

The Silent Drama



"A Sailor-Made Man" Starring Harold Lloyd at the Blue Mouse.



Charles Ray in "R.S.V.P." at the Rivoli's.



Jack Holt in "The Call of the North" at the Liberty.



Wallace Reid, Gloria Swanson and Elliott Dexter in "Don't Tell Everything" at Columbia.

Rip Van Winkle with Thomas Jefferson at the Majestic.



Mabel Ballin in "Jane Eyre" at the Peoples.



Moment from "The Last of the Mohicans" at the Star.

BETTER pictures than ever are promised for 1922 by the important producers of motion pictures in this country in a series of statements which give the producers' plans for the new year. This year will be one of adjustments, it is conceded, but producers think that it will also see some of the best pictures that have ever been made.

It is expected that the full in the latter part of the year just past will continue for a time into the new year, but that eventually the lull will prove itself a healthy influence. It is agreed that the industry has grown too rapidly and that overenthusiasm has done much in flooding the market with some mediocre films.

The producers differ as to the needs of the industry and the modes of development. Adolph Zukor, for instance, thinks that what the public wants is "big, special productions."

"We have passed through a period of capitalizing the popularity of the star, only to find that the public most fickle in its choice of favorites," he writes. "We have all experimented with famous stories and famous plays, catering to the best literary and dramatic taste of the public. From time to time we have thrown the entire burden upon our directors, only to find that, with very few exceptions, their following is likely to vanish overnight."

Arthur S. Kane believes that "retreating down to business principles is the prime necessity of the films." He says that art and simplicity go hand in hand and that the wasteful spending of thousands of dollars does not necessarily assure an artistic result.

Mr. Kane is a firm believer in star appeal and thinks that more emphasis should be placed upon the star than anything else. "I look to see the star personality emerge from the transitional period more potent than ever," he says. "The star must be backed by a worthy vehicle, but the main point is that in facing the coming year of production and distribution we can play safe by adhering to the time-honored principle of star appeal."

A picture refreshing in its originality is "His Nibs" in which Charles "Chico" Sales makes his debut as a screen star. The popular delineator of small-town characters is seen in seven different roles in "His Nibs" without the aid of one double exposure. He is just as amusing and just as much at home in the silent drama as on the stage, and the story has a rare, quaint flavor that is delightful.

The picture is released by the Interstate Film Exchange, Inc. The date of the first Portland public showing of "His Nibs" has not been reported as yet.

A screen version of Sir James M. Barrie's noted stage success, "The

Little Minister," is coming to the Columbia theater soon, according to an announcement made by A. C. Raleigh, manager. Betty Compson will be seen as Babbie, the role in which Maude Adams made such a triumph.

Oregon film fans will be interested to know that George Hackathorne, a Pendleton boy, plays opposite Miss Compson as the "little minister." His rise in the film world has been rapid. He first worked about the studios in various odd jobs, chiefly in the mechanical end of the business, and five years ago got his chance in some juvenile roles. He appeared in such pictures as "Tom Sawyer" and "Huck and Tom" and is now a star in his own right. He went on the stage when he was 11 and played in various stock and musical companies for several years.

Penryn Stanlows, who directed Miss Compson in "At the End of the World," is the producer of "The Little Minister." The picture is said to evidence the thorough artistry of his work. Mr. Stanlows is Scotch and was born within a few miles of Thrum, where the majority of the action of the picture takes place.

The "minister" is said to be extremely beautiful. The village of Thrum and the Auld Licht Kirk of Kierriemuir are faithfully portrayed.

A comedy that seems to be provided with all the essential assets to keep audiences amused is "The Foolish Age," with Doris May, which is booked for the Majestic for next week. Doris is a lovely little comedienne and in her cast are such fun-makers as Bull Montana, Otis Harlan, Billy Blumer and "Spiky" Robinson. Bull Montana has one of the funniest roles of his career as "Babba," official bouncer in the office of Margie Carr, who believes that her mission in life is to uplift the poor. To her office flock all manner of derelicts, whose problems young Margie tries to solve.

One of the cleverest comedy situations results when Margie decides to bring the upper and lower classes together. She invites a dozen of her gangster friends to a party. The party is not a success, except from the gangsters' point of view. Then she takes them to the theater and a near-riot results when one of her guests forgets himself and picks a pocket. Margie's final decision that reform doesn't pay brings the picture to a happy ending.

The Peoples theater orchestra presented a surprise Christmas gift to C. S. Jensen on Christmas day in the form of a concert at his home.

Those who love Charlotte Bronte will be glad to know that her best novel, "Jane Eyre," has been filmed with a sympathy and understanding that mark it as a splendid achievement in the picture world. The skill

of the producer, Hugo Ballin, is largely responsible for the excellence of the picture. Ballin is an artist who turned to the fascinating business of making good motion pictures. His interpretation of this great story is said to be by far the best thing he has ever done.

"Jane Eyre" is at the Peoples theater this week.

Santa Claus, though very busy trying to see all of the little children of the city, found time to visit the Rivoli theater on Christmas day. To Gus A. Metzger through the house employees the good saint brought a cut-glass decanter set. It was presented to Mr. Metzger by being placed under the big lobby Christmas tree with a huge sign bearing his name. Mr. Metzger found his present after he had recovered from his surprise over seeing his name in such large print posted in such a conspicuous place. Each of the house employees received a bonus check from Mr. Metzger.

On Monday noon before the afternoon concert Salvatore Santaella was host to every member of his orchestra when he tendered "his boys" a Christmas dinner at the Benson.

"Don't Tell Everything," which opens at the Columbia theater tomorrow, has received honorable mention from eastern critics as a "live story built to suit three stars."

"This picture would have been a success even if the Wallace Reid-Gloria Swanson-Elliott Dexter combination were lacking," writes Matthew A. Taylor in "Motion Picture News." "Its individual incidents ride along with a goodly amount of humor, its stars are afforded the type of roles which suit them best, and therefore impress most favorably, and the titles talk in a piquant strain, philosophizing of love and satirizing the lovers."

Ormsby Burton writes from London to the New York Morning Telegraph:

"The Griffith film, 'Way Down East,' which Sir Alfred Butt is showing at the Empire theater here, has broken the cinema box-office records in this country. It has been running there for some months, and the public have been paying ordinary theater prices to see it. The Empire management are advertising that the film will positively not be shown anywhere else in London or the suburbs than at their theater. This exclusive privilege has caused much grumbling among London exhibitors."

"Sir Alfred Butt, by the way, has returned from America very much impressed by the magnificence of American picture-theaters, and reports that he is considering the idea of building a cinema in London on American lines."

That motion pictures are reviving



Scene from "The Son of Wallingford" at Circle.

TODAY'S FILM FEATURES.

Liberty—Jack Holt, "The Call of the North."
Columbia—John Barrymore, "The Lotus Eater"; starting tomorrow.
Columbia—"Don't Tell Everything."
Rivoli—Charles Ray "R.S.V.P."
Majestic—Thomas Jefferson, "Rip Van Winkle."
Peoples—Mabel Ballin, "Jane Eyre."
Blue Mouse—Harold Lloyd, "A Sailor-Made Man."
Star—"The Last of the Mohicans."
Hippodrome—Rube de Remer, "Luxury."
Circle—"The Son of Wallingford."

TODAY'S MUSIC FEATURES.

Rivoli—Orchestra concert under direction of Salvatore Santaella 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.
Blue Mouse—Orchestra concert under direction of Leo Bryant at 2:30, 4:15 and 9:45 P. M.

the age of picture-writing and delivering the human race even from the necessity of learning the alphabet is a charge made by Elizabeth Robins Pennell, to which educators in many quarters are taking strong exception.

"The absurd claim is made that the film is displacing both the teacher and the textbook," said Ruth E. Danforth of the Society for Visual Education of Chicago, who recently ad-

ded we bring a film into the classroom as a substitute for teachers and books. On the contrary, we make definite preparation for the screen lessons, and the showing of the film is followed by active discussion. In fact, the usefulness of the educational moving picture is measured largely by the extent to which it co-ordinates with the textbook.

"Visual education is not a fad; it is not a new-fangled thing of recent adoption into the school course. Its beginning dates back to the time when pictures first appeared in books. The blackboard, slide and model are everyday teaching aids based upon the power of the eye to absorb facts. The educational film, the type produced by the Society for Visual Education, is merely the latest addition to the family of visual devices."

Although no exact date has been announced for the joint piano recital by Francis Richter and Salvatore Santaella, it probably will be given some time this month on a Monday night, when the Rivoli orchestra has its weekly rest. The tickets will be placed on sale ten days before the date for the concert and no more than the seating capacity of the house will be sold. Besides appearing in several individual numbers the two artists will play simultaneously on two grand pianos, the concerto in B minor by Tschalkowsky.

The Peoples theater orchestra, under the direction of John Britz, will play the following selections at the concert today: "Merry Wives of Windsor Overture" (Nicolai), "Estudiantina" (Waldteufel), "Everybody Step" (Irving Berlin).

Henri Keates, organist at the Liberty theater, has chosen the following numbers for his concert today at 12:30 o'clock: Exhibition march, P. Fahrbach; "Mile. Modiste," Victor Herbert; "Wonder if You Still Care for Me," Ted Snyder; overture "Bridal Rose," T. Tavales.

During the engagement of "A Sailor-Made Man," Harold Lloyd's first feature length farce comedy, the Blue Mouse concert orchestra, under the direction of Leo Cullen Bryant, will play a very catchy accompaniment built around our latest popular song hits. The entire picture score will emphasize the rollicking good nature of the Harold Lloyd comedy. Such numbers as "Bimble Bay," "Ain't We Got Fun?" "Why, Dear," and "Yoo Hoo" will be featured.

As a concert number Mr. Bryant will present "Sweet Lady," the outstanding hit from Carle Carleton's successful musical comedy, "Tangerine," in which the song is featured by Julia Sanderson and Frank Crummit.

A group of southern songs, ar-

anged by Cecil Teague, will be one of the feature numbers on the concert programme at the Majestic theater today at 1:30. Mr. Teague has selected the following numbers for his organ concert today: "Fra Diavolo" (Auber), "Song of India" (Rimsky-Korsakov), "Southern Fantasia," arranged by Cecil Teague; "Yoo-Hoo" (Al Jolson).

One of the features of the Sunday noon (New Year's day) concert at the Rivoli theater will be "Kamenoi Ostrow" (cloister scene), in which F. Starke, the oboe player of the orchestra, will play the English horn, an instrument rarely heard. Mr. Santaella has arranged his own cadenza to the piece and will play it. The weekday concert numbers, of which there are two, do not appear on the Sunday programme. They will be "Mercedes" (valse Espagnole), by Enrique Miro, and the sensational fox-trot, "Humming." This latter composition has been arranged by Mr. Santaella into classic jazz. He will demonstrate to the public the difference between real jazz and classic jazz as interpreted by his own arrangement. Following is the Sunday programme in full: "March and Procession of Bacchus" (Leo Delibes), "Teller, as (K. Friml), "The Fortunes of War" (V. Herbert), "Kamenoi Ostrow," cloister scene (A. Rubenstein, Op. 10), "Spring, Beautiful Spring," waltz, request (Paul Lincke), "Dance of the Hours" from La Gioconda (A. Ponchielli).

More than 300 negroes are shown in some of the scenes in the new special, "The Prodigal Judge," based on the famous novel of the same name by Vaughan Kester. They are shown on the shores of the Mississippi river and on the river boats, singing their old plantation songs of "before the war." Those who appear in the picture were selected with great care right in their southern homes. They are all there, from the little plowman to "Mammy" and "Uncle," Edward Ross, who directed the picture, took great care in the detail.

"RIP VAN WINKLE" BILLED

Majestic Gets Screen Version of Famous Story.

"Rip Van Winkle" is at the Majestic this week. This is the screen version of "Joe" Jefferson's famous stage play and the title role is in the hands of Thomas Jefferson, his no-less-gifted son. And in Mr. Jefferson's supporting cast are included such popular players as Francis Carpenter, Gertrude Messinger, Mary Anderson, Daisy Robinson, Milla Davenport, Max Asher, Pietro Sosso and Ted Billings.

The story tells of the adventures that befell "Rip," that lovable old rascal who originally found his be-

ing in the fertile brain of Washington Irving—during his rambles in the Catskills and what transpires in his native village, while he lies in a deep and dreamless sleep after having quaffed of the dwarf's magic liquor. It is replete with humorous and dramatic incidents.

Children, who have always enjoyed "Rip Van Winkle," will delight in this picture. The gnomes and the mountains where they live, are realistically portrayed.

"JANE EYRE" IS AT PEOPLES

Fascinating Story to Feature Mabel Ballin in Cast.

"Jane Eyre" is the New Year's attraction at the Peoples theater. "Jane Eyre" is a Hugo Ballin production and to those who are familiar with Mr. Ballin's past successes—he gave the series "Fanny Hill," "East Lynne" and "The Journey's End"—that fact is in itself a guarantee of entertainment of a very high degree of excellence.

He has assembled a notable cast for the enacting of Charlotte Bronte's fascinating story. The title role is played by Mabel Ballin, whose unusual beauty, it is said, has never been seen to greater advantage. Norman Trevor, popular leading man of stage and screen, heads the supporting cast, which also includes Crawford Kent.

Mr. Ballin took great care to make the settings not only technically correct—the story is laid in England—but to make them rare examples of artistic perfection.

Eastern critics, who have viewed the picture, say that the charm of Charlotte Bronte's story is maintained throughout and that all who love this famous story will find the screen version enjoyable.

HAROLD LLOYD HAS NEW PLAY

Blue Mouse Presents Comedian in "A Sailor-Made Man."

"A Sailor-Made Man," starring Harold Lloyd, is the attraction for the week at Mr. Hamrick's new Blue Mouse theater at Eleventh and Washington streets. This is Lloyd's first four-reel production.

There is not a dull moment in the picture and Lloyd presents a number of new comedy situations that never have been seen on the screen.

Lloyd appears as a son of the idle rich who joins the navy in order to get a job and to win the hand of the only girl in the world for him. The navy takes him to a Turkish province, while his sweetheart's father's private yacht takes her to the same place. How he saves his sweetheart from a Turkish harem and defeats the army of the sultan single-handed (Continued on Page 2.)