



Scene from "Darling Mine," starring The Late Olive Thomas, at The Star.

THE SILENT DRAMA



Helen Dunbar and Mabel Julienne Scott in "Behold My Wife" at The Columbia.



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



Moment from "A Full House" starting Tuesday at Peoples.



W.M. 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 a scene from "Love Madness" at Rivoli.



TODAY'S FILM FEATURES.

Liberty—William S. Hart, "The Cradle of Courage." George Melford's "Behold My Wife." Rivoli—Louise Glaum, "Love Madness." Circle—Jack London's "The Mutiny of the Elsinore." Globe—Olive Thomas, "The Flapper."

Today's Music Features.

Rivoli—Orchestra concert under direction of Salvatore Santella at 12:30 P. M. Liberty—Organ concert by Henry Keates at 12:30 P. M. Majestic—Organ concert by Cecil Teague at 1:30 P. M.

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treasure that is surprising in a dry community.

"Owning the stuff these arid days isn't a habit; it's an absolute art," says the man who is noted as a close associate of the man who drives the water wagon. "There was nothing the worst of it all was the slanders against the show, they were the best part I had, and I keep them in my drawer all polished and ready to wear with my dress suit."

The singing voice off-stage that added a pleasing effect to the recent showing of "Earthbound" at the Columbia, was that of Miss Gladys Juston, well-known Portland girl and talented contralto soloist.

A new projection room is nearing completion at the new offices of the Famous Players Lasky exchange, change, 448 Glisan street. When finished, exhibitors will be entertained by preview showings of all new films of the exchange.

New sales methods are being introduced by the film row by John Brill, who came here two weeks ago from New York to handle the exploitation work of the Portland Famous-Players Lasky exchange, returned early last week from the city office to assume the management of the local exchange for Universal. Film manufacturers recently began to include

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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 programming.

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

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 in 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 book of political programs that he issued during his campaign. It was a little eight-page leaflet which carried on one page the title, "What I Have to Say About the Oregonians," by John Kiggins. This title was the only message in the booklet, which contained blank pages.

William Wood, who watches over the mechanical needs of the five cigar stores in local Jensen & Von Herberg houses, last week completed a marimba-xylophone attachment to be added to the Columbia theater instrument.

Henri Keates, Liberty organist, announced for his special Sunday evenings the new patriotic programme reminiscences of artistic celebrations. The programme consists of:

(a) La Marsiglialle.

(b) American National Anthem.

(c) The Chord..... Sullivan.

Le Secret..... Caviglieri.

Sextet..... Donizetti.

Fantasy of Scotland..... Modigliani. Arr. Keates.

Three new members of the Motion Picture League of Oregon, C. S. Hart, Keating, part owner of the Lyric theater, J. A. Johnson, manager of Pantages, and Lee Pearl, of the Baker theater management. They were initiated into the mysteries of the order of film men last week.

The regular Thursday noon luncheon of Portland motion picture men at the Benson hotel was omitted last week because of the Armistice day celebration.

The Rivoli orchestra will play the following program under the direction of Salvatore Santella at the regular concert at 12:30 P. M. today:

Overture, "If We Were King"..... Adam.

Selection, "The Devil"..... D. W. Griffith.

Melody in F..... R. Primal.

Selection, "Katinka" (request)..... Paul Lincke.

Spanish Ballet..... Paul Lincke.

Hungarian March, "Rakoczy"..... F. Liszt.

The postponed meeting the Hudson Parent-Teacher association will be held Thursday afternoon at 3 o'clock.

Mrs. Frazee will speak on "Child Psychology."

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In a recent number of the Photoplay magazine, an article on a subject which is the ground for much discussion among motion picture followers, namely, the so-called "happy ending."

"Robert E. MacAlarney, prominent scenario editor, is perhaps the most authoritative person in the United States on the subject of happy endings."

He is an implicit believer in the "happy ending," the turn or twist to a picture which suddenly snatches the breath of the plot and brings home the lesson of the story.

He believes that the happy ending reconciles parted friends, saves the hero from an evil end, prevents chilckenpox from affecting the superstitious, and keeps puppets who move across the screen.

"Mr. MacAlarney argues that the public wants to leave the picture theater with a smile on their faces, with smiles, with tears. He says that there is too much suffering, too many sorrows in real life; that the picture

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 be present this Saturday during the week. The members of the quartet are R. L. Crane, Ralph Gowenlock, Ed Lawson and George Johnson. Their appearance is appropriate, as the feature picture this week 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 in this city 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 completion of this he will appear in Los Angeles theaters in various 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

rhythmed reviews in their press books which are sent out to newspapers and magazines an advance matter. Now comes Mr. Brill with a signed letter which gives him full power to act as exhibitor in the state of Oregon, to introduce the latest reels featuring Joe Martin, the almost-human ape, whose picture has been shown before in local theaters. The new form of letters is novel and has a punch, and as a result will be adopted as a regular weekly feature of the exchange. Parallel to Mr. Brill's latest adventure into the field of novelty creates the author as a first-class film expert rather than an embryo Shakespeare.

F. W. Teufel arrived in Portland Thursday, accompanied by his wife, Mrs. 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 he came to Portland the Rialto were acquired recently. Mr. Teufel was brought to Portland by C. S. Jensen to enter the organization here.

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

producer should bring a ray of sunshine to the picture spectator; that the picture should preach hope, not despair, faith in endings—as they say in reality, that is exactly what I am doing."

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

In the production Mr. Washburn appears as George Howard, a matador who gets into most amazing difficulties when he leaves his bride for a few hours to go on a business trip. This journey has a most amusing series of complications involving another woman. His later scenes, jewelry, policemen and thieves. Mr. Washburn's impersonation is a finely drawn characterization.

Opposite the Rivoli this week is 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.

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

Frank Stanhope, the cinematographer, responsible for the photography of many successful special productions, is attributed the spectacular lighting effects that feature the settings of "Love's Madness."

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

WILLIAM HART AT LIBERTY

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.

(Concluded on Page 12.)



LEADING PORTLAND MUSICIANS ARE IMPORTANT FIGURES IN STRIKE SETTLEMENT.



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

Final statement of the big strike of musicians 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 troublous 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 firm has just passed," said C. S. Jensen, senior member of the firm, upon his return from the Seattle conference.

"Why the strike occurred has al-

ways been explained. Hundreds of Portland people, believing our stand was just and right, patronized our theater regularly. They helped to hold us from financial strain and through their co-operation we were able to continue the service and standards for which our firm stands.

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