

THE SILENT DRAMA



Earle Williams Who Plays Lead In "The Wolf" At The Star.



Mary Pickford In "The Hoodlum" At Sunset.



Tell This Moment From "Fair and Warmer" With Her Allison At 5 Star.



Alice Joyce Star Of "The Winches For Women" At The Peoples.



Scene From Doug. Fairbanks "When The Clouds Roll By" Which Will Open Xmas Day At The Majestic.



Charming Elsie Ferguson At The Globe In "The Money Corral".



Beautiful Theda Bara, Star Of "A Woman There Was" At The Circle.



Scene From Doug. Fairbanks "When The Clouds Roll By" Which Will Open Xmas Day At The Majestic.



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TODAY'S FILM FEATURES.
 Columbia—William S. Hart, "John Petticoats."
 Mistic Special production, "When Bear Cat Went Dry."
 Strand—May Allison, "Fair and Warmer."
 Liberty—Doris May and Douglas MacLean, "Twenty-Three Hours and a Half Leave."
 Peoples—Alice Joyce, "The Winchester Woman."
 Star—Earle Williams, "The Wolf."
 Sunset—Mary Pickford, "The Hoodlum."
 Circle—Theda Bara, "A Woman There Was."
 Globe—Elsie Ferguson, "A Society Exile."

Finally the orchestra played the same "Oriental" for a second time. Mr. Guterson will enjoy the distinction of being director of the theater as well as director of the orchestra. He is owner of \$25,000 worth of stock and his salary, which does not include his interest in the company, is said to be \$26,000 annually. It is also known that he left the Clemmer while drawing a yearly stipend of \$10,000. All who know Puget Sound theaters know of him and his orchestra, and Portlanders—and it is estimated by theater admissions, they would amount to 60,000—who saw Mickey during its two weeks' run in this city last spring, will remember Mr. Guterson as the director of the special orchestra which accompanied the picture. More than a few will also remember Mr. Guterson as the director of the Florida musical company when it made its unusually successful tour of the United States.

Taylor Is New Manager.
 Manager of the Rivoli will be Marshall Taylor who just the first of this month arrived in Portland from Seattle to manage the Peoples and Star theaters. Mr. Taylor is associated with Mr. Guterson in Seattle as music manager of the Clemmer. Mr. Guterson being director of the orchestra.

Raleigh Again at Peoples.
 A. C. Raleigh, manager of the Columbia theater, is temporarily in charge of the Peoples and Star theaters again. He says that his present headquarters are at Washington and Broadway streets, because if one just stands there long enough he will come along on his way from one of his theaters to another.

Having three theaters on one's hands is bad enough, but having one of those houses in the chaotic state of reconstruction is worse still. The Peoples is undergoing a tremendous change, although it is kept open every day. New chairs, hangings and carpets are or will be installed, January 15 it will open triumphantly, a new theater, with its "big feature" a 20-piece orchestra.

Weather Cripples Outside Theaters.
 While motion picture exchanges in Portland by heroic efforts while the snow storm was on succeeded in maintaining their service out of Portland without any mishap—so far as getting the films on their way at the railway depots was concerned—bad roads, delayed trains and other elements made the lot of the exhibitor out in the state a hard one and frequent demands were made on Portland exchanges to supply emergency shows to fill in where shipments failed from Seattle.

The suburban theaters in Portland suffered in attendance during the coldest nights very severely, but in many of the theaters out through the state the houses were closed on account of failure of the lighting facilities and other troubles.

Noble in Disguise.
 The best feature in established circles on film row last week was Paul Noble, himself. To the uninitiated—the rank and file—let it be explained that Paul is the dignified manager of the Liberty theater, the largest of its kind in our fair city, and whose hobbies are outclassing in general Jake Holt and riding triumphantly about the streets in an amazingly good looking King Eight. The majority of Portlanders would not have recognized the man of correct evening dress who directs the Liberty from the red-berried holly wreath high over the door, the grimy individual who reigned in the Liberty basement last week.

Down in the Liberty basement last week a steady force kept busy before a table on which magnificent branches of red-berried holly were piled high. Irreverently those who surrounded the table separated the precious little groups of three on to a toothpick. The queer little affairs are to be used in building bay trees which the managers of the Liberty will enthusiastically explain are not bay trees at all, but holly trees.

PURCHASE OF THE STRAND THEATER
 by a Seattle syndicate affiliated for buying purposes with four Puget Sound cinema houses made last week the most important period in Portland film history for some years. The sale, which involved a cash consideration of \$125,000, means an entire change of policy for the theater now known as the Strand. When this policy goes into effect, on January 16, according to present plans, the theater will be one of, if not the finest motion picture house in the city, and will be called the "Rivoli."
 The Rivoli theater will mark a new step forward in the cinema world for it will not be a "movie"—it will be an institution. Its great feature will be Mistic Special's Russian orchestra, personally conducted by Mr. Guterson who for some time has conducted a similar organization in the two largest Seattle motion picture theaters. This orchestra will be remarkable for several reasons. Firstly, Mr. Guterson is a native of the Russian born and at an early age was learning from the master, Sevoik, from whom also studied Elman Kubelk and Zimballist. Later he was connected with various symphony orchestras, among them the famous Russian Symphony, under the direction of Saponov.
 With this unusually fine musical training Mr. Guterson possesses an understanding of the real beauty of jazz. This does not mean that he caters for noise, it doesn't mean that he tolerates the vulgar but it does mean that he can take the best in a good selection of popular music and make his listeners become a part of it. Illustrative of this was a little incident which happened Tuesday last at the grille of the Columbia hotel. The orchestra was playing the "Oriental" fox trot. The piece had rhythm, there were no discords, it was well played but it lacked soul and everyone throughout the room was talking with his thoughts far from the orchestra and its operations. Apparently Mr. Guterson, one of the diners, had been engaged in a conversation but abruptly he rose, left his table and walked quietly over to the leader of the orchestra. They talked. A few seconds later Mr. Guterson returned to his table.
 The music had changed and everyone in the room knew it. Its melody floated out, alluring and pulsant. Observers who looked closely at the orchestra might have seen that the eyes of the director were on the eyes of one of the guests whose face was alight with interest. It was he at that moment who in reality was the director. "Beautiful," his lips would silently say as he smiled back at the man at the piano and his hands moved slightly directing the rhythm. "Now step on it," and a downward, eloquent gesture would make the words clear to the musicians. Before there had been the ordinary applause. At the end of this selection it rang out and

lights will gleam and twinkle. Inside the theater, proper, will be the bay trees, which are not bay trees at all, holly trees. They will be fashioned in the manner of a bay tree but by means of the holly toothpicks will be a mass of holly leaves with now and then a great clump of holly berries. On either side of the stage and before the stage also and even more will be in the great urn just outside of the Liberty doors. Festoons of cedar and holly, varied with great holly bells will be used across the theater auditorium.
 The plan and design of the Liberty decorations are wholly the work of Mr. Noble. They have taken weeks to be materialized and no extra person other than the regular Liberty force has helped in the preparation.

Usual Picture On Wm. S. Hart In "John Petticoats" At The Columbia.
 The Greek citizens and friends of the Greek people.
 C. E. Yeager, manager of the Ideal theater, ran into bad luck this week from all directions on account of the bad weather. He was a joint sufferer with all the residential district theater men in the poor attendance that obtained during the storm, and to cap the climax, while he was quietly parked on Morrison street Monday, several hundred pounds of ice detached itself from the roof of the Portland hotel and took the shortest distance through the top of his machine, making the car look for all the world like an ice wagon until Mr. Yeager could get the pile of ice and snow shoveled out of it.
 Norman F. Haas, former manager of the Empress theater, Anacortes, Wash., and for a time manager of a theater in Astoria, came to Portland this week and will go on the road in this territory for the Universal exchange. B. F. Albertson of Seattle and H. R. Keele, also of Seattle, came to Portland Thursday and will be on the road for the same exchange for a time. Al Rosenberg, formerly handling states right features in the northwest, one of the most popular film men of the territory, has attached himself to the directors office in Seattle and will go on the road for V. M. Schubach, formerly of Portland, who is now managing the Seattle office.

NEW YORK DIRECTOR HERE
 Famous Players-Lasky Corporation Sends Special Representative.
 John D. Howard, exploitation representative for Famous Players-Lasky corporation, arrived in Portland last Thursday from New York.
 Mr. Howard has been sent to the Portland territory to handle public relations and advertising for the local exchange. His arrival here is in line with the policy of the Famous Players to give the exhibitors any help possible in the exploitation of their plays. He came north by way of Los Angeles, where he spent considerable time at the studio discussing with various directors pictures to be released in the near future, especially the productions "Male and Female," "Every Woman," and "Dangerous Days." Mr. Howard spent some little time in San Francisco ex-

plotting these pictures, and declares these productions are being accorded heavy support and are in line with the policy of the corporation to produce bigger and better pictures.
 Mr. Howard has been with Famous Players-Lasky for a year since his discharge from the 143d field artillery, with which he served in France.

NEW CO-STARS AT LIBERTY
 "Twenty-Three and a Half Hours' Leave," Is Here.
 Two new co-stars hold the screen at the Liberty theater for the current bill in a production entitled "Twenty-Three and a Half Hours' Leave." Douglas MacLean and Doris May are their names, and many photo-play-goers of this city may remember them from previous subjects in which they have appeared, this is the first time that they have blossomed forth as stars. Mr. MacLean has appeared opposite such popular screen personalities as "Dick" and Dorothy Dalton, while Miss May, under the name of Doris Lee, appeared with Charles Ray in a number of that popular actor's notable pictures.
 It is a happy co-starring team which these two players provide. They have youth, good looks and plenty of personality and it is practically a foregone conclusion that future pictures of theirs will be eagerly sought after when the merits of "Twenty-Three and a Half Hours' Leave" are considered.
 The present picture is splendid light comedy, with a strong romantic interest, and centers around a training camp in which many photo-play-goers have seen the story of the recent war. "Twenty-Three and a Half Hours' Leave" does not, however, have any war atmosphere, it is pure fun and romance from first to last and is remotely removed from anything in the least gruesome or repulsive.
 It is an adaptation from a story by Mary Roberts Rinehart, recently published in one of the popular magazines. Mrs. Rinehart is an author who is constantly in touch with the wants of the public and her "Twenty-Three and a Half Hours' Leave" is proof conclusive of this statement.

HART PICTURE AT COLUMBIA
 "John Petticoats" Full of First-Class Comedy.
 William S. Hart's newest picture, "John Petticoats," which will be at the Columbia theater this week, has a quality that most of this star's productions lack, or almost any first picture that could be named. The comedy is simply an added attraction.
 Hart is a lumberman in the northwest at the beginning of the picture. A letter from a lawyer announces that he has fallen heir to a modest shop. He doesn't mean that it isn't a strong drama—it is fully as strong in plot and situation as "Wagon Tracks," for instance, or almost any first picture that could be named. The comedy is simply an added attraction.
 Hart is a lumberman in the northwest at the beginning of the picture. A letter from a lawyer announces that he has fallen heir to a modest shop. He doesn't know what a modest shop is, but suspects it is a saloon, and he goes to New Orleans to find out. When he sees what he has inherited a proper shame overcomes him and forces him to conceal his ownership.
 Then the plot enters in and concerns a girl, her father and the young woman who manages the modest shop. This girl, to whom Hart becomes a good friend, is betrayed by a society snob who is at the same time trying to marry the girl Hart loves. The unfortunate young woman commits suicide, and the blame for

her death is laid on Hart. All works out cleverly and unexpectedly to a happy ending.

"WINCHESTER WOMAN" HERE
 Alice Joyce Vehicle Comes to Peoples Theater.
 Wesley Ruggles directed what is said by some to be Alice Joyce's best starring vehicle, "The Winchester Woman," the special feature which will show today, tomorrow and Tuesday at the Peoples theater.
 Press notices of "The Winchester Woman" were snowed out in Seattle or in whatever place Alice Joyce presences come from and while film men have seen the picture and are exceedingly kindly things about it, they are apt to be prejudiced. But this is what J. S. Dickerson, known to the sorrow of many producers to be woefully unprejudiced, says about the film:
 "Alice Joyce is twice falsely accused of murder in this. The plot for the most part is along conventional paths, the philander viewing the innocent maid with evil intent and the heroine compromising herself to shield the ingenuo. Director Ruggles has succeeded in making the feature entertaining."
 The methods employed to accomplish this purpose are of A-1 variety. In the first few sequences your curiosity is aroused by the inference that something is to come from the deductions of an amateur handwriting expert. Then follows the information, via a newspaper clipping insert, that Miss Joyce has been acquitted of murdering her husband, which suggests mystery. Finally you get to the place where the star induces the villain to write a letter and you begin to expect something from this sequence. Then bang! the villain falls out of the window and kills himself and Miss Joyce is again accused of murder.

REVENGE TURNS TO RESCUE
 "When Bearcat Went Dry" Thrilling Scene at Majestic.
 In writing the novel "When Bearcat Went Dry" Charles Neville Buck did not realize that he was creating a story which lent itself to perfect picturization for the entertainment of the millions of patrons of moving picture theaters and which is the present

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COME THE CIRCLE THEATRE
 Fourth at Washington Today--Tomorrow Theda Bara

EARLE WILLIAMS IS BACK
 "The Wolf" at Star Shows Dramatic Canadian Duel.
 Earle Williams whose productions have not been seen in Portland for many a day is back in town. He is appearing on the silver screen of the Star theater in "The Wolf."
 "The Wolf" is a story of the far Canadian northwest where might enforces right by methods not as velvet gloved as those of older civilizations. The knife plays a great part in the law of this country. In "The Wolf" a dramatic duel is fought between two northerners, one anxious for revenge on the man who sought to injure his

GLOBE 3 Stars 3
 Today and Tomorrow ELSIE FERGUSON in "A Society Exile"
 Tues., Wed. and Thurs., DOROTHY GISH in "I'll Get Him Yet"
 Friday and Saturday WILLIAM S. HART in "Money Corral"
 Photo and scene pictures of your favorite star and cinema for sale at the

GLOBE
 11th and Washington

"A WOMAN THERE WAS"
 The story of a Princess who died for a man
 Also A Snub Pollard Comedy "It's a Hard Life"
 And a Mutt and Jeff Cartoon
 This Theater opens at 9 o'clock in the morning and remains open until 4 o'clock following morning.

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