



Charles Ray in a striking moment from 'Forty-Five Minutes From Broadway' at the Liberty.



May Allison and Vera Gordon in 'The Return of Tarzan' at the Peoples.



Harry Carey in 'Sunset Slim' at the Star.



Unique scene from Norma Talmadge's 'She Loves and Lies' at the Circle.



Vera Gordon in Rex Beach's 'The North Wind's Niece' at the Majestic.



Moment from Basil King's 'Earthbound' at the Columbia.

TODAY'S FILM FEATURES. Peoples—May Allison, "Held in Trust." Liberty—Charles Ray, "Forty-Five Minutes From Broadway." Columbia—Basil King's "Earthbound." North Wind's Malice—The Return of Tarzan. Majestic—Rex Beach's "The North Wind's Niece." Star—Harry Carey, "Sunset Slim." Circle—Norma Talmadge, "She Loves and Lies." Globe—Constance Talmadge, "A Pair of Silk Stockings." Today's Music Features. Rivoli—Orchestra concert under Salvatore Santella at 12:30 o'clock. Liberty—Organ concert by Henri Kates at 12:30 P. M. Majestic—Organ concert by Cecil Teague at 1:30 P. M.

after it was found necessary to have one pillar in exactly the center of the lobby. No scheming would alter the fact that the safe building of the house demanded its location there. Accordingly Mr. MacDonald set about to make of that indispensable pillar, commonly thought of as the worst kind of obstruction, a veritable asset from the standpoint of beauty. His tinted fresco, mural decorations and his lighting system finally brought around the result desired. Indirect lighting is used, the fresco coming out from the pillar just enough to leave room for the electric globes. The effect is most charming and highly suitable. Over a hundred and fifty of them are used throughout the house.

Two "Metograph" projection machines equipped with all extra devices aid in the projection room. Emerson exhaust fans have been installed and make possible an entire change of air within four minutes. The \$800 screen made of a gold prepreg material has been put in place on exactly the same level with the back of the stage, it stands out as raised two or three inches from its backing. The arches are hidden in the ceiling, the public gaze, being behind a cement parapet which is built to the level of the ceiling. Between the projecting parts of the parapet Mr. MacDonald has placed some French glass dipped in gold. A six-piece orchestra under the leadership of Clyde Beers will have a permanent feature of the Castle. Two feature photoplays, each with a scenic and two comedies, will have three-day runs weekly. The Castle will open at 2 o'clock each afternoon, running until 10:30, closing and reopening at 7 o'clock for two performances. Four ushers in the afternoon and six at night will be permanently employed. Russell Brown will be house manager and advertising director.

Redecoration of the Rex theater, also owned by Mr. MacDonald, is being made, representing an expenditure of \$2500. The Rex seats 550 persons. In view of the news that Portland union must be reorganized, it has been ordered by their president to cease hostilities—a report coming from Seattle, where the union is being reorganized. The reorganization of the Riario, the Central labor union took a hand in the contention between the Omaha musicians and the theater managers.

The arbitration agreement signed by representatives of the union in the controversy cites a salary of \$65 a week for orchestra men, 45¢ for first organist and 44¢ for second organist pending a settlement of the strike. The present provides for an arbitration board consisting of seven persons, three chosen by each side in the controversy and the seventh member to be chosen from among newspapermen of Omaha. Hearing of the dispute will be held the first week in November.

In one of the hottest elections ever held in Herkimer, N. Y., the voters in that village have decided to hold Sunday evening motion pictures after 8 o'clock. The question has been one that has aroused the greatest interest in the village. A total of 2517 votes were cast, of which 1143 were favorable to Sunday shows and 1057 opposed, there being 417 blanks. The total vote exceeds even that of the last village election, giving some idea of the amount of interest shown. Automobiles placarded with a "Vote Yes" or a "Vote No," according to the sentiment of the owners, flitted about during the election, carrying voters to the polls. Both sides were represented by workers on the streets.

C. E. Griffiths, district auditor for the Universal Film company, arrived in Portland last week. He will remain here until the latter part of the month. Edward Armstrong, district Universal manager, is still here, but expects to leave for the Seattle exchange toward the end of this week. C. W. Koerner, former local Universal manager, left Portland Friday night, accompanied by his wife, for Butte, Mont., where he will enter the Pathe office. Reorganization activities continued all last week at the Portland Universal office, Mr. Armstrong sending out a personal letter to each Oregon exhibitor. He is stressing activities of Dorothy Phillips' "Once to Every Woman" and Frisilla Dean's "Outside the Law," two of the biggest Universal features to be released this autumn.

A. C. Raleigh of the Columbia theater is telling a Jonah story this week. It seems that "Earthbound" is quite the biggest picture the Columbia has had in many a moon and so it was up to its manager to make the most of it. He is usual for him to make a record with it. Accordingly he hit upon something new from his usual tactics and decided upon stage lighting and decorative effects. Wednesday night he and his satellite, Charles Miller Rouse, superintendent, put on their coveralls and started to work. "Earthbound" is a "spook" picture, and Mr. Raleigh declares the spooks were already "haunting" the Columbia theater by the time he and Miller got to the lighting work. They had only to mention or point to a certain light to make the glow in that globe disappear. By the time they got over to it the light would be glowing as usual. The effect was uncanny. Mr. Raleigh explained it by saying the stage and house switches had become mixed. Finally things were rectified but not without some display of ingenuity. At the present time at the Columbia theater the organists reach down and pull a rope to turn off or on the house lights. Electricians in Portland are seemingly as rare and temperamental as plumbers, but as soon as one can be obtained the Columbia organists will be deprived of certain new janitorial outfits.

Joe Aparton and Charles Feldmann had every appearance last Thursday of being members of Portland's film row who actually worked. Attired in overalls they were helping in the moving of their respective companies into new offices. The General Supply company, of which Aparton is manager, will be completely installed by the end of this week in the former offices of the Pathe exchange. Feldmann was assisting men in fitting up the old Famous Players-Lasky offices into headquarters for the Associated First National exchange, which will soon be opened formally to Oregon business. Melvin G. Winstock, manager of the Pathe office, was supervising the work of moving his people into the rooms to the south of the new First National headquarters, but he was doing it in an extremely executive manner, sitting in his own private office dictating to a pretty stenographer. Mr. Winstock is expecting a shipment of mahogany furniture and new rugs and draperies to complete the new Pathe exchange grandeur.

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In another bet the Hippodrome manager, however, did not fare as well. Walter Smith, of the Motion Picture League, bet that the sign company located in the theater building, that he, William Ely, would have a republican senator-elect after November 2. Toward election day the Rivoli manager grew uneasy, with the result that at a recent luncheon he bet a "friend" for a comparatively small amount. But Ely got his \$100 regardless of its Rivoli or other source.

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MAY ALLISON AT PEOPLES "Held in Trust" Depicts Shop Girl's Trials. Many a shop girl might well envy the one played by May Allison in her forthcoming production, "Held in Trust," an adaptation of George Kibbe Turner's story, which ran serially in the Red Book Magazine. It will show this week at the Peoples theater. Suddenly lifted by strange circumstances out of her sordid surroundings, away from her cheap dress suits, flat-headed shoes and 20-cent lunches into an elegantly furnished home, with servants, a chauffeur, attractive towns and every luxury that money can buy, constitutes the interesting role portrayed by the Metro star. In the picture Miss Allison wears a model evening gown of white silk shadow lace with a wired overskirt, ornamented with bands of French blue ribbon. Rather high in the neck, the bodice and sleeves are entirely of lace. A tiny cluster of silk rosebuds fastened on the left shoulder gives a youthful touch. A dinner gown of black panne velvet has an overskirt of black Chantilly lace caught full over the hips in a bouffant effect. The only touch of color is furnished by turquoise shade ostrich tips at the waist line. For afternoon tea, Miss Allison wears a charming chiffon gown of hand-embroidered lace with a touch of ermine and the cuffs of the kimono sleeves. White ostrich feather rosettes are scattered over the skirt and a heavy silk cord ties loosely around the waist. "Held in Trust" was adapted to the screen by Sarah Y. Mason and the director is John E. Ince. William Edmondson is photographing the production.

THE CASTLE THEATER, which is said to be the prettiest theater of its size in the state of Oregon and which was rebuilt at a cost of \$25,000 and with a seating capacity of 650, opened its doors to the city of Eugene last Monday night. "Go and Get It," the Associated First National picture, directed by Marshall Neilan, was the film chosen for the occasion. The Castle theater derives its name from its general style of architecture, designed by its owner, A. H. McDonald, one of the few film men in the state who claim more than 15 years' experience in the industry. The exterior is of white stucco plaster in the European continent. Two office suites occupy the upstairs of the theater building and on the outer side of the front windows of each of these suites is a turret. These turrets, with the parapet, which decorates the top of the building, are the distinctive exterior marks. The lobby is small, but so arranged as to have the appearance of depth and width and have all the roominess of a larger "front." The ticket office is located in the center of the lobby, between the entrance and exit doors. Ample space is left for any lobby advertising. At the south of the lobby is a window looking back into a space some five feet deep and four feet wide, directly off the street. Here Mr. MacDonald plans to install "atmospheric" scenes. The space may be used for a small stage depicting some scene from the picture featured. There are hundreds of uses which may be made of this space that will result in perfectly good money being paid in at the window and Mr. MacDonald plans to use each and every one of them, varying them continually so that the townspeople of Eugene will always look for the "new stunt." No ticket machines have been installed. A girl with brains is 100 per cent more efficient than a brainless ticket machine always out of order according to the Castle owner. Of course, Mr. MacDonald grants, there are girls and girls, yet he is building this theater on the supposition that he knows how to judge human beings as to their capabilities, honesty and general efficiency. Decorations in the lobby carry out the same idea as does the interior of the theater. A silver motif has been used as the predominant color, although in the conventional design in which it features are a few brighter colors and a touch of gold. A fresco of a foot in width with a slender tulle in which the colors start with dull yellow and work into a slightly reddish orange, similar to that of the Multnomah hotel Broadway gardens, is used not only in the lobby but in the foyer and main auditorium. Cork and rubber tile, technically known as Hottile, is used on the Castle lobby and foyer floors and incidentally constitute the pride of the owner's heart. When designing the new Castle the-

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RAY COMES TO LIBERTY "Forty-Five Minutes From Broadway" Adapted to Star. Charles Ray's version of "Forty-Five Minutes From Broadway," the George M. Cohan classic which he has adapted to the screen and which is this week's attraction at the Liberty theater, was kept close to the original form which had such tremendous success during the years of its stage vogue. The wide popularity of number during this week at after-

Sunday COME! Monday NORMA TALMADGE IN "SHE LOVES AND LIES" When he met his affinity, his wife was there, and you will appreciate the development of the idea. Would you marry an old woman for \$100,000? "The Stage Hand" Behind the scenes and Larry didn't believe in signs. Open from 9 o'clock in the morning until 4 o'clock the following morning. THE CIRCLE THEATRE

1—Edward Armstrong, district manager, who arrived in Portland last week personally to install new local officers. 2—C. E. Griffiths, district auditor, who accompanied Mr. Armstrong on his Portland and southwest trip. 3—David Brill, new local manager for the Universal film exchange, who arrived last Monday from the New York City exchange, where he was assistant manager. Reorganization of the Portland Universal exchange has already taken place under these three efficient film men.