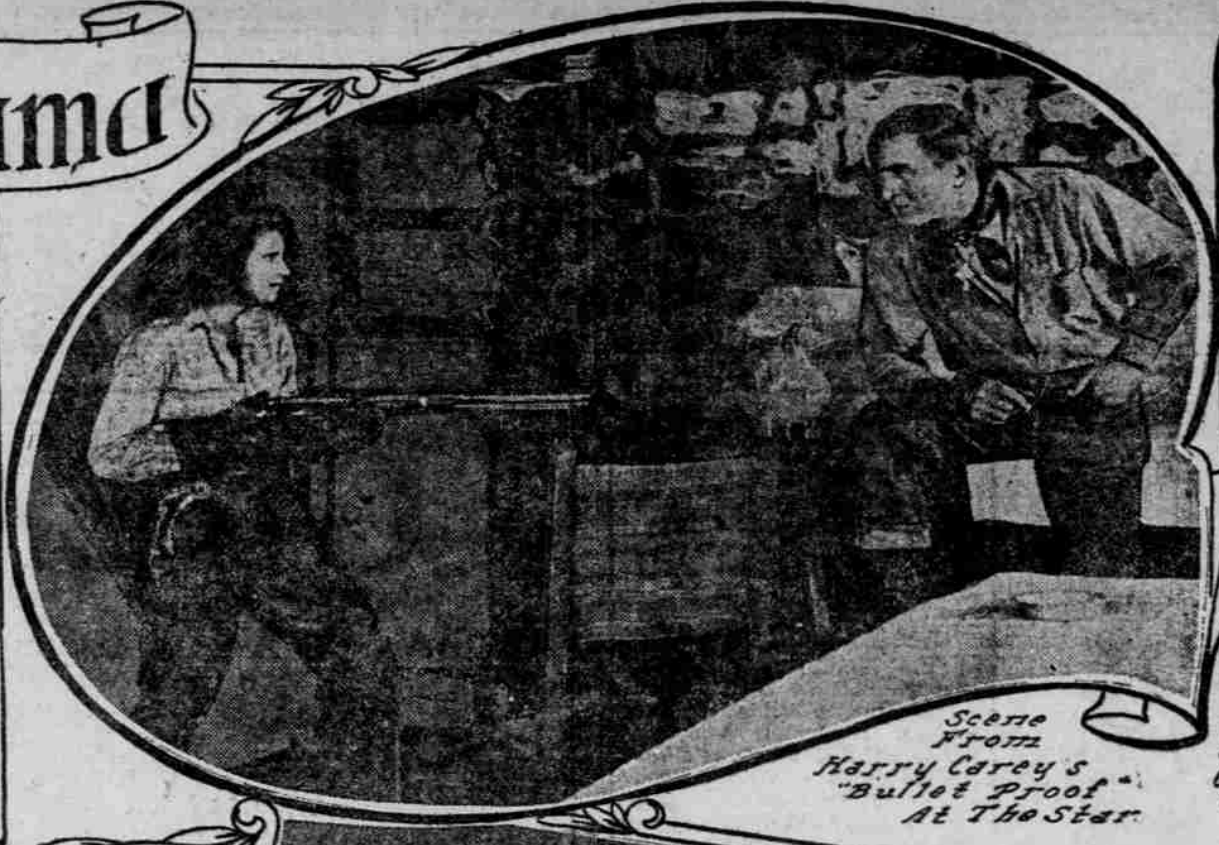


The Silent Drama



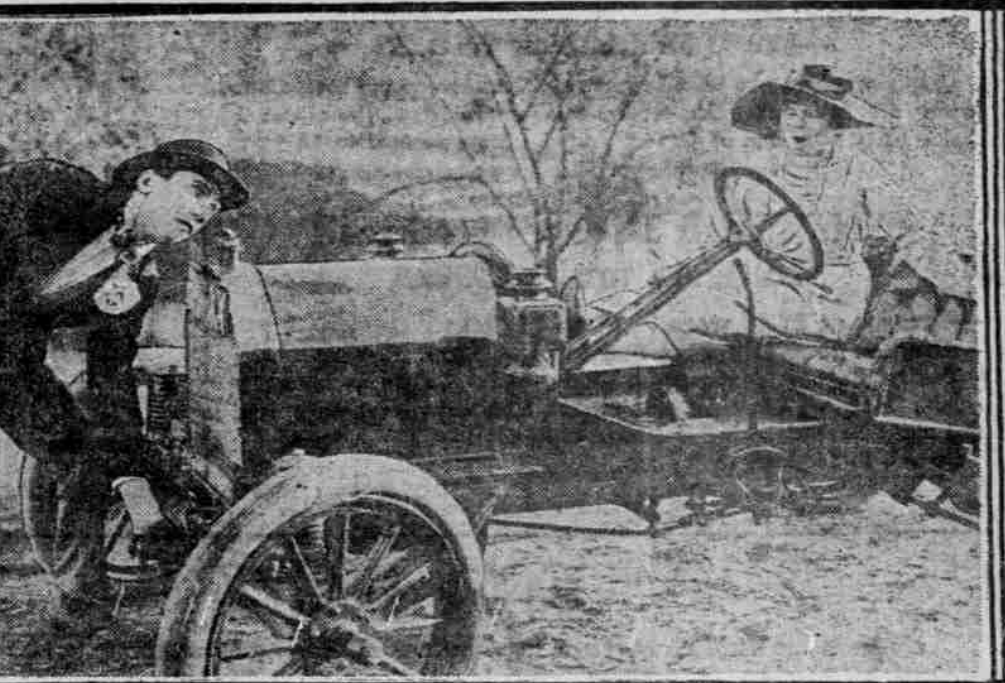
Tom Moore in "Duds" At The Majestic.

Scene From
Harry Carey's
"Bullet Proof"
At The Star

Moment From Mae Murray's "On With The Dance" At Columbia



Moment From "The Sagebrusher" By Emerson Hough At The Rivoli

Eugene O'Brien And
Zenna Keefe In
"His Wife's Money"
At The Peoples

Nazimova In "The Heart of A Child" At The Liberty

TODAY'S FILM FEATURES.

Peoples — Eugene O'Brien, "His Wife's Money."
Liberty — Nazimova, "The Heart of a Child."
Columbia — Mae Murray, "On With the Dance."
Rivoli — Emerson Hough's "The Sagebrusher."
Majestic — Tom Moore, "Duds."
Star — Harry Carey, "Bullet Proof."
Circle — Elsie Ferguson, "His House in Order."
Globe — Norma Talmadge, "The Isle of Conquest."
Today's Musical Features.
Rivoli — Symphony orchestra concert under direction of Michio Guterson at 12:30 o'clock noon.
Liberty — Organ concert by Henry B. Murrigh at 12:30 o'clock noon.
Majestic — Organ concert by Cecil Teague at 1:30 o'clock noon.
Columbia — String orchestra selections under the direction of Vincent Knowles.
Peoples — Orchestra selections under the direction of Philip Peiz.

ADVANCE in admission prices at the Liberty theater jumped last week from 25 to 35 cents for performances after 5 o'clock in the afternoon. Increased cost of operation has been given as the reason for the change in price.

"Everything connected with the motion-picture business has gone up not only in the past year but in the last three months," said C. S. Jensen. "Our films are costing us more. Our printing, advertising and general expenses have risen. Uniforms for our ushers cost twice as much as those of last year. Then, too, we are continually raising the standard of music and screen settings. The prologues, which are now a regular feature of Liberty programmes, cost from \$500 to \$1000 each, because of the artists we employ, the special scenery necessary and the freak stunts which are employed."

"I have fought the increase in admission prices for the Portland Jensen & Von Herberg theaters as long as possible and, as many Portlanders realize, the same films which have been showing in the past at 25-cent admission prices here, have brought 35 and 50-cent prices in Seattle for some time. In one sense I do not feel any explanation is necessary for a raise in admission price as long as the Liberty and other Jensen & Von Herberg theaters have pictures of the type shown here each week. I am proud not only of the houses and their attaches, but also of the screen attractions."

The same note was struck by Ralph Ruffner upon his return from New York, where he has been with the exploitation department of the First National Exhibitors' circuit. He is now installed as exploitation chief for the Peoples, Liberty and Star theaters, the lobbies of which also come under his direction.

"On With the Dance" is showing at this very time in New York at the Criterion for \$1 a seat," said Mr. Ruffner. "The lowest price one can enter a Broadway motion picture house is for 75 cents. And New York does not put on a programme so different from those seen every day in Portland houses. There are mighty few eastern houses that equal the Liberty of Portland or the Liberty and Coliseum of Seattle."

There are two startling differences between motion-picture theaters of Portland and New York that I have noticed. It is absolutely unheard of in the east for a motion-picture firm to donate screen space to civic measures. There are clean-up week or the education bills. Eastern film men have made no move to identify themselves as a group with the finer things of community life, as the Portland theater men have during the last two weeks.

"Secondly, the east knows nothing about organs. I have told the owners of large New York houses of the giant organ installed in the Portland Lib-

erty theater and I know that my statements were doubted. Organs in eastern houses are small church instruments. The east, however, has huge orchestras in its houses such as would not be possible in the west. Exhibitors throughout the entire country owe a debt of gratitude to Portland film interests which conducted the recent motion-picture censor controversy, according to Mr. Ruffner. "The success with which Portland handled the situation was heralded throughout the country and it has been answered by hundreds of letters from every state in the Union. The answers say that Portland methods as handled by Mr. Jensen give them courage to fight on for their rights."

The Rivoli theater last week commenced issue of "Film Flickers," a four-page weekly sheet which will tell of the activities of this theater. Charles Dim is its editor. "Film Flickers" of last week gave considerable space to the music under the direction of Michio Guterson, leader of the Rivoli orchestra. Incidentally, the organ has been given the name of a column of short screen notes which The Oregonian has run in its Sunday motion-picture section during the last five years. Film Flickers announced that the Rivoli has purchased Sir Ernest Shackleton's "Bottom of the World," which Manager Stille plans to exploit under the title, "Shackleton's Dash to the South Pole." Kingograms is now a regular Rivoli feature.

Marshall Taylor, former Rivoli manager, is now connected with the National Theaters, Incorporated. This is an organization which sells franchises to independent theater owners. Mr. Taylor is traveling in the Portland territory.

A. C. Raleigh staged an American Lifeograph party at the Columbia theater last Friday evening. With no previous publicity the latest American Lifeograph satire was substituted

Elsie Ferguson
In "His House
In Order" At Circle

ed for the scheduled comedy. Thirty members of its cast, its directors and photographers were scattered throughout the audience to catch remarks made during its showing and to note the laughter or absence of laughter from certain scenes. The picture pleased according to the statistics gathered. It is entitled "Paul's Wedding Day, or Grace to the Rescue," and is in the same vein as "The Duchesse at Bay," with the same cast, shown some weeks ago at the Columbia during the first week of "Why Change Your Wife." The series of satires which the American Lifeograph company are making and of which these two are a part may be released through First National Exhibitors' circuit, with which there is

an understanding.

PORTLAND THEATERS ATTRACT MOTION PICTURE ADVERTISERS OF NATIONAL PROMINENCE.



MR. AND MRS. RALPH RUFFNER.

To take charge of the advertising and lobby displays of the Peoples, Majestic and Star theaters, Ralph Ruffner last week wired New York his resignation from the exploitation department of the First National Exhibitors' circuit, a position the majority of western advertising men would give their right eyes to get. Mr. Ruffner was in New York with the First National Exhibitors' circuit but three months, going there from San Francisco, where he was at the Rialto. He went to the San Francisco Rialto from Butte, where he managed the Jensen & Von Herberg motion-picture house of the same name. Formerly, he was manager in Portland of the Columbia theater. He also managed the Liberty theater in Spokane during a successful period. Mrs. Ruffner has aided him directly and indirectly in all his motion-picture and exploitation work, having had charge of the correspondence for First National in the New York offices and having had previous experience in the management of western houses.

A deal now pending. Among those who were a part of the Columbia audience Thursday evening and who listened to the criticisms of their own work were W. E. Keefe, director; Virginia Gilbert, Clara Morris, J. Park Jones, William Dills, May Wallace, F. M. McMonies, president; Lewis Moonaw, vice-president, and Hal Moore, photographer.

The prologue at the Liberty this week will be from "The Red Mill," with elaborate scenery used in the musical comedy. Mrs. Henry Murrigh, wife of the Liberty organist, and soprano, with Albert Gillette, tenor, will sing selections from "The Red Mill." The Peoples orchestra will play the Orpheus overture to Offenbach Sunday as its feature, with Carrie Jacobs Bond's "A Perfect Day" as a trombone solo by Philip Peiz. Cecil Teague will have as his special composition Sunday at 1:30 P. M. the beloved "Dixie," showing its growth from the aboriginal to its present form. He will play, among other numbers, Henry Murrigh's latest popular ballad, "Under Western Skies."

The Rivoli concert programme today is composed entirely of works of the master musicians. It commences with Tschakowsky's "Marche Slave." This is followed by "Invitation a la Valse," C. Weber; selections from "Pagliacci," Leoncavallo; "The Roseary," by Kevin, and Liszt's "Rhapsodie Hongroise, No. 6." The "Pagliacci" selections had the Liszt Rhapsodie will be used as the week-day concert numbers. This is one of the most attractive programmes yet prepared for any Portland motion-picture house.

Portland film men donated \$500 to the Rose Festival general fund at the meeting of the Motion Picture League of Oregon held at the Benson last Thursday noon. The contribution was made following the reading of a letter from the general Rose Festival association to Mr. Jensen, president of the league. One-half of this amount represents the film exchanges of the city. The contribution also includes the Hippodrome theater, represented by Bill Ely. The league has been described by Melvin Winstock, manager of the Pathe exchange, in the following manner: "The Exhibitors' League held its weekly luncheon at the Benson Thursday noon and was widely attended. A number of out-of-town exhibitors were present. The league is developing a number of orators and parliamentarians. Claude Jensen presides with dignity. Bill Parker is the whip of the house. Colonel Woodlaw turns on the patriotic juice on slightest provocation. Raleigh of the Columbia is the objector and pulls the technicalities. Winstock, the new comer, is witty and biting at times in sarcasm. Korner don't talk much, but can sling the king's English whenever necessary. Orators are being rapidly developed and campaign managers had better sign up a few real spellbinders."

Among the visitors to the Pathe office last week were O. W. Whitton, owner of the Liberty and Grand at Bend, Or. Mr. Whitton signed a contract for "Rio Grande," as did Frank D. Bligh, another Pathe visitor, and C. S. Jensen of the Jensen & Von Herberg string of theaters, which have concluded a contract for the exclusive first-run privileges in the city of Portland and will give the picture a comparatively early booking. Pathe district manager, arrived in Portland today (Sunday), after an inspection of the Salt Lake, Denver, Los Angeles and San Francisco branch offices. While here Mr. Wessling will spend much time with the local branch over matters of local interest to the industry

here. He will also make a number of important announcements concerning the future policy of his organization. A number of years ago Mr. Wessling was stationed here, where he made a host of friends, all of whom take pride in his rapid advancement. "My Husband's Other Wife," "A Close Shave," the second of the "Bringing Up Father" comedies, and "Topics of the Day," all Pathe material, are booked for a week's run at the Rivoli beginning May 25. Pathe is making extensive preparation to handle the daily news of the Shrine convention at Portland. It will take pictures each day and that evening will show the same in local theaters.

Cupid broke into Portland film row last week.

George Burke, northwest Universal director, telegraphed to C. W. Koerner, local branch manager, news of his marriage to Miss Marie Curtiss of Butte, Mont., which took place Thursday. He will bring his bride to Portland about the first of the month and they will make their future home here. Mrs. Burke represents a romance of long standing in the life of the Universal chief, according to Mr. Koerner who also comes from Butte and who has known both Mr. Burke and Mrs. Burke intimately for a number of years. Among the former Butte motion picture men who are waiting to welcome the couple here are: A. C. Raleigh, P. E. Noble, C. S. Jensen, Marshall Taylor, Mr. and Mrs. Ralph Ruffner and others.

Vancouver seems to attract George Bligh, owner of the Bligh and Liberty theaters of Salem, who called on Mr. Koerner last Friday. He will leave Portland Tuesday for the Canadian city. This is his third visit to Vancouver this year, although not bent on film business. It is declared. Mr. Bligh always keeps his money in Oregon by buying his pictures in Portland. His latest cinema purchase was a series of Universal comedies, the only release of this

company which he had not already bought. Not even Mr. Burke with his new bride is as cheery as Mr. Koerner has been during the last week. He booked "The Virgin of Stamboul" for its 15th run in Portland and admits he is entitled to credit. "The Virgin of Stamboul" was released in Portland just a little less than six weeks ago. It has also shown in practically every town and community throughout the entire state. Other recent bookings for it have been made by O. W. Kline of the Isis theater in Sellwood; O. W. Whitton, owner of the Liberty and Grand theaters, Bend; Henry Gravenkamp of the Rex theater, Mount Angel, and Ross Nelson of the Isis in Independence.

Ed I. Hudson is a new Portland film salesman. He signed up with Universal last week and is working in the Portland territory, the third universal salesman now employed in this territory. Mr. Hudson is part owner in the Globe theaters in Albany and Roseburg and the first salesmen he made were to his own houses.

Ralph Winsor is now presiding over the majestic theater fortunes. Frank Lacey left last Monday on an eastern trip and since then Ralph has been installed as the head of a house which boasts its uppers as the prettiest in the city.

A group of Portland girls, mounted on thoroughbred horses, took part in the fourth of the series of Lifeograph-Keefe society comedies being filmed during the past week. The young women in their riding habits, with the scenes staged in the beautiful residential district of Council Crest, will form a noteworthy feature of the production. Among the young women taking part in the riding were Misses Alice Bruere, Clementine Lewis, Elsie Walker, Elizabeth Richardson, Susanne Caswell and Mrs. Charles Leding.

Miss Ruby Seely, former organist

of the Star theater, has accepted a position as organist at the Globe theater of this city. Miss Seely was born and reared in Portland and has studied for the concert stage extensively under the direction of Francis Richter, appearing in numerous recitals with him. After studying pipe organ with him and playing for pictures, she became so interested in the work that she has devoted the last three years to movie work. Miss Sarah McFarland, who played with

(Continued on Page 5.)

COME!
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PROGRAMS WE HAVE EVER
OFFERED



Miss Ruby Seely, former organist

ELSIE FERGUSON
"His House in Order"

Otis Skinner-Blanche Bates
Constance Binney-Henry Miller
Daniel Frohman-Florenz Ziegfeld
Playing

"Tom's Little Star"

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