

SILENT DRAMA



Moment From 'The Old Nest' At The Columbia.

Norma Talmadge And Lew Cody In 'The Sign On The Door' At The Liberty.

Carter De Haven In 'The Girl In The Taxi' At The Circle.

Mary Pickford, Starring In 'Through The Back Door' At Circle.



Scene From 'The Sign on the Door' At The Liberty.



Scene From 'Through The Back Door' At Circle.

TODAY'S FILM FEATURES.
 Liberty—Norma Talmadge, "The Sign on the Door." Columbia—"The Old Nest." Rivoli—Thomas H. Ince's "Mother of Mine." Peoples—Dorothy Dalton, "Behind Masks." Majestic—Betty Compson, "For Those We Love." Star—Carter DeHaven, "The Girl in the Taxi." Hippodrome—"The Song of the South." Circle—Mary Pickford, "Through the Back Door." Globe—"The Sky Pilot."

Today's Music Features.
 Rivoli—Orchestra concert under direction of Salvatore Santarella at 12:30 o'clock.
 Liberty—Organ concert by Henri Keates at 12:30 o'clock.
 Majestic—Organ concert by Cecil Teague at 1:30 o'clock.
 Peoples—Orchestra concert under direction of John Britz at 2:15 o'clock.

BY DON SKENE.

AT A BANQUET given by motion picture exhibitors of Philadelphia at Atlantic City last week, Dr. Newell Dwight Hillis, pastor of the Brooklyn Plymouth church and lecturer on visual education, gave expression to some striking utterances on the educational value of the screen.

"Eighty-five per cent of all our knowledge comes through the eye, only 3 per cent of known facts through the ear and 6 per cent through taste, smell and touch," said Dr. Hillis.

"What the ear hears is like a visitor who stays, but for a moment; what the eye sees, the memory retains forever."

"It is now certain that school houses, press and church have fallen so far behind the task in education, that we have 50,000,000 people who must be informed. At this great crisis, we believe that the moving picture has been developed as an instrument of the new education in patriotism."

Dr. Hillis in describing a plan whereby the government would make films to be shown in the schools, scientific, industrial and commercial questions declared:

"Some of us are now endeavoring to induce the rulers of our states to help us in this movement to reach 25,000,000 children and youth in 300,000 school houses. Another group of picture men of the country would throw open their buildings and give the use of their instruments on, say Monday afternoon, from 4 to 6, and Friday afternoon for 10 weeks each year, we could bring in a new era of social prosperity, greatly increase the wages of the worker and the wealth of the nation, and stem the advance of unrest and discontent."

Two weeks ago a letter from Hobart Bosworth, popular film star, was printed in these columns in an effort to locate a certain Portland girl so that Bosworth could write and thank her for a book she sent him as a Christmas present. Early last week Miss Doris Cooper, 331 Kelly street, came into the office with abundant proof that she is the Doris (Dusty) Palmer for whom the screen star was searching.

Miss Cooper had an interesting array of correspondence from Bosworth, for through wholesome, breezy letters chatting about each other, the picture hero of the Portland maid became good pals.

Miss Cooper sent her screen favorite a book as a Christmas present, and requested to write her address on the card. When she learned the cause of Bosworth's apparent forgetfulness in writing, she wrote all smiles and doubtless a fat letter is on its way to Los Angeles renewing the unusual friendship by correspondence.

M. Grostein succeeded Ralph Winsor as manager of the Star theater last week. Grostein comes to Portland from Seattle, where he managed Levy's Orpheum theater, a musical comedy playhouse similar to the Lyric and the Oak theater, a film house.

Although Grostein's theatrical experience has been gained for the most part in legitimate business, he has been connected with the picture game to a certain extent, and his original methods of showmanship and exploitation have been manifested in his short stay here. He reports that Portland is blessed with theatrical and general prosperity that is entirely lacking in Seattle.

Ralph Winsor, who was recognized as one of the most popular and efficient managers in the Jensen & Von Herberg forces here, has left his managerial duties at the Star to go into business for himself.

The new manager of the Star will continue to expand the policy of Friday amateur nights, when aspirants for stage fame may parade their talents before critical but sympathetic audiences.

The season of prologues is on at the Liberty, and Manager Noble has planned a series of acts and novelties as added features of the regular screen programme.

Mr. and Mrs. Robert Davis and Henri Keates, organist, have a special feature in connection with the present show which they call "Silhouettes." As Keates plays certain selections on the big Liberty organ, Mr. and Mrs. Davis put on a clever

accompaniment in pantomime with the aid of a huge special screen and high powered lights.

As a prologue to "The Sign on the Door," the film feature, Davis in the garb of a New York policeman and Mrs. Davis as a little gray-haired mother, play a scene in a novel setting of the Times Square district of New York city.

Bill Wood, official doctor of the Jensen & Von Herberg organs, is a busy man these days re-tuning the big music boxes. The change in temperature from summer to fall makes this necessary. For example, the marimba, xylophone and bells attachments of the organ can't be played properly in the morning hours because of the effect of temperature on the metal in the pipes.

A survey of the Liberty organ recently showed that the pipes occupy a ground space of 1214 square feet, which is more footage than that covered by the average small store. There are 21 sets of pipes, each set having 49 to 61 notes.

Efficient foot-work is as essential to a successful organist at the Liberty as to a lightweight boxer or a marathon runner. The organist must manipulate and control with his feet alone three toe piston pedals, five swell pedals, a crescendo pedal, two pedals making thunder peals and one thunder echo, bass drum, snare drum, cymbals and various bird note pedals.

The Liberty organ has four keyboards and 188 "tabs" which throw on switches to connect the pipes with the keyboard.

J. Park Jones, who directed several comedies for the American Lifeograph department, has been assigned an important role in "The Old Nest," now showing at the Columbia as the second of Manager Raleigh's "Big Four." Jones came to Portland several months ago from Butte, Mont., to become manager of the Peoples theater. He resigned his managerial duties recently to devote full time to special theatrical art work.

That music is becoming a sister art to film entertainment is shown in the steadily increasing interest of screen fans and theater managers in concerts and musical features. The local picture world is not complete without numerous items about musicians, concert scores and interpretative accompaniments for films. The screen has become known as the field of silent drama, but the value of capable musical accompaniment to interpret the spirit of a picture is recognized generally wherever pictures are shown.

One of the best and most difficult compositions of S. Rachmaninoff, the famous Russian composer, "Concerto for Piano in D Flat in Two Movements," will be played today at the noon concert at the Rivoli theater by Salvatore Santarella. The overture from "William Tell," featuring the andante, by F. Starke on an English horn, will be an added feature of the concert, which will start promptly at 12:30 o'clock. Following is the programme in full:

"March and Procession of Beethoven" (Lee Deibes) from the ballet "Sylvia"; "Prelude" (Walter Damrosch); selection "The Chocolate Soldier" (Gosset Bruns); "Concerto for Piano in D Flat" (S. Rachmaninoff); (a) Andante Appassionato, (b) Allegro con Furore, played by Salvatore Santarella; "Toujours Paré" (G. Waldteufel); "William Tell" overture (G. Rossini).

The "March and Procession of Beethoven" from the opera "Sylvia" will be the weekly concert number played every afternoon and evening.

John Britz will lead the Peoples orchestra in the following programme in a special Sunday concert at 2:15 P. M. today: "Frologue and Prelude," "Bosphorolover" (Bolts); "Gold and Silver," an old-fashioned waltz (Lehar); "Jazz Medley," featuring late song hits.

Henri Keates has arranged the following programme for the Sunday noon concert on the Liberty organ today:

"Overture" (Durand); "Calvary" (Rodney); "A Bit of Atmosphere," arranged; Spanish Dances (Mozzkowski); "Lutepole Overture" (Kala Zela); "Silhouettes Novelties," arranged.

Cecil Teague's activities at the

blue of Yale, is also in the cast. Lew Cody, who has many friends in Portland since his visit here recently, has one of the leading roles in "The Sign on the Door," starring Norma Talmadge at the Liberty. In this picture Cody returns to the type of "polished villain" role in which he first won screen fame.

Seventy-five applicants stormed the Rivoli theater Thursday afternoon in response to a tiny want ad offering a single job in the force of ushers at this theater.

The successful candidate was chosen by Miss Florence Morrison, floor manager of the Rivoli, after a long and careful consideration of the many applicants, for special qualifications are essential for a seat guide in a first-class film theater.

Miss Talmadge is supported by an excellent cast, which includes Charles Richmond, Lew Cody, David Proctor, Augustus Balfour, Mack Barnes, Helen Weir, Robert Agnew, Martinie Burdick, Paul McMillan, Lew Hardricks and Walter Buesel.

"The Sign on the Door" was produced under the direction of Herbert Brenon, who previously directed Norma in "The Passion Flower." It is said to follow closely the stage play in which Marjorie Rambaup gained new laurels.

"The Sign on the Door" offers Norma an exceptional opportunity to display her dramatic talent. It is a fascinating story of a pretty young stenographer, Ann Hunnwell, who innocently enough becomes compromised when she goes with her employer's son, Frank Devereaux, to a questionable cafe, which is raided.

Later she marries "Lafe" Regan, a man of high character and of great wealth. Devereaux comes into her life again. He becomes infatuated with her step-daughter. In a dramatic scene between Devereaux and "Lafe" Regan, Devereaux is killed. Regan does not know that his wife has witnessed the tragedy.

Ann calls the police and accuses herself of the killing of Devereaux to shield her husband. The district attorney steps in and makes a remarkable discovery which restores happiness to the Regan family.

Scenes for "The Sign on the Door" were filmed at Palm Beach and New York. The production is said to be one of the most elaborate and interesting yet produced at the Norma Talmadge studio.

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"BEHIND MASKS" AT PEOPLES
 Perilous Diving and Difficult Swimming Done by Dorothy Dalton

Some perilous diving and difficult swimming is done by Dorothy Dalton in "Behind Masks," adapted from E. Phillip Oppenheim's "Jeanne of Marston," at the Peoples. Miss Dalton, who has become known as one of the most athletic of woman stars, does the most spectacular "stunt" work of her career in this film.

The plot, briefly, deals with the involved situations arising from the desires of Robert Sheldon to seek the opportunities that the city has to offer over his native small town. His mother gives him a letter of introduction to a prominent ward of finance, who is unknown to the boy, his own father who has deserted his family years before under the drunken supposition that his wife's infidelity has made the boy the son of another.

The boy is given a position in the financier's office, and unknowingly becomes the cat's paw of some doubtful business transactions. Discovering his situation, he accuses the financier, who, enraged because the boy has prevented the consummation of a big deal, viciously attacks his mother's name. A fight results in which the wizard is accidentally killed by his own revolver.

The only witness to the affray, the slain man's mistress, perjures herself on the witness stand to secure the boy's conviction and sentence to the electric chair. From that point onward the mother moves into prominence, her unselfish sacrifice and determination constituting the basis of many tense situations.

Heading the cast in support of Miss Dalton is "Behind Masks" Fredrik Yegding, a popular Dutch actor, who makes his debut in American films as leading man for the star. William F. Carlton, who has been seen in support of many stars and who scored a success in "The Copperhead," has a strong role. Julia Swayze Gordon, who has been called the original adventuress of the screen and who made her debut in pictures 13 years ago with Vitagraph, makes her appearance in the production as Mme. Delore, the adventuress.

Miss Vivian Martin, supported by a cast that includes Fritz Leiber, Charles E. Graham and Ricca Allen. The story is an appealing one, and strikes the heart notes throughout its presentation in picture. The early scenes depict a fire. Endangering his life, a lad enters a burning building and rescues a girl. The youngster is horribly scared and the girl is blinded. Then the scenes shift and the real story of the play begins.

In the backwoods of Florida there is a horribly scared man. To the same settlement there comes a blind girl. Outcast because of his terrible affliction the ray of hope of companionship comes to the man when the blind girl comes. His hopes are more than realized for the blind girl becomes his wife.

In the course of time there comes a baby. The one consuming ambition of the wife's life is to see her babe. The husband, though believing that he will sacrifice the only happiness he has ever known, arranges to have the wife's eyes treated by a specialist. The result is the restoration of her eyesight. There is one restriction, the surgeon orders that as long as the sun shines the girl's eyes must be bandaged.

The husband prepares to take his life, rather than let his wife see him, and she finds this out. The husband fully realizes what sight of him means to his wife and consequently to him. As he goes about his plans to remove himself he goes to his wife's room to bid her the last farewell. As he enters he sees her standing before him in the strong sunlight, and then comes the unusual dramatic climax of the play.

"OLD NEST" IS AT COLUMBIA
 Dramatic Episodes Reveal Life of American Family.

"The Old Nest," at the Columbia, is a series of dramatic episodes that reveal the life of an American family. The theme is mother love and the audience is privileged to look into the home and into the hearts of a typical family. All the little joys and sorrows that appear in family life are flashed on the screen.

In the cast Mary Aiden plays the leading role, that of the mother, who appears first as the young matron with her six children of school age. Then, a little older, with greying hair, she is their companion and adviser. Finally, they grow to manhood and womanhood, leave the old nest and strike out into the world for themselves. Here, the poignancy of Miss Aiden's acting as the old mother is said to be irresistible.

The picture was directed by Reginald Barker. It was acted by a cast with Mary Aiden in the role of the old mother. Some of the other players are Dwight Crittenden, Helene Chadwick, Molly Malone, the three children who acted in the Booth Tarkington "Edgar" comedies; Johnny Jones, Lucille Hicksen and Buddy Messenger; Louise Lovely, Nick Cogley, Billie Cotten, Fanny Stockbridge and M. B. ("Lefty") Flynn.

"The Old Nest" was written by Rupert Hughes. At the conclusion of the picture this sub-title is thrown on the screen: "If this picture should persuade you either to remember your mother piously, if she is dead; or, if she lives, to send her a long love-letter or even a telegram saying: 'I am well, I think of you and love you,' or, above all, to go home and see her, then this picture would give more real joy than any other picture ever made."

"SONG OF THE SOUL" FEATURE
 Film Adaptation of Locke's Novel Showing at Hippodrome.

"The Song of the Soul," one of the most original of William J. Locke's novels, will be presented in picture play form at the Hippodrome this afternoon as the feature of the new novel which opens today. The star is

appearance on any speaking stage at a church benefit affair.

Like most ambitious youths whose minds suddenly turn to the stage for expression, Mr. DeHaven suffered the same malady. After performing like a real professional at the church benefit his mind roamed in a desire to conquer new fields of theatrical endeavor. And after a New York producer had given him his initial trial he began to loom on the theatrical horizon as a big figure.

So he became the head of the Carter DeHaven Vaudeville & Parce company, after which he formed a trio known as the DeHaven Trio. For some time he played in musical comedies with Weber and Fields, and the two most notable successes of his stage career are "The Girl in the Taxi" and "Hanky Panky." The bulk of the motion picture caught him and he succumbed.

In "The Girl in the Taxi" Mr. and Mrs. DeHaven are seen, respectively, in the roles of Bertie Stewart and Mignon Smith, the latter being the girl in the taxi. Despite the fact that his father has dubbed him a mollycoddle, Bertie proves himself anything but one. He hides in a taxi in order to evade his father, when he comes a young lady (who hired the machine) and the taxi speeds off on a journey of laughs.

The Daughter of Devil Daw's drama of Kentucky feud adventures, heads the new programme, which starts Wednesday at the Star.

MARY PICKFORD AT CIRCLE
 Charm and Talent Displayed in "Through the Back Door."

Mary Pickford holds the screen at the Circle today and Monday in "Through the Back Door," a picture which affords her many opportunities to display the charm and talent that have made her a universal favorite.

Her latest film release, said to be founded upon an idea supplied by "America's Sweetheart," was prepared for the screen by Marion Fairbanks, showing at the Star, made his first



FAMOUS COMEDIAN TO VISIT NATIVE LAND IN TRIUMPH.

—Photo by Underwood.

Charlie Chaplin. Film fans may have difficulty in recognizing at first glance the smiling gentleman in the above photograph minus his battered derby hat and tiny black mustache. Without the make-up that has made him world-famous, Charlie Chaplin is a handsome young man, although gray hairs have made their appearance about his temples.

A comparatively few years ago Chaplin scraped a few shillings from unsympathetic audiences in the cheapest music halls of London. A week ago he sailed for London from New York on the Olympic as a world celebrity with a salary eight times larger than that of Lloyd George. Predictions are that his visit to his home land will be an unparalleled triumph.

Just before sailing from New York the king of film comedians announced that his next picture will feature pathos along the lines of "Pagliacci."



ENGLISH HORN TO BE PLAYED AT RIVOLI CONCERT.

—Photo by Davies.

A musical novelty will feature the Sunday concert at the Rivoli today, when F. Starke will play a solo on the English horn. This instrument is heard rarely, for few musicians have mastered its use.

Starke is recognized in and out of his profession as one of the most accomplished oboe and English horn players in the United States. He will play the andante in the overture from "William Tell" at the concert today. For more than 20 years he played the oboe and English horn in the Thomas symphony orchestra in Chicago.

NOW PLAYING ALSO MONDAY

MARY PICKFORD

IN

"Through the Back Door"

AS WHOLESOME AS A HEALTHY CHILD, AS CHARMING AS A BURST OF SUNSHINE.

PATHE NEWS THE CIRCLE THEATRE MUTT and JEFF

COME!

GLOBE 11th and Washington The Sky Pilot All-Star Cast