

THE SILENT DRAMA



Scene from "Darling Mine, Starting The Last of the Old Times, Behold My Wife." At the Liberty.



Helen Dunbar and Mabel Julienne Scott in "Behold My Wife" At the Columbia.



Scene from "The Mutiny of the Elsinore" At the Circle.



Moments from "A Full House" Starting Tuesday at Peoples.



Wm. S. Hart in "The Police Drama" "The Cradle of Courage" At the Liberty.



Dramatic Moment from "The North Wind's Malice" Held Over This Week At the Majestic.



Louise Glaum in "Love Madness" At Rivoli.

TODAY'S FILM FEATURES.
 Liberty—William S. Hart, "The Cradle of Courage."
 Columbia—George Melford's "Behold My Wife."
 Rivoli—Louise Glaum, "Love Madness."
 Majestic—Rex Beach's "The North Wind's Malice."
 Peoples—"The Poor Sinner."
 Star—Olive Thomas "Darling Mine."
 Circle—Jack London's "The Mutiny of the Elsinore."
 Globe—Olive Thomas, "The Flopper."
Today's Music Features.
 Rivoli—Orchestra concert under direction of Salvatore Santarella at 12:30 P. M.
 Liberty—Organ concert by Henri Keates at 12:30 P. M.
 Majestic—Organ concert by Cecil Teague at 1:30 P. M.

ready explained. Hundreds of Portland people, believing our stand was just and right, patronized our theaters regularly. They helped to shield us from financial strain, and through their co-operation we were able to continue the service and standards for which our firm has stood in the motion picture life of the northwest.

"We deeply appreciate this help and we intend to show our appreciation by rendering to them as much service, in as friendly a manner, as it is humanly possible to do."

Elmer Pettingill, Portland attorney who attended the Seattle conference in the interests of the Portland musicians unions, expressed the opinion on his return here that the settlement of the strike would be a great benefit to everyone concerned in the motion picture business of the northwest.

"Both sides carried on a hard-fought campaign, and the amicable compromise reached in Seattle should prove a satisfactory solution," said Mr. Pettingill.

The Portland police quartet will appear this week at the Liberty in a singing act. The quartet recently

the motion picture houses of Ashland, Medford, and North Bend, and reports that exhibitors in these cities are running very close to Portland in their programme.

There are hundreds of children in the United States who have the making of great artists if they only could obtain proper training under capable instructors, but often the financial resources of their parents prevent these youngsters from getting the desired instruction.

Robert White, 10-year-old Portland boy, seemed destined for this class. Fortunately, however, the lad came to the notice of Salvatore Santarella, orchestra leader of the Rivoli, who was so impressed with the youth's talent that he arranged to devote two weeks to piano lessons for the boy, free of charge, and Mr. Santarella, who has had many child pupils, predicts a brilliant future for the local youngster.

New sales methods are being injected into Portland film row by John Brill, who came here two weeks ago from the New York city office to assume the management of the local exchange for Universal. Film manufacturers recently began to include

crowds at the matinees of the various theaters this afternoon. I have no definite plans to announce until I have a chance to size up the situation here, but my first duty will be to serve the picture fans, whose wishes are the prime consideration of our business."

That motion picture exhibitors can make good in fields outside the theater was shown by the results of the recent primary election, when John Kiggins, owner of the U. S. A. theater of Vancouver, Wash., was nominated mayor of that city by a two to one vote.

Mr. Kiggins was in Portland during the week buying film. He showed a copy of the only bit of publicity propaganda that he issued during his campaign. It was a little eight-page leaflet which carried on one cover the title "What I Have to Say About My Opponents," by John Kiggins. This title was the only message in the booklet, which contained

producer should bring a ray of sunshine to the picture spectator; that the picture should preach hope, not despair, faith in things as they should be. Mr. MacAlarney is far from alone in this attitude. The pictures that are produced in every studio of the country work toward the happy ending. They admit of no other. Rarely does some daring director, or some famous actor, tempt fate by producing a picture which ends unhappily.

"John Barrymore's Dr. Jekyll and Mr. Hyde, D. W. Griffith's 'Broken Blossoms' and more recently Maurice Tourneur's production of 'The Pavillion on the Links' were concessions to art instead of to what is supposed to be the public taste.

"The tide, obviously, is turning. Pictures have suffered in the past from the arrows of taunting critics, those who said that the photoplay panders to immature taste, that it has never even approached the dramatic intensity of the stage play. The producer must give the public what it wants. Pictures cannot be made without money. Money must come from the public and the public will pay to see only what it wants.

"What do you think about the 'happy ending?' Would you prefer to have seen Leon Kantor turn in self-abnegation from the hope of winning his bride in 'Horemogues,' or did you enjoy the final twist that restored the strength of his shattered arm? Or would you have made Jekyll finally dominate in Stevenson's story, crushing out the evil Hyde, and finally winning the girl he loved? Would you have saved the girl in 'Broken Blossoms,' so that the honest-souled chick might kiss her in his arms?"

comes to the Rivoli this week in J. Parker Read Jr.'s newest super-production, "Love's Madness," seldom delineates the outdoor type of girl. And yet, in reality, that is exactly what she is.

Miss Glaum has recently purchased a new yacht, "The Cinema," and as her studio is but a short run from the yacht's mooring, it has become a familiar sight to habitués of the beach to see the trim, white craft cleaving the waters of the Pacific with the screen's exotic beauty at her helm.

Most of her time when not busy before the camera is spent aboard the Cinema, which is said to be one of the most lavishly appointed pleasure-boats on the west coast.

To Charles Stumar, the cinematographer responsible for the photography of many successful special productions, are attributed the spectacular lighting effects that feature the settings in "Love's Madness."

Mr. Stumar is a graduate of the College of Technology in Hungary and ranks high among motion picture cameramen.

"A Fresh Start," a comedy featuring Marvel Kea, is an added feature of the new Rivoli bill.

delightfully conceived comedy role "A Full House" was scenarized by Alice Eytan from the famous Fred Jackson stage farce. It will be presented at the Peoples, starting Tuesday after the close of the present feature, "The Poor Sinner."

In the production Mr. Washburn appears as George Howell, a young attorney who gets into most amusing difficulties when he leaves his bride for a few hours to go on a business trip. This journey has a most amusing maze of complications involving another man's love letters, stolen jewelry, policemen and thieves. Mr. Washburn's impersonation is a finely drawn characterization.

Opposite the comedian is Lois Wilson, the pretty and popular leading woman. It has been some time since Miss Wilson has appeared in a Washburn picture. Hundreds of her admirers will welcome her back to the company.

Other well-known players in the cast include Gray Milhan, Hazel Howells, Vera Lewis, Catherine Wallace, Lottie Williams, John Wild, Z. Wall Covington and Frank Jonasson.

THE most important event of the week in Portland motion picture circles, and many other cities of the northwest, was the announcement Monday night at a conference in the four-months' strike of musicians, operators and other union employees of Jensen & Von Herberg houses had been made by representatives of the theater owners and employees late Monday night at a conference in the Liberty theater at Seattle.

After strenuous sessions lasting several days, an agreement was reached which proved satisfactory to both sides. In the interests of settling the controversy, both parties accepted certain compromises, but each gained victories on some points.

With the signing of the settlement pact the boycott maintained against Jensen & Von Herberg theaters was lifted by the unions. This was a welcome announcement to many union people of Portland whose motion picture entertainment was curtailed during the strike through loyalty to their organizations.

One week from tomorrow men and women who formed the orchestras of the Columbia and Peoples theaters will return to their usual places at these houses. Although both sides have renewed friendly relations, it was decided that some time was needed until reorganization and installation of union and non-union employees could take place. Therefore November 22 has been chosen as the date for the formal renewal of things as they were last June.

According to the terms of the peace pact, every musician and operator who walked out last June 30 will be reinstated in his former position in the various Jensen & Von Herberg theaters in Portland, Seattle, Tacoma, Butte, Yakima, Wash., and Bremerton, Wash. Union employees who remained at work during the strike will be returned to good standing in their organizations. A new scale of hours and pay will go into effect November 22. Musicians will have a six-hour working day, six days a week, instead of the former seven-day working week. Approximately the same rate of pay will be given for the present scale of hours as the old.

"I want to get my thanks across to the people of Portland who stood by our firm during the important crisis through which our theaters have just passed," said C. S. Jensen, senior member of the firm, upon his return from the Seattle conference.

"Why the strike occurred has al-

LEADING PORTLAND MUSICIANS ARE IMPORTANT FIGURES IN STRIKE SETTLEMENT.

was organized by Chief of Police Jenkins, and the bluecoat songbirds have become popular for the music they have provided at various civic gatherings. They will present their act five times daily during the week. The members of the quartet are R. L. Crane, Ralph Gowanlock, Ed Lawson and George Johnson. Their appearance is appropriate, as the feature picture of the Liberty programme is "The Cradle of Courage," in which William S. Hart plays the part of a policeman on the San Francisco force.

Bert Lytell, famous star who has appeared on the screen in Portland in several feature pictures, is scheduled to visit this city in person the end of this month, according to William Ely, manager of the Hippodrome theater. Mr. Ely received word last week that Mr. Lytell has started on a tour of the Loew theaters of Greater New York. Upon completing this he will appear at Loew theaters in Portland and other cities and will stop in Portland on his way to Los Angeles.

Mr. Loew recently purchased controlling stock of the Metro Film company, which has Mr. Lytell under contract.

John Stille, general manager of the Rivoli, denies the implication that the drawers of his desk contain, under the camouflage of old shoes, a

Final settlement of the long strike of musicians' unions against Jensen & Von Herberg houses brings Vincent Knowles back to his former position as leader of the Columbia orchestra. Knowles and other members of the orchestra have been reinstated by the local theater owners and will take up their work here again on November 22.

Cecil Teague, Majestic organist, and Henri Keates, who plays the Liberty organ, remained at their places during the four months of the strike, with the exception of a few days at the beginning of the trouble. According to the terms of the peace pact signed by owners and unions, Teague and Keates have been restored to union membership in good standing.

rhymed reviews in their press books which are sent out to newspapers and magazines as advance matter. Now comes Mr. Brill with a rhymed letter which he sent last week to every exhibitor in the state of Oregon, to introduce the latest reels featuring Joe Hart in the almost-human ape, whose pictures have been shown before in local theaters. The new form of sales letter is now being used by the exchange as a result will be adopted as a regular weekly feature of the exchange.

Perusal of Mr. Brill's latest adventure into the field of poetry reveals the author as a first-class film expert rather than an embryo Shakespeare.

F. W. Teufel arrived in Portland Thursday, accompanied by his wife. Mr. Teufel will become manager of the People's theater here, but will not take active charge of the house for several days, as he is spending his time now getting acquainted along film row and studying conditions in Portland. He was formerly manager of the Rialto theater of Butte, Mont., where he spent the last eight months. When the interests of the firm of Jensen & Von Herberg in the Rialto were acquired recently, Mr. Teufel was brought to Portland by C. S. Jensen to enter the organization here.

"I am delighted with Portland," said Mr. Teufel shortly after his arrival here. "It seems like a real motion picture town, and it was a gratifying surprise to me to see the large



Left—Henri Keates. Center—Vincent Knowles. Right—Cecil Teague.

WASHBURN IN 'A FULL HOUSE'

Peoples Has Delightfully Conceived Comedy This Week.

Bryant Washburn has in "A Full House," his new comedy drama, a

Cowboy Star Appears in Role of Policeman.

In "The Cradle of Courage," which shows at the Liberty theater this week, William S. Hart, the famous cowboy star, appears as a policeman.

SUNDAY COME! MONDAY

Adapted from a story written by **JACK LONDON**

"The Mutiny of the Elsinore"

of the

"FOUR TIMES FOILED"

COMEDY

Featuring **MITCHELL LEWIS**

On the screen Louise Glaum, who

GLOBE THEATRE Eleventh and Washington

THE FLOPPER OLIVE THOMAS

Open from 9 o'clock in the morning until 4 o'clock the following morning.

BEHOLD MY WIFE BILLED

Columbia Showing Thrilling Film of Canadian Northwest.

A picture that is distinguished by its breadth of theme and background comes to the Columbia theater for a week's run. It is "Behold My Wife," George Melford's latest production, based upon Sir Gilbert Parker's thrilling story of the Canadian northwest, "The Translation of a Savage."

The central characters are an Indian girl and the aristocratic young Englishman who marries her in a moment of rage because of word that his fiancée back in England has thrown him over, due largely to his family's efforts. Determining to humiliate them, he sends his redskin bride overseas to them. Then he proceeds to go to the devil in his own way.

However, dramatic events bring about the regeneration of the man and the translation of the girl into a beautiful, cultured woman, and the ending is a happy one.

"Behold My Wife" has the rare good fortune to have a cast of players that interprets each role with is the heroine and Milton Sills portrays the part of the young Englishman. Elliott Dexter and Ann Forrest also have important roles. The picture is a Paramount and was adapted to the screen by Frank Condon.

RIVOLI SHOWS LOUISE GLAUM

Exotic Beauty of Silver Screen Star in "Love Madness."

On the screen Louise Glaum, who

GLOBE THEATRE Eleventh and Washington

THE FLOPPER OLIVE THOMAS