

THE SILENT THEATRE

William Desmond
starring in "A Sage Brush
Hamlet" At The Star.



Choosing A Wife Now Playing At The Columbia.



Douglas Fairbanks in "His Majesty, The American,"
Starting It's Second Week At The Majestic.



"Doug"
Fairbanks
in "The Knickerbocker
Buckaroo"
At The
Circle.



Olive Thomas in "Upstairs and Down"
At The Liberty.



Scene From "The Unpardonable Sin" Starring Blanche Sweet At The Sunnet.

TODAY'S FILM FEATURES.
Strand—Nazimova, "The Brat."
Liberty—Olive Thomas, "Upstairs and Down."
Majestic—Douglas Fairbanks, "His Majesty, the American."
Columbia—British production, "Choosing a Wife."
Peoples—Billie Burke, "The Misleading Widow."
Star—William Desmond, "A Sage-Brush Hamlet."
Sunset—Blanche Sweet, "The Unpardonable Sin."
Circle—Douglas Fairbanks, "The Knickerbocker Buckaroo."

POLISH CONDITIONS FILMED
Red Cross Pictures to Be Released Next Month.

FOREIGN MARKETS UNWINTING
American Methods and Production Will Continue to Dominate.

MOTION PICTURE row has suddenly turned musical. In reality it turned musical on September 12, the day on which the strike made by the musicians, operators and posters' union was called off and motion picture managers once more were at peace with the world. On that day it was announced that an eight-piece orchestra would be installed in the Columbia theater within 10 days and that a 12-piece orchestra would find its way to the Peoples theater by the end of 20 days.

Ten days have elapsed and Portland is this week welcoming the Columbia orchestra. In celebrating the first week of orchestra, the Columbia is now showing a British film, "Choosing a Wife."

Running true to announcements made the first of the month by its owner, S. Morton Cohn, the Strand theater embarked on its new policies yesterday to the tune of a 25-piece symphony orchestra. As if a 25-piece orchestra were not enough to emphasize the point that the Strand intends to rank as one of the first of all high-grade cinema houses in the country, it is now showing "The Brat," Nazimova's latest success. These two facts—the orchestra and the Nazimova picture—are further enhanced by the elaborate changes completed in the Strand by yesterday noon. The changes commenced to take place ten days ago when work started on a ramp or incline leading from Washington street to the mezzanine floor. By Thursday night portions of the theater crawled into the auditorium over false carpeting, around lurking ladders, over spiteful tacks and in between busy carpenters. Friday the house remained dark but yesterday it opened in all its new glory, in which predominates mulberry hangings and draperies, new loges and more elaborate dressing rooms.

Once upon a time, Joseph Leckowitsky lived happily with his wife and five children in tiny quarters on the lower East Side of New York City. He had prospered in his trade as a hatmaker and just before the war broke out, he resolved to send his little family back to Poland on a long promised visit to old friends and relatives.

Then followed four years of agony. Mrs. Leckowitsky and the children were caught in the maelstrom of war. The husband appealed in vain for information as to the whereabouts of his loved ones. He tried to send money to them, but there was no way. Week after week, and month after month, he dragged himself through his daily work, driven by worries and rumors—everything but the assurance of safety for his dear ones.

Yesterday came the climax of a bitter tragedy. He learned that a chairman of the American Red Cross relief in Poland had arrived in New York. Trembling with anticipation of news of his people, he hurried to the hotel where the Red Cross official was stopping. The chairman was addressing a little group at a luncheon. Joseph Leckowitsky flattered at the door and then sank into a nearby chair to wait his greatest opportunity.

Without warning, the speaker mentioned his name, and as he listened, Joseph Leckowitsky learned how his wife and oldest daughter had starved, following a courageous effort to keep together the bodies and souls of a little family. The speaker related how 13-year-old Abraham had traveled alone from Plinsk to Warsaw to say to him: "Please do not tell my father that mother died from hunger." And he heard how the brave boy was struggling night and day to keep the three other little Leckowitskys from a similar fate.

Joseph Leckowitsky, in his remote corner, heard all the story. He did not wait to talk further with the chairman. He left—and where he went, no one seems to know. Israel Grossman, another East Sider, had also heard how his wife and children were suffering the pangs of hunger in Poland. He had imagination and he pictured in his mind the fate of his loved ones. Three weeks ago the patrol carried him away—a maniac. In instance after instance, the horrors and suffering of Poland are thus reflected among us at home who rarely realize the conditions that exist.

portrayals of Red Cross activities, and history in the making, as it is seen in Poland, Russia, Turkey, the Balkans and other war-torn countries.

AMERICAN METHODS AND PRODUCTION WILL CONTINUE TO DOMINATE.
"American pictures dominate the foreign market, and American ideas, efficient business methods and general up-to-dateness must be adopted abroad before film manufacturers of England, France or other foreign countries may hope to compete in the picture market."

Such is the impression gained by E. W. Hammons, vice-president and general manager of the Educational Film Corporation of America, as a result of a six weeks' study of conditions on the other side. Mr. Hammons does not conceal his slight disappointment in finding unsatisfactory scenic material on the other side; he does not pretend to place any seriousness on attempted or rumored boycotts of American films, nor, most important of all, does he hide his satisfaction in the plan of plans for the broadening of Educational's picture production. Details of the coming enlargement of Educational's interests must wait Mr. Hammons' announcement the latter part of July.

"I have left five men behind to work in England, France and Italy to secure suitable film. Agencies have also been established in London and Paris and other centers."

"But frankly, the foreign market does not have material, nor can it produce it. The war, of course, curtailed all film manufacturers over there. But the fact remains that Europe must import American ideas and efficiency before they can hope to have 'a place in the sun of this industry.'"

"We make pictures at one-half the cost it takes an English manufacturer—and the pictures are better than theirs. Talk of an English boycott of American films amounts to nothing. There are 5000 theaters, approximately, in England. With their costly methods, a manufacturer can not find a paying market for his pictures among them. We in America can make money without selling to the foreign market. We can do without those over there, but they can not do without us. Practically all that is seen in English, French theaters are American pictures."

Speaking specifically of France, Mr. Hammons said:

"The French like the American picture. Despite very high admission prices, due to enormous taxes, the theaters do a good business. Of course prices are high in England, and the theaters are not of the class of the average French house."

While Mr. Hammons said his announcement regarding the broadening of Educational's activities must wait, he did outline tentative points in his plan.

"We are going to add many new releases of high-class order," he stated. "As many releases as the market will stand, but we do not intend to glut the market. There will be an expansion of our activities that will be, I think, surprising to the trade. We want the best in the world in short subjects, and we want to pay the best for these pictures."

One representative of Educational has been sent into Germany and Austria to take scenes of present-day conditions. Many offers emanating from these countries have received no consideration from this firm. The eventuality of peace and the lifting of the bans at present observed will be

time enough, Mr. Hammons said, to consider commercial relations with concerns in the countries of our former enemies.

COMEDY DRAMA AT LIBERTY
"Upstairs and Down" Is Full of Dash and Thrills.

"Upstairs and Down," a comedy drama with pep, dash and thrills that will entertain and delight any moving picture audience in the country, will be seen this week when the lovely young star, Olive Thomas, is presented in the first of her series of Selznick Pictures. Olive Thomas as Alice Chesterton, gives a delightful characterization of the "baby vamp" who was happiest when she was entangled in a web of intrigue and trouble. This adorable little mischief-maker is engaged to Tom Carey, but to her that is only an ordinary incident in the wheel of life. At a large house party in Long Island she "ramps" Terry O'Keefe, an Irish boy, with a captivating smile and a bewitching brogue. He is the means of furnishing her with one of her many "happiest" moments. She follows him to the city and when later he really falls in love with Alice's sister, Betty, and asks her to marry him, Alice says that Terry has compromised her and must marry her. Eventually, things straighten themselves out, to the satisfaction of all concerned.

"Upstairs and Down" is a picture-ization of the famous stage success of the same name by Frederic and Fanny Hatton. With its splendid direction by Charles Giblyn and excellent cast including Robert Ellis, Mary Chase, Rosemary Theby, David Butler and Andrew Robson, this superb comedy-drama will enter the annals of the best productions the screen has ever had.

When Miss Thomas' picture, "Upstairs and Down," was first shown, Messrs. Lewis and Young decided to write a song about it. The result of their collaboration was an instant hit. Everywhere people are singing and whistling "Upstairs and Down."

BILLIE BURKE AT PEOPLES
"The Misleading Widow" Is Attraction of Week.

Billie Burke, the famous stage and screen star, is the star of "The Misleading Widow," this week's attraction at the Peoples theater.

The story centers around pretty Mrs. Betty Stradine, who has taken into her home in a small New England town two convalescing officers—a Colonel Preedy and his aide, Captain Peter Ryan. It is because she and her husband inform her that she has overdrawn her account again and had better borrow on her husband's life insurance, she gets an idea. If her husband were dead, she would get it all. So she sends a telegram to herself informing herself of the death of her husband in South Africa. Just as she finishes reading this to Penelope, Colonel Preedy brings in Captain Ryan, whom Betty had not previously seen and she finds herself looking at her "dead husband."

Peter agrees to keep up the decep-

tion, but when the Rev. Ambrose calls to offer consolations for her loss, Peter shows he is jealous over the minister's attentions. Realizing this, Betty flirts desperately with the colonel, with whom Penelope has fallen in love. So Penelope devotes herself to Peter and unconsciously enlightens him as to Betty's financial condition, so he settles most of Betty's accounts, but, unfortunately for her reputation, he is seen by Miss Tabitha.

The Liptrotts have come to tell Betty that because of the scandal going around about her, she had better leave town. When he hears this, Peter crawls from under the bed and claims Betty as his wife. Then Colonel Preedy steps forth, explains the reason for his presence in Betty's room, and tells Penelope of his love for her.

So all misunderstandings are cleared away and the lovers are happy.

Majestic.
Breaking records is the chief hobby of J. J. Parker of the Majestic theater. That was why he came back from California early last summer with a contract in his jeans calling for the "Big Four" productions to be shown at the Majestic theater. And that was why Douglas Fairbanks' first picture, "His Majesty, the American" opened last week at the Majestic. And that, again, was why the announcement was made that owing to the great success of the latest Fairbanks picture and the thousands of persons who had been turned away from the theater, "His Majesty, the American" will be shown at the Majestic for still another week beginning today.

One reason for the evident success of "His Majesty, the American" is the universal appeal of the production. Youngsters enjoy the fairy tale that is woven in it. Men enjoy the tricks of physical skill in which "Doug" so prides himself. There is a pretty love story from which any real girl can get a real thrill and there is a little talk about mothers that every person who sees the picture realizes strikes right home.

Everything that has been claimed for "His Majesty, the American" is more than borne out in the production. The picture has been splendidly put on, and the cast supporting Fairbanks is exceptional. Marjory Daw, who has been seen before in numerous of Doug's pictures, is with him again, and Frank Campbell, Allan Langdon, E. H. Sothern's talented brother, Sam, Albert McQuarrie, Jay Dwigins, "Bull" Montana, Will Gillis, Phil Gastros and many others help Fairbanks in fine shape. The direction of the picture is credited to Joseph Henabery.

"His Majesty, the American" scores, and scores heavily. It is about as much honest, wholesome fun as can possibly be crowded into a film.

Star.
"A Sage Brush Hamlet," William Desmond's attraction at the Star theater, month's latest production, which is one of those unusual western comedy dramas with real humor in it. Much of this humor is supplied by a picturesque, Hibernian character, Mother Dolan, played by Florence Gibson.

Mother Dolan spouts some quaint and forceful philosophy to Locoed Larry, the cowboy hero who pretends to be a reckless fool. When Larry comes to the ranch drunk, Mother Dolan locks him in the corral. "Sleep with the cattle in the corral, where ye belong ye boozie-plug!"—she emphatically, if inelegantly, tells Larry.

The good old soul conceals a scheme

a Wife." Then again the Columbia has been modestly placarding the town with notices of a wonderful symphony orchestra which enters its doors this week and becomes a part of the permanent fixtures.

"Choosing a Wife" has the distinction of being a British film and will give to the people of Portland one of their first opportunities of sampling the film work of their mother country. It is adapted from a society novel by Ernest Henrie and Metcalfe, two writers who are not loath to expose methods of choosing a wife to the American and British public. The picture has enjoyed unusually long runs in England and in Canada, especially.

The story of "Choosing a Wife" tells of the chill of years of loneliness being driven from a woman's heart by an unexpected proposal from a man she admires. In the proposal the girl sees splinterhood vanish before the rosy dream of a belated love.

Then just when her happiness was about to be fulfilled she finds in the soft chiming chorus of wedding bells a hard, grating voice of derision, for the tragic revelation is made to her that the proposal was intended for the girl she had raised from childhood.

The photoplay in its entirety is a dramatic consideration of marital problems. Having that as its heart, it will have a universal appeal.

Sunset.
J. A. Jennings, owner of the Sunset, has the habit. And it's all Mary Pickford's fault. The success of "Daddy Long-Legs," which showed at the Sunset theater last week was so great that Mr. Jennings, hoping to keep up the film, has announced for this week an equally large attraction, "The Unpardonable Sin."

"The Unpardonable Sin" is the super-production starring Blanche Sweet, which has Belgium as the background of its plot. It deals with the story of an American family, the father of which was an Arctic explorer with the mother and two daughters were just sweet and pretty as thousands of other fine mothers and daughters are in America.

Miss Sweet plays the dual role of the two sisters. To give one of the sisters the desired musical education, the mother takes her to Europe—this was before the war—and the other daughter remains at home. Suddenly out of a clear sky a note comes into the hands of the daughter telling her

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Portland film row had a real loss last week. Sam W. B. Cohn, manager of the Sunnet theater, resigned from active business. It is understood he is considering an exceedingly attractive position with a large eastern firm.

Among the visitors in Portland last week who interested local film men were President Wilson and L. D. Burchart and both of these visitors feature C. S. Jensen in "Upstairs and Down," the feature now appearing at the Liberty theater. One of these stunts was a newsboys' marathon which start-

ed yesterday morning before Liberty temple and ended an hour later before the Liberty theater. The other event was in connection with the United States navy recruiting department and consisted of a ladder climbing, rope scaling contest staged from the Imperial hotel windows just opposite the Liberty theater. Mr. Burchart is former dramatic editor of the Seattle Post-Intelligencer. Incidentally, he has written a scenario to be used shortly for Pauline Frederick.

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3 Days Starting Today



No Advance In Admission
15c, 10c, 5c

Douglas Fairbanks
In His \$264,000 Production
"The Knickerbocker Buckaroo"
Through Rip-Roaring Arizona, In and Out of Devil-Ridden Mexico, in a Merry Yarn as Happy as Doug Himself

ALSO
MUTT & JEFF
CARTOON

THE CIRCLE THEATRE

Open from 9 o'clock in the Morning until 4 o'clock the following Morning.

FOURTH AT

WASHINGTON