionally fine in that it represents some of the finest masterpieces as well as some of the jazziest selections of America's beloved jazz. He will play the following numbers:

March, "National Emblem".....Bagley
 "Dreams of Love".....List
 "Spinning Song".....Mendelssohn
 "Mammy o' Mine".....Pinkard
 Selections from "Traviata".....Verdi

PROBLEM PLAY AT MAJESTIC

"What Every Woman Wants" Features Miss Grace Darmond.

"What Every Woman Wants" is the alluring and curiosity-provoking title of the production starring Miss Grace Darmond, which will be shown this week at the Majestic theater.

Gloria Graham (played by Miss Darmond), secretary to a wealthy bachelor and in love with Phil Belden, a poor clerk, thought she knew what every woman wants, but it took many heartaches for her to learn that "what every woman wants" and "what every woman needs" to make her happy are sometimes distinctly opposed.

How many girls in the position of Gloria, with an alternative of love in a four-room flat with the man she loves, or luxury in a mansion, with every material desire satisfied, with a man she does not love, decide rightly and really find "what every woman wants?"

The way of a married man who goes back to the woman of the world—of easy virtue—when he finds that love does not exist at home, and the tragic denouement when the wife discovers her husband is making her the subject of ridicule by openly carrying on an affair with an adventuress, is exposed in this startling drama.

In addition to the screen programme Manager Lacey has arranged for a "regular" style show to gladden the hearts of women and weaken the purses of men who come to the Majestic theater this week. Six of the prettiest girls in Portland and two of the cunningest tots have been engaged to act as models.

Cooli Teague, new organist at the Majestic, will give his second Sunday concert this afternoon at 1:30 o'clock. Amber, blue, red and green lighting effects will be used during the concert in a manner which promises to be both novel and beautiful. The programme Mr. Teague has announced is as follows:

LIBERTY SHOWS CAINE STORY

Katherine McDonald Plays "Woman Thou Gavest Me."

No novel in recent years has aroused so much discussion as Hall Caine's "The Woman Thou Gavest Me," which is this week's attraction at the Liberty theater.

It is the innermost record of the soul of a woman who defied convention, defied the claims of a marriage which degraded her, defied man-made morality, and lived her own life in her own way.

Mary McNeill, whose part is taken by Katherine McDonald, the heroine, was a real woman—a pure and noble being who suffered from the cruel shackles that law and convention have placed upon her sex—and passed through the fiercest tests which marriage brings into human life.

Here is the story of a great love, frowned upon by the world yet reveal-

think that she, too, is one of the down-trodden. She gives up her position as stenographer and seeks the lady of oratory, who sympathizes with her and persuades her to join the "unshackled free."

Hortense accepts, but soon finds that she has only exchanged one kind of drudgery for another and that being called "comrade" by a lot of long-haired men and short-haired women does not compensate for everything the unpleasant people expect her to do. The comedy is exceptionally amusing and is filled with unusual and unexpected situations.

Miss Allison is surrounded by a cast which includes such artists as Howard Gaye, Pell Trenton, Alfred Hollingsworth, Kathleen Kerrigan, Caroline Rankin and Lois Wood. The play was directed by Herbert Blanche and made under the personal supervision of Maxwell Karger, director-general.

MOUNTED POLICE PLAY DUE

Betty Compton and George Larkin to Be Seen at Columbia.

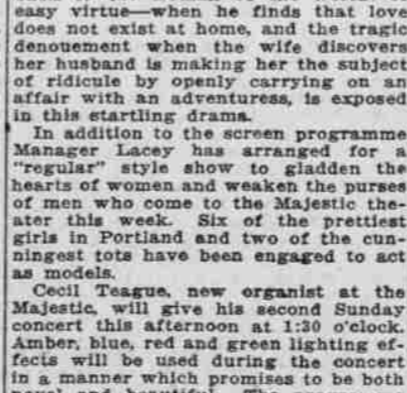
Betty Compton and George Larkin are the stars of "The Devil's Trail," being shown this week at the Columbia theater.

This is said to be a thrilling story by Frank Benson, portraying the activities of the great Royal Northwest Mounted Police of Canada during the mad gold rush days near the Arctic wastes.

All of Betty Compton's winsomeness and George Larkin's athletic abilities

THE GLOBE

THEATER WASHINGTON AT 11TH
 "The Coolest of Them All"



A HURRICANE OF LAUGHTER

DOUGLAS FAIRBANKS

in "WILD AND WOOLLY"

are called into play during this fast moving photoplay. Miss Compton is "Julie," the youngest daughter of the post commandant. George Larkin is "Sergeant Mac Nair," who arrives from headquarters with orders to depose her father and take his place as commander of the post.

You couldn't expect Julie to fall right away into the arms of the handsome and dashing young sergeant even if it was a case of love at first sight. But after the young sergeant had

COME COME

THE CIRCLE THEATRE

Fourth at Washington

Today & Tomorrow

John Barrymore

"Here Comes The Bride"



Would you marry a woman you had never seen for \$100,000? Well, Barrymore Did.

Also Charlie Chaplin in His Original Funniest Triumph "SHANGHAIED"

Admission: 15c, 10c, 5c

Open From 9 o'clock in the Morning Until 4 o'clock the Following Morning.

FREE Children under 12 years of age, accompanied by a parent, admitted free to matinee except on Saturdays, Sundays and holidays.

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