

THE SILENT DRAMA



Bessie Barriscale, Coming To The Circle Tomorrow In "The Cast-Off"



Douglas Fairbanks Who Comes To The Star Theater In "His Majesty the American"



Dorothy Dalton In "L'Apache" At The Columbia



Scene From "Her Kingdom of Dreams" With Anita Stewart. (Insert) Fatty Arbuckle In "The Hayseed" Both At Liberty



Scene From "Teeth of the Tiger" Showing At The Peoples



Tom Moore In "Lord and Lady Algy" At The Strand Theater



Alice Joyce In Rex Beach's "The Vengeance of Durand" At The Peoples



Scene From "The Perfect Lover" Starring Eugene O'Brien At The Sunset

TODAY'S FILM FEATURES.
 Columbia—Dorothy Dalton, in "L'Apache."
 Strand—Tom Moore, "Lord and Lady Algy."
 Liberty—Anita Stewart, "The Vengeance of Durand," "The Hayseed"; Roscoe Arbuckle, "The Kingdom of Her Dreams."
 Peoples—Special production, "Teeth of the Tiger."
 Star—Douglas Fairbanks, "His Majesty, the American."
 Sunset—Eugene O'Brien, "The Perfect Lover."
 Circle—Bessie Barriscale, "The Cast-Off."

LEWIS H. MOOMAW and Jean Berholt, directors for the American Lifeograph company, left Thursday for Bend, Or., with a corps of 40 persons to film the exterior scenes of the big timber story which Lifeograph is now producing under the working title of "Men of Today and Tomorrow."

The story is from the pen of Elizabeth Mahoney, staff writer of the company, and, as the title suggests, is a drama of the present day. While the logging industry and the big mills of Oregon will play an important part, it is primarily a story of existing labor conditions in the northwest, around which is woven a romance of the timber.

For this production Lifeograph has secured an all-star cast from Los Angeles headed by Lee Hill, Carol Holloway, Georgia Woodthorpe, Jean Hersholt and Bert Spotted. The cast is augmented by local talent, among whom are Mary E. Baker and Russ Dudley, daughter and son-in-law of the mayor of Portland; Broderick O'Farrell, formerly of the Baker stock, William Dills, Albert Garcia and others.

Christmas Shopping On.
 Motion picture theater managers are doing their Christmas shopping early and every day sees numbers of out-of-town exhibitors on film row visiting the exchanges and looking over features suitable for the holiday season.

and similar occasions for the bigger features. In the past year or so all of the exhibitors have gotten into the habit of shopping for the bigger features at all times of the year, with the result that when they come in on their holiday shopping excursions now it has to be something even bigger than the "big pictures" they have been running through the months before.

There is another phase of the holiday picture problem that is always with the exhibitor. Producers "not once in a blue moon" issue a picture about a Christmas or Thanksgiving theme. The reason is not far to seek. An exclusively Christmas or Thanksgiving or Christmas picture is not especially useful to an exhibitor excepting during the week in which Thanksgiving or Christmas comes—and for the rest of the year the exchange man is apt to have it on his hands on account of its unseasonableness.

On the other hand, exhibitors are not looking for the usual type of picture for holidays. The eternal triangle, the villain and the vamp are quite out of place in the season of universal holiday and good will, and the exhibitors want uplifting subjects and pictures with titles that appeal to people in the holiday mood.

Uplift Themes Wanted.
 An example of the effect of a timely title is found, according to Sol Baum, local exchange manager, in the production "The Right to Happiness," which soon is to be shown in one of the Jensen & Von Herberg theaters in Portland in which the children were all admitted free.

Mr. Baum's unusual discovery made on some of the "kiddies free" entertainments, he says, "is the fact that more grown-ups were numbered in the audiences when the children came free than on many occasions when there was no such arrangement."

Liberty.
 Grief over the mistaken belief that his son is a check forger causes the death of the prominent banker, James Warren, in "Her Kingdom of Dreams," starring Anita Stewart and which will be shown this week at the Liberty in conjunction with Fatty Arbuckle's new picture, "The Hayseed."

As his last wish the elderly Mr. Warren asks that his son Fred marry his stenographer-secretary, Judith Rutledge, played by Anita Stewart. The ceremony is performed and Warren passes away unknowing that the person who forged the check is the same one who will undermine the happiness of Judith and Fred.

Local exhibitors are beginning to put on the extra holiday touches that the season demands and some of the theaters are using special stunts already.

Mr. Potter of the Clinton theater is giving away a number of turkeys to the audiences when the children come free to the theater, and in addition to this he has recently held special shows at which the children were all admitted free.

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Peoples.
 There is something fascinating about a really clever crook in action, especially when he performs his larcenousness. But she always conveys to the audience the intense hatred with which Natalie Bourget regards the man even as she smiles in his face in the dance.

Finally the girl flies from her master and by chance encounters a mysterious murderer is demonstrated at the Peoples theater, where "Teeth of the Tiger," the picture relating the latest adventure of Arsene Lupin, the notorious French crook, opened a week's run last night.

Readers of Maurice Le Blanc's thrilling Lupin stories will recall that the final escapade left the clever criminal apparently dead. However it developed fortunately for the world of fiction and the screen—Arsene survived and is living as a respectable citizen in an American suburb when the action in "Teeth of the Tiger" begins. He becomes involved in the investigation of the murder of his millionaire acquaintance, Henry Forbes. Mystery surrounds the crime and several innocent persons are suspected. But the master hand of Lupin, trained in the inner workings of the criminal mind, discovers the guilty one and brings him to justice after a series of hair-raising adventures. A pretty love story is worked into the plot, which is thoroughly convincing throughout and kept last night's audience baffled as to the identity of the murderer until the last moment.

The choice of David Powell to play the role of Arsene Lupin was a happy one. He is a good actor and he looks the part. Marguerite Courtot, long a favorite with screen lovers and a talented actress who seems destined now to come into her own, gives an excellent performance in the part of Florence Chandler, the heroine. Others in the capable cast are Myrtle Steadman, Templar Sax, Joseph Herbert, Charles L. MacDonald, Riley Hatch, Charles Gerard and Frederick Burton.

"Teeth of the Tiger" is a fine example of how much more vividly the hands of capable players and a thoroughly competent director. The late Colonel Roosevelt was a lover of Le Blanc's works. President Wilson says he enjoys nothing better than a good detective yarn. Thousands of us agree with him in that respect, if in no other, and "Teeth of the Tiger" will make a double appeal. Much of the picture's success is due to the excellent directing of Chester Withey.

Strand.
 Proof that a truly clever comedy is in no way dependent on its lines but can stand upon its situations only is "Lord and Lady Algy," the latest Tom Moore release, which is showing at Strand theater.

"Lord and Lady Algy" is the delicious story of a matrimonial crisis with grace and skill is a tribute to her genius.

"L'Apache" tells a well-developed story with all the elements of a successful screen vehicle—thrills, adventures and love interest. This supporting cast includes such prominent players as Robert Elliott, Macy Harrel, Austin Wabber, George Furry, Frank Cluxun, Alice Gale and Louis Daralay. Joseph De Grasse, who did such fine work as director of "The Market of Souls," the previous Dalton picture, again handled the megaphone to perfection in "L'Apache."

Majestic.
 The science of flirtation, with its sharp and darts, its lifting of left eyebrows, its coy glances, its demure, shrinking and sidewise glances, is all portrayed to the very limit of the theme at last on the screen. A film that frankly tears flirtation apart and reveals its anatomy will be shown this week in Portland.

This production is entitled "The Vengeance of Durand" and will be the feature attraction at the Majestic theater today and tomorrow.

Sunset.
 The man who says the right thing at the right time—kisses a girl in a certain way—knows when to make love and when not to, and always succeeds. "The Perfect Lover" tells the things a woman loves so well is "a perfect lover."

Any way Eugene O'Brien's interpretation of "The Perfect Lover" gives that impression. Cast as a popular young artist whose studio is the headquarters for a group of society women whose husbands are too busy making money to give them the attention they desire, "The Perfect Lover" makes a signal hit as a screen artist.

No two women have the same conception of "a perfect lover," and of those women who have seen the screen portrayal of "The Perfect Lover" no two seem to be of the same opinion as to its merits as a criterion

for "a perfect lover." However, it being a hard thing to decide at one screening, the management of the Sunset theater has brought back the picture to Portland to let those who desire see it again and those who haven't seen it to get in on the argument as to who and what is "a perfect lover."

The wealthy young matrons who haunted the artist's studio in the picture thought he was "the perfect lover," but others may have a different opinion.

Followers of Cecil Teague, organist at the Majestic theater, are becoming more and more ardent in their admiration, as evidenced by the steadily growing attendance at the Sunday afternoon half-hour concert. Mr. Teague has arranged a programme of the following numbers for this afternoon at 1:30 o'clock:

"Blue Danube" (Strauss), "Minuet" (Beethoven), "La Gioconda" (Ponchelli), "Traumerei" (Schumann), "Bunch of Scotch Heather" arranged by C. Tague.

Circle.
 Bessie Barriscale, in a seven-reel photoplay never before shown in Portland, "The Cast-Off," has been obtained for the feature of the Circle (Concluded on Page 5.)

Come-Today-Come Also Monday

THE CIRCLE THEATRE

4th at Washington

Bessie Barriscale

IN

"The Cast-Off"

From a 14-year-old orphan to a glittering star is the theme of this production. A picture filled with intense realism and a human interest.

Also a rollicking Billy West comedy "BACK STAGE" and a Mutt and Jeff cartoon. Open from 9 o'clock in the morning until 2 o'clock the following morning.

ever seen in a picture. Its happenings occur mid the social whirl—in great receptions, balls and dinners—within a splendid chateau. The characters are drawn from among a class of beings who dwell at the very top of cultured, finished aristocracy. Chivalry, romance and modern knightliness find play throughout against a contrast of equally dynamic evil. Big minds are seen at work in the fashioning of their own and the destiny of others as the story winds its way.

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