

The Silent Drama



Tom Moore in "Toby's Bow" at the Rivoli



Charles Ray in "Alarm Clock Andy" at the Peoples Theater.



Peppy Vim of Wallace Reid as he appears in "Double Speed" at the Liberty.



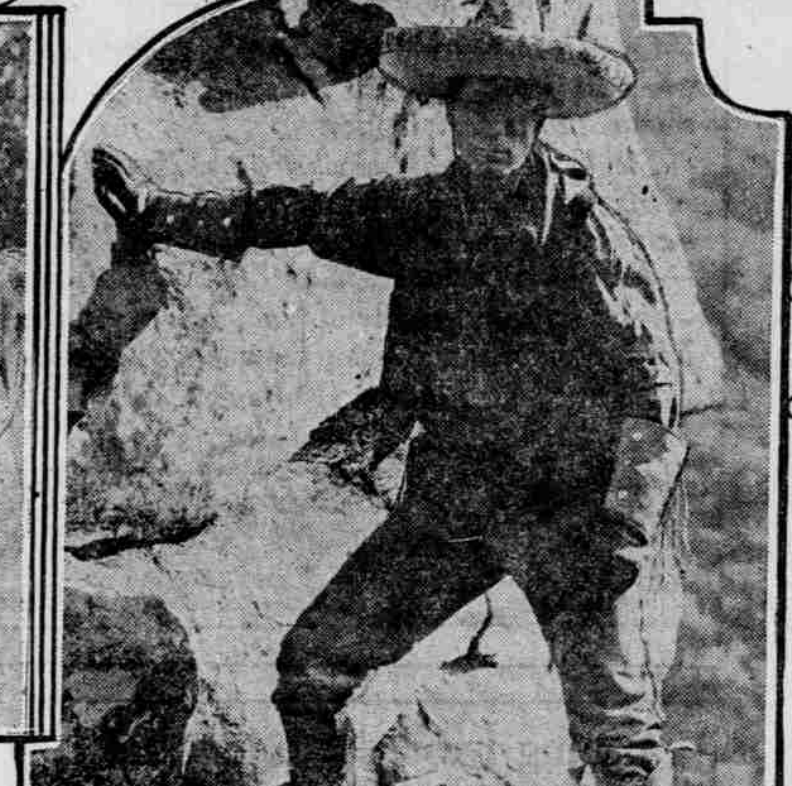
Unusual Photo of Bert Lytell, Starring in "The Right of Way" at the Columbia



Bill Hart in "John Petticoats" at the Circle Theater.



Tom Mix in "The Cyclone" at the Majestic



Picturesque Scene from William S. Hart's "Wolves of the Rail" at the Sunset.



Scene from "Calibre 38" Showing at the Star Theater.

TODAY'S FILM FEATURES.
 Columbia—Bert Lytell, "The Right of Way."
 Majestic—Tom Mix, "The Cyclone."
 Rivoli—Tom Moore, "Toby's Bow."
 Liberty—Wallace Reid, "Double Speed."
 Peoples—Charles Ray, "Alarm Clock Andy."
 Star—Mitchell Lewis, "Calibre 38."
 Sunset—William S. Hart, "Wolves of the Rail."
 Circle—William S. Hart, "John Petticoats."

Today's Musical Features.
 Liberty—Organ recital at 12:30 o'clock by Henri A. Keates; vocal solo by Miss Francesca Robin.
 Rivoli—Symphony orchestra concert at 12:30 o'clock under direction of Mischa Guterman, with cello solo by Christian Foole.
 Peoples—Orchestra concert under direction of Phillip Pels.
 Majestic—Organ recital at 1:30 P. M. by Cecil Teague.

ber as the third member of the board. Should the commissioners deem it wise to comply with the club women's demand, exhibitors feel that the very element of fairness for which they have fought will be endangered. Mrs. Zimmer, cashier, paid member of the present censor board, is under civil service and, according to Mayor Baker's announcement, will be made a secretary of the new board. Its three members will serve without pay. It seems more than probable that C. S. Jensen will be the person chosen by the film interests to represent them should the ordinance be finally passed. Mr. Jensen has conducted the entire campaign asking for a change in the present censorship regime. When the first upheaval came with the present board he was out of the city. At that time film men were inclined to turn down their thumbs for censorship in any form, basing their condemnation on the argument that other cities, both smaller and larger than Portland, managed nicely without any board. Mr. Jensen silenced this talk by appealing for fairness and declaring that film men were not opposed to censorship; that they were very much in favor of clean pictures, but that they also desired fairness which would protect their business interests.

lished a speed record that is at the same time something of a matrimonial record. With great pride he is telling his friends and competitors that so attractive are the Majestic ushers that within a month he has lost three of them to Dan Cupid. The details of his loss are enough to drive most unquenching girls to become the trisecular of the motion-picture theaters.

Rena Fein was the first Majestic beauty to desert Mr. Lacey. She is now Mrs. David Burrows, and she met her spouse while he was in Portland following service in European waters and then on his way for six months' more service in the Philippines. Forest Hayman, a Portland business man, claimed the third Majestic girl, Olive Barric.

quest that the pretty girls not sign up for all their dances in advance. That policy, according to Mr. Noble, gave married men a chance. "They danced their foot leads off," gloated Mr. Raleigh in reliving the evening, the detail for which he and Mr. Lacey had been responsible.

The 40-acre estate, Faircrest, near Hillsboro, and 16 miles from Portland, has been purchased by Mr. Jensen. The place has on it a 14-room house which will be remodeled and used for a summer home. Part of the acreage is in orchard and part of it is a beautiful meadow. The transaction was made through Jack Weist and, while the consideration has not been made public, it will be remembered that Faircrest was sold by C. K. Henry some seven years ago for approximately \$21,000.

usual story of Canadian life in Montreal and again on the fringe of the north woods. The situation revolves chiefly about the character of Charley Steele, called for his dash and manly charge of murder, Steele snaps at him, "Out of my sight—you're as guilty as hell" opens the drama; and this same striking unexpectedness and suddenness and almost stunning surprise, is repeated in the various incidents which go to make up the novel which won for Gilbert Parker the title, Sir Gilbert Parker, and under the personal supervision of Maxwell Karger, the piece was staged by Jack Dillon from the scenario by Jane Mathis. Robert Kurris is said to have achieved extraordinary photographic effects and the supporting cast includes Lettie Joy, Carmen Phillips, Gibson Gowland, Virginia Caldwell, Antrim Short, Henry Harlow, Frank Currier and Larry Steers.

Vincent Knowles, director of the Columbia orchestra, is using special Canadian melodies in the score which will form the music and back ground for "The Right of Way."

INSULT BRINGS AWAKENING
 Charles Ray Impersonates Shy Lad at Peoples Theater.

Another one of those country boy types which Charles Ray knows so well how to portray is furnished him in his new picture, "Alarm Clock Andy," which will play this week at the Peoples theater.

Andy is a bashful, stuttering motor truck salesman straight from the sticks. He has a hard time trying to get along, even when he matters after Blinker, the firm's crack salesman. But he meets and falls in love with his boss' daughter and follows her on his vacation to a summer resort. Here chance puts Andy in the way of a big buyer of trucks and, suddenly coming to life, he puts over the idea of deception and sells a big bill of goods that puts him on the way to fortune and happiness with the girl.

Charles Ray gives his usual natural, sympathetic performance in the role of Andy. Tom Giese, Millicent Fisher and George Webb are also excellent in character bits.

Mr. Ray's following quotation will be recalled by the current comedy drama:

"When you run across a person who is shy to a fault and isn't getting anywhere because he is too bashful, you'd do him a great favor if you would insult him good and proper. Say something to him that would get his dander up. Don't tell him he's too much like a shrinking violet. Do that and he'll believe you and it don't do any good. But call him a crook or a liar or something like that. Then if there's any real stuff in him, it will come to the surface in a flash. It may be the making of him. That's what happens to Andy Gray, who follows I impersonate in my new picture, "Alarm Clock Andy."

Phillip Pels, director of the Peoples augmented orchestra, has chosen for the week's concert numbers: "Overture, 'If I Were King' (Adam), and "Patrol of the Scouts" (Boccacini).

Careful Choosing of Types and Strength of Story Feature Play.
 "Calibre 38," the present attraction at the Star theater, is a cattle country story from one point of view, but it is far more than that. It is a story of life, with all the elements of human suffering and all the high lights of human happiness involved. It brings the east and the west together in a fascinating contact that displays the characteristics of the two worlds into vivid contrast. There are many things in "Calibre 38." There are the elements of love, mystery, suspense, surprise—all represented.

When Cecil Teague, producer of "Calibre 38," began his career as a producer he realized the importance of types in pictorial dramatic construction. That he had learned this lesson well was displayed in the famous picture plays, "The Barrier," "The Great Divide," "The Nigger" and "The Bondman."

"Calibre 38" is a play of extraordinary types. There are the little village doctor, the bad man of Custer City—a real bad man, one may be sure, and, more than all, there is the fitness for the heroic role he portrays of Mitchell Lewis in the cast.

STAR SHOWS "CALIBRE 38"
 Careful Choosing of Types and Strength of Story Feature Play.

Considered as a pariah by his former associates and yet not vindicated in the eyes of the law, Andrade is an outcast from friend and enemy alike. He fight makes many thrilling scenes and the climax of the picture is a surprise with a pleasant one.

A Mack Bennett gloom buster, a cartoon comedy likewise, a Literary Digest and a Ford Weekly balances the programme.

PERTINENT among film happenings, not only in Oregon, but throughout the northwest, is the revival of the Motion Picture league of Oregon, which took place last Wednesday.

Changes were introduced into the organization so as to make eligible for membership men representing film exchanges and producing companies, as well as men connected with combination houses. This will make the league include in its number representatives of the Portland Pantages, Hippodrome and Orpheum and men employed in such offices as the Famous Players-Lasky, Universal and Pathé. A united front is thus formed for local theatrical interests, the only large organization not represented being the stock companies and the Hellgramites.

Election of officers and discussion of the new motion-picture board of censors ordinance now before the city commissioners formed the principal business of the first meeting. The next meeting of the league will be on Thursday noon at 1 o'clock at the Benson hotel.

The following officers were elected: C. S. Jensen of the firm of Jensen & Von Herberg, president; Joe Brady of the Echo theater, vice-president; Paul Noble, manager of the Liberty theater, secretary; and Marshall Taylor, manager of the Rivoli, treasurer. Directors are C. J. Woodlaw of the Circle theater, J. J. Parker of the Majestic, People's and Star theaters; C. M. Hill, branch manager for Famous Players-Lasky corporation; W. W. Ely of the Hippodrome, and J. E. Graeper of the Union Avenue theater.

Office Rooms Provided.
 Jensen and Von Herberg, through Mr. Jensen, senior member of that firm, offered rooms in the Peoples theater for permanent offices for the league. The offer was accepted and furniture and other furnishings owned by the league in its former days will shortly equip the room used as a waiting office by John Stille when he was manager of that theater.

When Mayor Baker announced that he would take Portland film men at their word and present to the commissioners an ordinance providing for a new board of censors, it was generally conceded a victory for the theater men. The new ordinance, which has now been read and passed upon twice would create a board of three members. The commissioners will appoint one of its members and will choose from three selected by the film men a second member. The two persons chosen will decide upon a third member with whom both believe they can work agreeably.

Club women of the city during the past week introduced a queer angle into the situation by demanding a representative from among their num-

Slides Help Campaign.
 The campaign was conducted through a series of slides shown in the Liberty, Columbia, Peoples, Majestic and Star theaters and letters stating the position of the film men. A surprisingly large number of letters and personal calls endorsing the stand of Mr. Jensen were received from Portland mothers and business men.

Of complimentary significance is a programme announced for its Sunday non concert at the Rivoli theater. With one exception the programme is composed of numbers chosen by the Majestic organ. Frank Lacey has worked up a clever lighting arrangement which will aid materially in the interpretation of the overture, graphically portraying dawn, the storm, the lull which follows and the wonderful finale. Mr. Teague will also play Kreisler's "Caprice Viennoise," which attracted considerable attention last week when played as a solo by Vincent Knowles, director of the Columbia orchestra. Any work of Fritz Kreisler is particularly interesting at the present time, as an opera by this violinist is now in its premier stages in New York. It is called "Blossom Time."

Soprano Is Imported.
 Paul Noble, at the Liberty theater, refuses to be outdone in musical programmes. His latest importation is Francesca Robin, a pretty soprano who, until recently, has been with the Orpheum. She also has to her credit several seasons as prima donna with the Peoples, and she is particularly interesting at the present time, as an opera by this violinist is now in its premier stages in New York. It is called "Blossom Time."

Employees Are Praised.
 After thanking them for responding so heartily to the invitation for the evening, Mr. Jensen said: "If I have met with success, it is because of the co-operation you people have given me. I want you to always feel that you are working with and not for me. This means that suggestions from you are always welcome."

Special permission was given by Mayor Baker to allow the dancing to continue until 2 o'clock in the morning. Among those who shone for their skill in dancing were Frank Lacey and the Majestic and Peoples doormen. It is said, Andrew Saso, of the wide smile and faithful service he has beloved Mr. Raleigh and Co. Lumbia theater, is already planning dancing lessons so he will be ready for the next annual Jensen & Von Herberg supper dance. Paul Noble, it is reported, enjoyed himself immensely after he was protected by the re-

Costumes Also Attractive.
 Mr. Lacey explains it all by the fact that he knows how to choose good-looking girls in the first place and, secondly, he dresses them so they are an asset to the house instead of a mechanical necessity. Majestic ushers boast of eight different costumes. In the Majestic property rooms are wardrobes which represent the girls of China, Japan, France, Mexico, Spain, cowboy western America and Italy.

The supper and dance given last Monday at the Multnomah hotel by C. S. Jensen and J. J. Parker for employees of the Columbia, Liberty, Majestic, Peoples and Star theaters, proved a decided success. One hundred and twenty persons were present. The festival began shortly after 11 o'clock, when taxis called for the guests and whisked them away to the Multnomah. When all were assembled in the lobby the doors of the big ball room were thrown open to everyone except Mr. Jensen and Mr. Parker, who were kept behind temporarily by the interlocutor, A. C. Raleigh.

When all were seated and the orchestra had started upon a tune which even Charlie Chaplin, himself, would have refused to keep step, the two hosts were allowed to enter, much to their discomfort. As they walked to their places they learned how it felt to be scrutinized even as they have heretofore watched their employees at work.

"DOUBLE SPEED" AT LIBERTY
 Story Is Breezy and Well Suited to Reid's Talents.

Wallace Reid is at the Liberty theater this week in a breezy comedy picture called "Double Speed." As a youthful millionaire who is robbed and becomes a chauffeur to his lady love, the star is engaging and amusing as ever. The tempo of the film is suggested by the title. The story is light, but brisk in its action and well suited to the comedy talent of Mr. Reid.

In line with this comedy drama is Al St. John's first starring one-reel comedy entitled just plain "Speed." Al St. John will be remembered as Patsy Arbuckle's right bower. He was with Arbuckle until recently, but since "Back Stage" was produced by Arbuckle St. John has organized his own company and announced his intention of starring in a series of one-reel fun films.

The special musical number at the Liberty this week will feature Francesca Robin, late of the Orpheum circuit, and former prima donna of several George Woods musical comedy productions. An atmosphere background typical of the spirit of the feature cinema is being arranged for her.

Henri A. Keates, who comes to Portland after a season at the Denver auditorium, will give the following numbers in the special concert this noon at 12:30 o'clock: "Napoleon's Last Charge" (Pills); "Sextet" (Verdi); "March" (Piotow); "Phantasy of Scotch and Irish Melodies," Arr. Keates.

The central figure of "Double Speed" is "Speed" Carr, rich and "live wire," who, while en route from New York to Los Angeles by auto to meet his uncle with regard to his inheritance, is robbed of his car and belongings in the Western desert and arrives at his destination looking much like a tramp. Ejected as an impostor from the bank where he goes to borrow funds, "Speed" by chance assumes the name of a notorious crook and becomes chauffeur to the bank president's pretty daughter. "Speed" is mixed up in a financial transaction that obliges him, still in his character of chauffeur, to pose as his real self and how he wins the girl of his heart is worked out in an entertaining manner.

TOM MOORE AT RIVOLI
 Spoiled Hero Meets Heroine on Old Virginia Estate.

"Toby's Bow," starring Tom Moore, will be seen at the Rivoli theater, beginning this week. This picture has been adapted from the stage play by John Tainter Foote and ran for five months in New York city.

The story shows the folly of resting on laurels won by one clever piece of work. Tom Blake (Tom Moore) is a spoiled hero who has become indolent and follows the frivolous fads of the Greenwich Village Bohemians set in New York. His friends and publisher become disgusted with his shallow life and refuse to finance him further until he promises to leave the city.

He finally consents to rest up on a dilapidated estate in Virginia; and here the hero is given an opportunity to see the struggles of Eugene Vardaman (Doris Pavn), an ambitious, but untalented author, for recognition.

The story from there on shows the old given by each aspirant to the other and their final solution.

This noon's concert at the Rivoli, under the direction of Mischa Guterman, will include the following selections: "Second Hungarian Rhapsody" (Litz), "To a Wild Rose" (MacDowell), "William Tell" overture (Rossini), "Cantata" (Gottschalk), to be played as a cello solo by Christian Foole. The overture and the cello solo will be used as the concert numbers throughout the week.

CANADIAN PLAY PICTURESCUE
 "The Right of Way" at Columbia Depicts Stirring Scenes.

"The Right of Way" in motion picture form, an adaptation of the famous novel by Sir Gilbert Parker, with Bert Lytell as its star, will be shown at the Columbia theater until Tuesday midnight.

As those who have read the book—and it is estimated by Harper & Bros., the publishers, that they number well into six figures—will recall, this is a stirring, picturesque and un-

STAR WINS HORSE RACE
 Mix, Seen at Majestic, Arranges Event for Women in Arizona.

A horse race for women exclusively was a unique event at the state fair held recently at Prescott, Ariz. This novel feature was introduced at the instigation of Tom Mix, the cow-puncher star in the new picture of thrill and romance, "The Cyclone," which will be shown at the Majestic theater.

When Tom Mix went to Prescott to begin work on this sensational fable of the Canadian northwest mounted police, he wired ahead that he would enter a young woman if such a race were arranged. On his arrival he found that the authorities had as-

HAIR PANTS' DOFFED BY HART
 Picture at Circle Entitled "John Petticoats" Shows New Role.

William S. Hart doffs the "hair pants" and sombrero in his picture supervised "John Petticoats," which will be shown at the Circle theater today and tomorrow, and injects himself into the refined civilization of New Orleans, where he has inherited a modest shop from a deceased uncle.

As "Hard-boiled" John, Hartmas, Bill starts out as a lumberjack in the northwest woods and is lured to the southern city largely because he believes it is a saloon that has been

(Continued on Page 5)

Come!—Today and Monday—Come!

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Abounding in Comedy With a Pretty Love Romance

Also a Big V Comedy "Switches and Sweets"

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