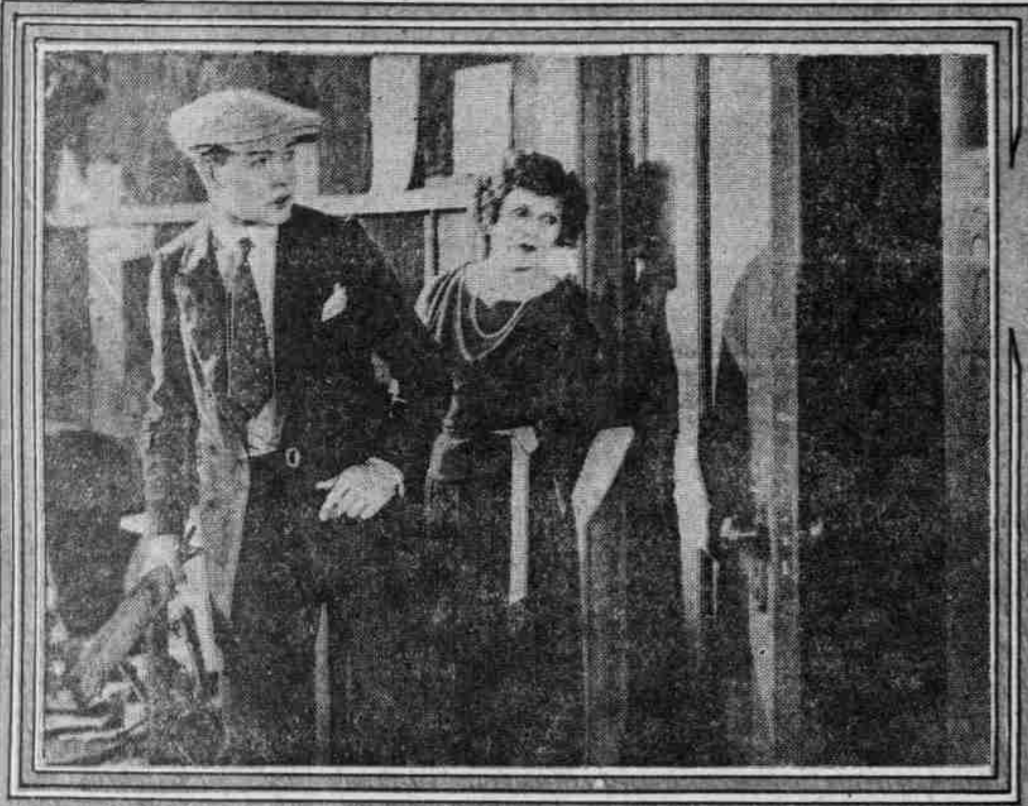


The Silent Drama



Charles Ray in Scene from 'Smudge' at the Peoples.



Jane Novak in 'Thelma of the Blue House' at the Hippodrome.



Scene from 'The Light in the Dark' at the Columbia.



Jackie Coogan in Scene from 'Oliver Twist' at the Liberty.



Harold Lloyd in Scene from 'Dr. Jack' at the Majestic.



Wesley Barry in Scene from 'Rags to Riches' at Rivoli.



Lewis Stone and Estelle Taylor in 'A Fool There Was' at the Circle.

ATTENTION is called to the photograph of Charles Ray in 'Smudge' in the 'lay-out' on this page, supposedly the current attraction at the Peoples theater. That feature, however, has been set back for another week as the run of 'When Knighthood Was in Flower' has been extended at that theater. This announcement was made by the management of the Peoples after the 'lay-out' had been sent through. Many of the photoplay writers and critics who have witnessed this splendid production inevitably recalled Charles Major, the author of the stirring novel from which the picture was made. He was an obscure lawyer, practicing in Shelbyville, Indiana. When his novel was published he leaped into national fame. Mr. Major had a keen penchant for the members of the writing fraternity, all of whom are expressing keen regret now that he could not have lived to see the excellent picture that has been made from his novel.

ected a particularly strong cast to support the star in 'The Light in the Dark,' which is the current attraction at the Columbia theater. Notably prominent members of the cast include Lon Chaney, E. K. Lincoln and Dore Davidson, the last of whom is very favorably remembered for his excellent work in 'Humoresque' and 'The Good Provider.'

island studio this week. The opening, setting for this Paramount picture was a fashionable modiste shop in New York in which Bebe Daniels and Nita Naldi, the featured actresses, get an opportunity to wear the smartest hats and gowns and lingerie that were obtainable on Fifth avenue.

Paul Noble, manager of the Liberty, is also offering a particularly fine attraction in Jackie Coogan in 'Oliver Twist.' As I wrote previously, some may wish that this at that particular portion of the famous Dickens novel had been used by Frank Lloyd. But it must be admitted that this capable director has wisely selected the portions that would lend themselves most suitably to screen production.

The Hippodrome is offering as its picture attraction this week Tom Mix in his latest snappy release entitled 'Up and Going.' It is a suitable title. The star is up and going every foot of the five reels. This is about the best feature that this popular star has produced.

For the first time in her screen career Helen Ferguson was called upon to portray the tender character of a young mother in Harry Rapf's production of 'Brass,' which Sidney Franklin is directing for the Warner Brothers.

'Looks as if Harold Lloyd had moved into the Majestic for the winter,' remarked Frank Lacey, the manager, yesterday. 'Dr. Jack,' with his sunshine methods and the ridiculously funny situations in that feature, is continuing to hang up a record at the Majestic.

'The Birth of Aviation'—that is the title of an extraordinary film being shown in leading 'movie' houses by Universal. To say the least these pictures are most remarkable. Few realize the terrific obstacles encountered by the Wright brothers and other pioneers of the air, but this film, which shows the first airplane flight in history, not only graphically illustrates how these difficulties were met with and overcome, but also brings home a realization of the great genius of these early flyers.

Production of 'The Glimpses of the Moon,' Edith Wharton's popular novel, which is being translated to the screen by Allen Dwan, was started at the Paramount Long

TODAY'S FILM FEATURES. Liberty—Jackie Coogan in 'Oliver Twist.' Majestic—Harold Lloyd in 'Dr. Jack.' Third week. Blue Mouse—Jane Novak in 'Thelma.' Rivoli—Wesley Barry in 'Rags to Riches.' Peoples—'When Knighthood Was in Flower.' Third week. Columbia—'The Light in the Dark.' Hippodrome—Tom Mix in 'Up and Going.' Circle—'A Fool There Was.'

mother of that kiddie for the rest of the day." "I feel like the Shakespearean actor who yearns to play comedy and the comedian who cherishes the plump and of Irish countenance, has hope that some day he may do a been trying for ten years to get away from landlady parts without do it. I am continually haunted by success. She has just finished work as a landlady in Elsie Ferguson's new Paramount picture, 'Outcast,' up to my elbows. 'Oh! Wait till I get a chance to put on pretty clothes, and then I'll show some of these people just what a landlady can do with a new set of scenery.'

OREGONIAN-RIVOLI THEATER POETRY WRITING CONTEST ON "OMAR" NOW BEGINS. Seventy-five Dollars in Cash and 20 Pairs of Passes Will be Awarded to the Winners—All Poems Must Be in Before Conclusion of Run of 'Omar the Tentmaker,' December 29—Rules Published. HARKEN ye poets! Here is a contest worthy of your pen! Very soon there is coming to the Rivoli theater the super-production of Richard Walton Tully's 'Omar the Tentmaker' with Guy Bates Post in the titular role. Gus Metzger, general manager of the Rivoli, is so tremendously enthusiastic about the merits of the forthcoming attraction that he is going to scatter some prizes. As he is unquestionably knows, 'Omar the Tentmaker' is based upon the life and times of Omar Khayyam, the Persian poet of the 11th century. Not many things are known concerning Omar's life, but using the facts that were obtainable for a basis Mr. Tully has elaborated and

Glimpses of the Moon, which has just been put into production in the Long Island studio, is ill at her home in New York from effects of the extraction of two wisdom teeth. Suppose you have light hair—would you consider it an insult if someone called you a 'back-lighting blonde?' You shouldn't, for this is a term coined by Glenn Kershner, Goldwyn cameraman, to describe a pretty girl with that sort of fluffy and shining pale golden hair which lends itself particularly well to halo effects, so highly esteemed on the screen. To produce these, a strong light is thrown from the rear, near the floor, so as not to shine directly into the lens, and the resulting picture best exemplifies the hair as 'woman's crowning glory.'

Not 'One Week of Love,' or 'One Merry Month,' but 'One Hard-working Year.' This is Harrison Ford's title for the 12 months that have passed since he arrived in Los Angeles last time. In that period he has done leading roles in seven pictures, leading up to his present engagement as George Osborn in 'Vanity Fair,' which is being made at the Goldwyn studios with Mabel Ballin starred as 'Becky Sharpe.' This is the first time that Mr. Ford, who has been playing opposite such stars as Constance Talmadge and Gloria Swanson, will have played in a Goldwyn picture. Labeling the raging forest fire in Reginald Barker's 'Hearts Aflame,' as 'the real thing,' County Forester Stuart J. Flintham of Los Angeles is high in his praise of the roaring spectacle in this forthcoming Louis B. Mayer offering. 'The forest fire in 'Hearts Aflame' is the first one I have ever

Monty's success is his devotion to hard, constant work. He is, in fact, one of the hardest workers in film-dom and he is living proof that it pays to work hard. Unusual events of vital importance marked the past week as one of the most fruitful in the annals of filmland. Mighty magnates and cardinal captains of the motion-picture industry, attracted by momentous conventions, have crowded Hollywood, the world's center of the producing of photoplays, and big problems have been solved by them, while simultaneously big plans have been made for the immediate future. Bolled down, the total results mean that picture making will get actually on its basis of normalcy early in the forthcoming new year. Paramount announces an appropriation increased by several millions of dollars. First National issues a statement replete with bright prospects and several of the independent groups of film makers are lining up to contribute prodigiously to the sum of the whole industry. Much new capital is assured. A higher degree of clean art is likewise assured. In short, every indication is a source for renewed optimism of general influence, since it is an optimism born of better general conditions obtaining throughout the United States. Hugo Ballin's knowledge and experience as artist helps him in his search at original sources for material for 'Vanity Fair,' in which Mabel Ballin will play Becky Sharpe. The paintings of Sir Thomas Lawrence are rich in suggestions for the costume plates. Mr. Ballin even procured copies of 'The Comic Almanack,' published in England between 1835 and 1845, to study the drawings of Cruikshank, which illustrated Thackeray's writings for the periodical. Mary Pickford and Douglas Fairbanks are back in Hollywood after an absence of two months, during which time they attended the openings of both their latest productions in New York and Chicago. Mary says she is elated over Doug's 'Robin Hood,' and Doug says he is equally as elated over Mary's new 'Foss of the Storm Country.' And, having exchanged felicitations, this distinguished duo is now proceeding to settle down to work on their next pictures. Mary will film 'Dorothy of Haddon Hall' and Doug will do a pirate story, yet untitled. 'Yale's a good place to come from if a fellow wants to get in moving pictures, and I've found my being a former collegian helps me remarkably in my attempted conquest of the screen,' comments Murray Spencer, who arrived in Hollywood totally unknown about a year ago and is now numbered among the busiest actors in the film colony. There is a pointer in his experience, a pointer of value to other aspirants to cinema honors, namely, go to Yale first. Not the least important member of the cast of 'The Strangers' Ban-