

THE SUNDAY DRAMA



Charles Ray in "The Sheriff's Son" At The Circle



Tom Mix Who Stars In "The Rough Riding Romance" At The Strand.



Mary Pickford in "Daddy Long Legs" At The Sunset.



Significant Scene From "Bill Henry" Featuring Charles Ray At Liberty.



Scene From "Thin Ice" Featuring Corine Griffith At The Star.



Charming Elsie Ferguson Appearing At Peoples In "Witness For The Defense"



Douglas Fairbanks In "His Majesty" At The Majestic.

TODAY'S FILM FEATURES.
 Liberty—Charles Ray, "Bill Henry."
 Majestic—Douglas Fairbanks, "His Majesty, the American."
 Star—Corine Griffith, "Thin Ice."
 Strand—Tom Mix, "The Rough Riding Romance."
 Peoples—Elsie Ferguson, "The Witness for Defense."
 Columbia—Lila Lee, "The Heart of Youth."
 Circle—Charles Ray, "The Sheriff's Son."
 Sunset—Mary Pickford, "Daddy Long Legs."

TWO subjects were paramount last week in Portland "fillum" circles—the strike and the Strand. Announcement was made last Wednesday of the change in policy by the Strand theater to take place in just one week. The new policy will entirely ignore vaudeville acts such as have appeared semi-weekly in the Strand during the last three years and will cater to the highest type of motion pictures, supplemented by music of first order. From time to time additional feature numbers, such as now come to Portland in high-class musical shows, will be added.

This announcement of S. Morton Cohn, owner of the Strand, was backed by making public the attractive offers looked for the week of September 20. This is Nazimova in her latest feature, "The Brat," a picture that is being sought by exhibitors the country over, due not only to the past records which Madame Nazimova has made in box office but also to the wonderful reports which have come from the New York and eastern houses where the picture has just completed long runs. Hints from Walter Armstrong, house manager, give evidence to the effect that future bookings for the Strand are of the same order.

House improvements to the cost of \$50,000, which will be used for a full four-manual orchestral organ, a smaller organ for chimes, bugles and distance effects, new draperies, upholstery and carpets and the installation of 100 loges, were also announced by the management. The announcement was accompanied by the beginning of actual work on the theater. A ramp or incline from the street to the mezzanine floor now is almost completed.

Perhaps the most interesting of all the plans is that the 25-piece orchestra which will be installed will be under the direction of Felix, who has been first introduced to the Pacific coast in charge of the 400-piece band that formally opened the Panama-Pacific exposition in San Francisco in 1915. Prior to that time he had been official Russian court director.

He comes to Portland from Sumner's Garden in New York, where he had been engaged since the completion of a tour of the larger eastern cities with his own orchestra. Director Felix is himself a noted violin and cornet soloist. He is the owner of the orchestra and is assisted by the royal families of Europe, the sultan of Turkey and the ex-emperor of Russia. Frank Harnack will be manager and leader of the regular theater orchestra.

In speaking of the new policies Mr. Armstrong has said:

"The Strand theater will be operated independently and has no affiliations with any other theaters or producing companies, therefore the selection of photoplays will be influenced by their merit only. Our patrons can rest assured that the Strand theater will continue to give them very best entertainment at the minimum price of admission consistent with quality of attractions presented.

"When all alterations and changes are completed the Strand theater will be one of the most complete institutions of the cinema art west of New York."

Golwyn Man Here.
 F. A. Bernardo, representing the Golwyn Distributing corporation, was in Portland last week. Mr. Bernardo is from Seattle but he admitted a slight

feeling of affection for Portland after closing what is said to be the largest single contract ever signed in the history of Portland motion picture industry. The transaction, according to Mr. Bernardo, involves many thousands of dollars and means that the Strand will show all Geraldine Farrar, Mable Norman, Madeline Bell, Will Rogers, Rex Beach, Tom Moore, Jack Rutherford and Pauline Frederick pictures for some time to come.

News of the state has been brought to the Portland clearing house within the last few days. The Joy theater in Grants Pass has been remodelled by its manager, Miss Alma P. Wolke, and will henceforth be known as the Oregon theater. Walter John, manager of the Palace theater, Silverton, was in Portland last week booking pictures.

Lew Cullins, manager of the Casino theater in The Dalles, was leading a live black standard pony through town Tuesday and upon inquiry disclosed the secret of a new plan he is forming. Lew is an old circus man and he is planning to blossom out with a dog the pony show next spring. This pony is the eighth in the string he has purchased and is looking for more. He has been in the motion picture business for about 11 years in The Dalles.

Managers Learn New Tricks.
 House managers have not enjoyed the last week. But they have learned several new jobs to which they may sometime turn if motion pictures should ever lose their vogue. Teaching the organ, posting "24" sheets, running operating machines and pacifying newly employed men and women were among their duties.

"You should have seen me giving organ lessons this afternoon," said Frank Lacey, manager of the Majestic theater shortly after the strike storm. "It was telling the new musician just how to play the organ, when she turned on me and suggested that I play for a while. I told her I had had rheumatism and haven't been able to play for years and I guess she believes it yet. The worst of the week, though, was when the union men caught me putting up a '24' sheet on the bill board on Broadway and Washington. Many have been my joys and tribulations during this week."

The agreement reached by union men and operators left each downtown house morning will restore peaceful conditions to at least five Portland motion pictures. It will also mean that a week from today an orchestra of ten pieces will be in place in the Liberty theater and that in 30 days an orchestra of 12 pieces will be in place in the Peoples. This agreement is practically the first proposal presented before the musicians and operators by C. S. Jensen and J. J. Parker and which was unanimously turned down. The final agreement provided for an extra musician for the Liberty, Majestic and Star theaters. Smaller houses have yet to work out their destinies with the theatrical Federation, it being left in the agreement that "satisfactory terms should be established." Union operators and musicians will resume their positions today after the week's strike.

Strike Conditions Prevailed.
 Strike conditions prevailed in Portland motion picture houses since last Sunday when union musicians and operators left each downtown house with three exceptions. Those exceptions were the Globe and Liberty and Columbia theaters, where the strike was delayed a day owing to the fact that the week for which employees were hired ended on Sunday. It was not generally known, either to employers or the public, as first the Globe had been declared fair by the union and was continuing to operate as usual. Later C. W. Hill, directing manager, resigned from the Globe because of his affiliation with the Famous Players-Lasky corporation whose films were being handled throughout the state by the union men. In resigning Mr. Hill gave out the explanation that his theater was declared fair because its management had convinced union men that he was employed prior to the strike. The contract is said to contain the clause that should the agreement be broken by either side a fine of \$10,000

must be paid. In this instance the manager is said to be overlooking the claim which he has against the organist, who, by walking out under union orders, has in reality broken his contract.

Should the musician not have joined the sympathetic strike he would have been liable to a large fine from his union and revocation of his membership without which he would not have been able to be employed in union houses.

Peoples.
 Many odd things occur during the filming of photoplays, as was evinced during the making of "The Witness for the Defense," a superb Paramount-Artcraft picture, which will be shown at the Peoples this week.

While filming one scene representing a jungle in India, but which was made in Florida, Miss Ferguson was watching flies which annoyed a tame looking alligator lying half submerged in a lagoon. Her gold mesh purse, valued at \$250 and containing a considerable sum in bills, fell from her hand and without warning was snatched up by the alligator.

An attendant suggested that the animal be killed at once and the property recovered, but Miss Ferguson would not permit this.

The scenes of "The Witness for the Defense" are laid in England and India. The support, headed by Vernon Steel, Warner Oland and Wyndham Standing, is most praiseworthy.

The luxury tax that finds its way to chapeaux, not hats and blouses, not shirtwaists and frocks, what dresses, has affected motion picture stars' wardrobes perhaps more than any private individual.

Elsie Ferguson is also one of the highest-taxed women in America. Miss Ferguson's wardrobe for a single production never costs less than \$10,000 and more often than not, as in the case of "The Avalanche" and "The Witness for the Defense," her wardrobe and jewels have exceeded this figure to the extent of \$25,000.

Real peacocks were provided to prance up and down the walks of the beautiful Indian palace scene in "The Witness for the Defense." The birds were so tame that after working before the studio lights for several days they could be induced to eat crumbs out of the star's hand.

This picture contains a variety of reptiles and beasts and would compare favorably with those gathered in any zoo. A real lion, an alligator, a huge snake, parrots, peacocks, a pet monkey, dogs, canaries, kittens and elephants were engaged at the usual salary.

Liberty.
 Charles Ray in "Bill Henry," the Pathe news, a prize picture, natural color and a cartoon comedy, this is the programme which the Liberty offers its patrons this week.

The result of a director's artifice is emphatically illustrated in "Bill Henry." In this production the script called for a negro porter to jump quickly with a frightened look. Jerry Storm, the director, put Luke, the character, through the scene a dozen times without getting the desired look.

Then he whispered to his assistant director and turning back to the scene conducted another rehearsal. A few minutes had elapsed and he said, "All right, we'll take it. Get ready, camera." The cameraman started turning the crank. The negro was standing close to the proper expression on his face when the director came forth with the shotgun in his hand and inquired, "Well, did you get it?" "We sure did," replied Mr. Storm.

In "Bill Henry" Mr. Ray plays the part of a country youth who sets out on an agent for an electrical vibrator. In one scene he is supposed to be

demonstrating his device to a rheumatic old man, who jumps and howls when the vibration is turned on. Mr. Ray didn't quite approve the expressions of his subject when the vibrator was supposed to be in action. When they next started on the scene the star said he was ready. The camera started grinding and Bert Woodruff, who was playing the part of the old man, registered wonderful surprise and an expression of pain and fright. When the director called "Cut" to the cameraman the scene was ended yesterday. Woodruff turned to the popular star and exclaimed, "Confound you, you loaded that blamed thing with real electricity."

Majestic.
 "His Majesty, the American," starring Douglas Fairbanks, is the first picture produced by the "Big Four" to appear in Portland following the announcement by J. J. Parker of a contract guaranteeing the production of Fairbanks, Griffith, Mary Pickford and Charlie Chaplin, to appear at the Majestic theater. "His Majesty, the American" opened at the Majestic yesterday and will continue to show the remainder of the week.

Something more than mere interest in a motion picture results Open in anticipation, for "His Majesty, the American" is Douglas Fairbanks' first independent production and marks the first release of United Artists Corporation, the so-called "Big Four."

In January of 1919 the entire amusement world was startled by the formation of the United Artists association. This association was formed by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith. These artists, after having released their pictures for a number of years through various distributing companies decided that to assure their best work and in order to have full independence for the highest expression of their art, they would, upon the completion of their then-existing contracts, release their own pictures, direct to the theaters of the country.

This move for independence by the foremost artists of the screen is the most important and beneficial step that has been taken in the motion picture woman's fight against big odds for

love and honor. The scenario was written especially for Miss Griffith by Corporal Shannon Fife, marking his return to the field of scenario writing after doing his bit in Uncle Sam's army. The picture was directed by Tom Mills, and in the strong supporting cast are L. Rogers Lytton, Charles Kent, Eulalie Jensen and Allice Terry.

Corine Griffith, who rose to stardom in two brief years with Vitagraph, is a daughter of the southland. When a schoolgirl in New Orleans she dreamed that some day she would become a star, and at the time was favored in society for her accomplishments as a dancer in amateur theatricals.

Opportunity came when a Vitagraph official met her at a Mardi Gras fête and persuaded her parents to permit her to enter photoplay at the Hollywood studio. She resisted weakly, but with her rare personal charm and ability to act, made easy and rapid her passage to leads.

Miss Griffith, after a year on the Pacific coast, came east to Vitagraph's Brooklyn studio, where for a time she played opposite Earle Williams. She then was elevated to stardom in her own right and her popularity has increased with each succeeding picture.

Among her screen successes may be mentioned "Transgression," "The Love Doctor," "Who Goes There?" "The Clutch of Circumstance," "Miss Ambition," "The Girl Problem," and "The Unknown Quantity."

Sunset.
 Fun and Mary Pickford and Mary Pickford and more fun—that is "Daddy Long Legs," which opened yesterday at the Sunset theater and which will continue to show throughout the week.

Young and old America, both know "Daddy Long Legs" fame. She was first introduced through the charm of her legitimate drama in a series of letters supposedly written by a wee and forlorn inmate of the John Grier Home for Orphans, who came into unexpected bliss through an old bachelor, who sent her from the asylum to college. The letters were illustrated by weird figures, creatures of Judy's imagination, and she has since become the friend of all motion picture patrons, young and old. None of the little girl of the letters has been lost in the screen production. Even her drawings have been included. None of the charm of her legitimate drama has been left out of the silent production and much, much more has crept in.

Marshall Neilan directed the screen production and also plays a prominent part in the picture. He is Daddy Long Legs, the old bachelor whom Judy never knows as her patron until after her college course is completed.

In "Daddy Long Legs," Mr. Neilan has seen more than just a funny child's picture. He has made it almost allegorical in spirit and significance wonderfully brought home by unique artistry and beautiful photography.

Circle.
 In "The Sheriff's Son" Charles Ray portrays a lad who is afflicted with pre-natal fear but who is also thrust into some exceedingly difficult and dangerous positions. "The Sheriff's Son" will open today at the Circle theater and will run until tomorrow night.

Mr. Ray portrays Royal Beaudry, the son of a sheriff slain when Royal was an infant. He has inherited from his mother pre-natal fear which he finds it hard to master. After the death of his father in New Mexico, Royal is sent to the east by Dave Dingwell, his father's friend, to be educated. While at college the young man refrains from becoming a member of the football team because of his fear of injury, and he never fought as other boys do.

One day, after his graduation as a lawyer, Royal gets word that Dingwell, his benefactor, has been made a prisoner by the Rutherford band of cattle rustlers, who killed his father years before. His help to rid the country of these malefactors is solicited. His fear prompts him to refuse, but he finally announces his intention to aid the law-and-order movement and returns to New Mexico.

How Royal got in and out of trouble

Star.
 "Thin Ice," the Corine Griffith picture, which will be seen in the Star theater this week, presents the star in a fascinating drama, the story of a woman's fight against big odds for

Lila Lee In "The Heart of Youth"
 Now Playing At The Columbia.

TRAIN wreck between Los Angeles and San Francisco recently, which nearly resulted in fatalities to some of the members of Clara Kimball Young's company which was filming "The Eyes of Youth," was taken advantage of as soon as possible by the company and furnished the setting for several scenes which will feature in the play.

Film Flickers.
 A fleet of motorboats as well as a squadron of motor cars is now maintaining a "race" between Los Angeles and San Francisco recently, which nearly resulted in fatalities to some of the members of Clara Kimball Young's company which was filming "The Eyes of Youth," was taken advantage of as soon as possible by the company and furnished the setting for several scenes which will feature in the play.

Ethel Clayton, following a brief vacation, will resume work under direction of Robert Z. Vignola in the feature that is to introduce her to Paramount-Artcraft under its new booking policies.

Los Angeles county jail was the setting for the concluding scenes in "The Black Gate," the crook play which has just been completed by Earle Williams' company.

Mary MacLaren, whose latest feature, "A Bonnie, Bonnie Lassie," has just been completed, will star in "Myself—Becky," from one of the 13 stories by prominent authors that have just been purchased by one of the larger film companies.

Jack Perrin, who has lately been featured with Joan Hill in a series of western productions, is to play the lead in a new serial, "The Strange Case of Cavendish," with Katherine O'Conner as his leading woman.

Major Robert Warwick and his director have taken their company to Kernville for scenes for the picture "Captain Dieppe," in which Warwick plays the title role.

Darrell Foss broke into the motion picture by breaking a wild horse that had never been successfully ridden. He offered to ride the horse if Thomas Ince would promise him a chance in the