



The Silent Drama



Scene from "Just Around the Corner" at the Columbia.



Stuart Holmes and Mabel Julienne Scott in "No Woman Knows" at the Blue Mouse.



Moment from "Love Never Dies" at the Rivoli.



"Boomerang Bill" with Lionel Barrymore at the Majestic.



Scene from "Quo Vadis" at the Heilig.



Lydia Quaranta in "Cabiria" at the Peoples.



Charles Ray in "45 Minutes From Broadway" at the Star.



Marion Davies in "Enchantment" at the Circle.

TODAY'S FILM FEATURES.

Liberty—Jackie Coogan, "My Boy."
Columbia—"Just Around the Corner."
Rivoli—Lloyd Hughes and Madge Bellamy, "Love Never Dies."
Majestic—Lionel Barrymore, "Boomerang Bill."
Peoples—"Cabiria."
Blue Mouse—"No Woman Knows."
Star—Charles Ray, "Forty-five Minutes From Broadway."
Hippodrome—Tom Jefferson, "The Idle Rich."
Circle—Marion Davies, "Enchantment."

TODAY'S MUSIC FEATURES.

Rivoli—Orchestra concert under direction of Salvatore Santella 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.
Blue Mouse—Orchestra concert under direction of Leo Cullen Bryant at 2:30, 4:15, 8 and 9:45 P. M.

THE first example of an interesting novelty in a new field of motion picture entertainment will shortly be released through a national distributing organization, according to an announcement made last week by Dudley Murphy, president, and Claude Macgowan, general manager of Visual Symphonies Productions, Inc. Mr. Murphy, whose work has already attracted attention through his pictorial and artistic qualities, is the originator of the idea. There are now in production the first three of a series of 12 one-reel subjects to be known as "Visual Symphonies," which, as interpretations of celebrated musical compositions by famous people from the operatic world, are said to be unlike any other existing motion-picture form. That they are fresh and indisputable evidence that the progressive development of motion pictures always has and always will come from within the industry, is an expression of the optimistic views of the producers. The eminent artists already engaged are under the direction of Mr. Murphy, while the business management and details of distribution is assigned to Mr. Macgowan, a familiar in the industry, and known all over the world as the first motion-picture man to make a globe tour in establishing foreign exchanges which had been closed by the war.

In his latest venture, Mr. Macgowan asserts that he has achieved that rare combination, an artistic production elaborately produced, which will save the exhibitors hundreds of thousands of dollars, not in competition with other productions, but by giving them a satisfactory and economical substitute for special presentations, prologues and elaborate staging of features.

"Visual Symphonies, Inc." was organized for the production of a series of motion pictures based on the stories of famous musical compositions. Inspired by and synchronized with the theme of the composition, each production carries out, visually and in a dramatic manner, the rhythm and story of the music. The idea, as explained by Dudley Murphy, its originator, who is directing the series,

three of which are completed, is to take well-known composers and their compositions, such as Beethoven and his "Moonlight Sonata," Saint-Saens and his "Dance Macabre," and show in an atmospheric and beautiful way the composer as he dreams and creates his composition. He will be in his studio, or at his piano, and, as he starts to play, as his hands move on the keyboard, the music will start and the scene will dissolve into his vision, which is the interpretation of the composition, the action synchronizing with the tempo of the music. In the same manner the story of the composition is told, sometimes in realistic and sometimes in more illustrative and symbolic fashion until at the end the scene will return to the composer as he sits playing or scoring the composition. Some of these visual symphonies will be in tragedy form, others will be artistic comedies, while still others will be poetic fantasies.

H. J. Binney, head of the Josh Binney Moving-Pictures corporation, writes to The Oregonian to correct an impression given last Sunday that he was prominently identified at one time with Mack Sennett. "I have unintentionally conveyed such an impression I am sincerely sorry, as I do not wish to pose under false colors," states Mr. Binney. "I lay no claim to prominence or achievement in the picture world because of anything I did during the time I was with Mr. Sennett. My identification with him was only as an employee of the Keystone Film company, of which Mr. Sennett was the head."

George Hackathorne, Pendleton boy, whose work in the film version of Barrie's "The Little Minister" was shown at the Columbia theater last week, has a brilliant screen career, according to Edwin Scalet, nationally-known critic.

Mr. Schallert, in a review of "The Little Minister," declares that Hackathorne will be acclaimed as one of the great film "finds" of the year.

Gertrude Chase writes in a New York morning paper of "Just

Around the Corner," which is at the Columbia this week. "It is a feature picture which is a fine example of women's work."

"Written by Fannie Hurst and adapted by Frances Marion, who is also responsible for the direction, it proves a motion picture may be uncompromisingly real, and win by its rare quality. The lighting and photography are beautiful. It is a step well ahead for motion pictures."

The average person who has read of the temperamental feats of Gabrielle d'Annunzio, poet-warrior and conqueror of Fiume, would not associate that somewhat erratic bard with patience.

But when he was filming "Cabiria" he was patience personified. It is related that he drilled Ernesto Paganini, the "Maciste" of his production, for 45 days on a single scene that took only a few moments' time in the showing.

D'Annunzio, despite his temperament, was extremely accurate and orderly in his work in "Cabiria." In order to get data for the reproduction of the temple of Moloch at Carthage, he spent several months in all of the principal libraries of Europe, reading up on ancient architecture.

"Cabiria," proclaimed one of the greatest pieces of art in the history of motion pictures, is being shown at the Peoples this week.

In addition to providing a theme for Sardou, Theodora, empress of Byzantium, also provided a disputed point for historians.

It was about this woman that the famous French author weaved his masterpiece, "Theodora," the film version of which will be shown at the Columbia soon.

Theodora, according to Sardou, was a woman, a wild, reckless and tyrannical woman whose love brought death and disaster to her followers.

According to Gibbon, author of "The Decline and Fall of the Roman Empire," Theodora was a terrible woman, an indiscreet in the matter of love. The historian Propertius, who wrote her history ten years after her death, painted her as a vile and awful tyrant.

However, the Encyclopaedia Britannica comes to the defense of the long-dead empress and pictures her as a rather good woman, whose one unfortunate love affair has been seized



Jackie Coogan in "My Boy" at the Liberty.

by the great French writer as a basis for his masterpiece.

However, despite all the good and bad that has been said about her, Theodora stands out as one of the really important women of history. The film version of Sardou's novel, said to be the most gigantic photoplay ever attempted, will be shown at the Columbia theater soon.

Glenn Hunter, who has an important part in the Norma Talmadge photoplay, "Smilin' Through," which is booked for showing at the Liberty, commenced life as a clerk in his father's jewelry store at Highland Falls, N. Y. But Main Street paled, and he struck off for the big city, to carve a place for himself in Broadway. He succeeded, but only after he had spent many weary nights on park benches and had foregone eating for days at a time.

In the Sunday concert at the Liberty local music lovers will be given a chance to hear one of the world's difficult selections played on the

mammoth Wurlihter pipe organ. Organist Kenri Keates has rehearsed the "Pomp and Circumstance" military march and has mastered the selection so that he feels able to present it to the audience. This is the first time in the city's musical history that this number will be heard on a pipe organ.

The complete programme, as follows: "Pomp and Circumstance," military march (Edward Elgar); "Sweet and Low," lullaby (A. Johnson); "Wedding of the Winds" (T. Hall); overture, "The Ghost of the Mayor," from opera by Grossmann.

"The Merry Widow," favorite for years, is all the rage in New York at the present time, and Salvatore Santella, the conductor of the Rivoli orchestra, has placed this selection on the noon concert programme for today. Santella, when he was 16 years old, conducted a big orchestra and often featured this selection among the numbers. C. Pool, the Rivoli cellist, will also be featured in

call for violin solo and will be played by Mr. Bryant himself.

The concert number for the current week will be Godard's "In the Woods," and it will accompany a specially prepared varicolored light prologue.

An entertaining feature for the concert today at 1:30 o'clock at the Majestic theater is a collection of the popular songs of 1919-20-21, as arranged by Cecil Teague. The complete programme follows:

"The Diplomat" (Souza); "Hollyhock Lane" (Kathryn Bernard); "Mile Modiste" (Victor Herbert); the hits of 1919-20-21, arranged by Mr. Teague.

Here's the latest thing in censor boards and boards of review. The actors themselves pass judgment on their own work.

When Thomas H. Ince finished his latest photodrama, "Hall the Woman," which will be shown soon at the Columbia, he decided that the proper persons to judge the work would be the actors who made it. Accordingly, "Hall the Woman" was shown to the entire cast in a specially constructed projection room at the Ince home. As the performers were satisfied with their work, Ince sent the film out as the camera had recorded it.

According to persons who have seen the finished product, "Hall the Woman" represents the best work of the well-known producer.

Mae Murray is coming to the Liberty soon in her latest success, "Cleopatra of Pecos Valley." Cleo is a darling of the boulevards of Paris. She falls in love with a young Indiana business man, weds him, and then decides to take up life in "Main Street." The reception that she receives from the good brothers and sisters is not cordial, to say the least. The husband is ostracized by his family. Cleo goes back to the stage. Troubles and sorrows follow, of course. In this production Mae Murray wears a number of costumes direct from the modistes of Paris.

Word comes from the Blue Mouse theater in Seattle of the success that is attending the premiere northwest showing of that famous screen comedy, "A Connecticut Yankee in King Arthur's Court," which is now in its second week at Mr. Hamrick's theater.

Although the weather was frosty and foggy when the picture opened, crowds stood in line for hours in order to see this offering that has made millions laugh. In spite of the blizzard that visited Seattle in the early part of last week, "A Connecticut Yankee in King Arthur's Court" continues to break house records.

The offering is considered by critics to be the greatest William Fox super-production to be released this year, as an audience picture, even surpassing "Over the Hill" and the "Queen of Sheba."

Mr. Hamrick has booked this pic-

ture for his Blue Mouse theater in this city, where it will be shown soon.

Wallace Reid will be back in the city again next week. "Rent Free" is the name of his latest vehicle, which will be shown at the Peoples theater.

Of course, there is a love theme in "Rent Free," for Wally must make love to please his audience. The story is a pretty little romance of the housewife of New York and affords the imitable Wally plenty of opportunity to display his ability. "Rent Free" will open next Saturday.

Acting in the movies is not all pleasure. Once in a while the best laid plans of the director go wrong and the performer suffers.

In "Saturday Night," which is coming to the Columbia theater soon, there is a scene where a happy family is seated about a table beside a swimming pool. A witch, mounted on the traditional broomstick, rides overhead. The witch was transported through the air on an aerial cable.

Two rehearsals showed that the mechanism was in proper working order, but when the scene was to be "shot," something went wrong while the witch was in midair, suspended above the swimming pool. The cable broke. Down came the witch into the water. Hampered by her flowing garments she floundered about until someone threw a rope and dragged her out.

As a result of this experience, the scene was dubbed by the performers "The Ducking Post."

"Fighting Mad," featuring William Desmond and said to be a picture with a real "kick," has been signed for an early showing at the Rivoli theater. It is the judgment of Mr. Metzger of the Rivoli that this is one of the best pictures which he has booked in months.

"QUO VADIS" THRILLING FILM — Sacrifice of Christians by Nero

Scene of Tremendous Force.

The moment of most genuine dramatic power and suspense in the sensational photodrama spectacle, "Quo Vadis," which is to be presented at the Heilig theater next Thursday, Friday and Saturday, occurs during the closing scenes when the Christians are about to be sacrificed for their alleged burning of Rome. This important and spectacular feature will have continuous exhibition at the Heilig between 1 and 11 P. M. each day.

The great closing scene shows the arena of the famous coliseum. On all sides are the tiers of seats filled with the patricians and citizens of Rome as they await the spectacle. In the foreground is a trap door with a huge chain which leads outside. The

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