

Photo Plays

COLUMBIA—"The Firefly of Tough Luck," featuring Alma Rubens, at the Columbia, deals with the reorganization of a western village, deserted when the gold had apparently petered out. The Firefly, an exponent of the dance halls, in out of a job, mope to the disgust of her parasitic husband. She accepts a position in Baxter City, alias Tough Luck. The same day Danny Ward jumps from a train being introduced and angered at having lost at a game of poker. Three men declare Firefly in on the mine they are developing and all begin the work of organization. With the return of prosperity, friend Husband is on the job again. Ward has become infatuated with the girl and wants to marry her. In an effort to discourage her husband they inform the Firefly that the mine has collapsed, whereupon he loots the assayer's office and is caught and convicted. Instead of sentencing him to death he is ordered out of town. Firefly remembering that she has taken him "for better or for worse" goes with him, having received her share of the dividends from the last shipment of gold. Next morning she is discovered asleep on the desert, having been attacked by the parasite, who got away with her money and in making his escape fell into a pit and was killed by rattlesnakes.

LIBERTY—Elsie Ferguson's second appearance on the screen occurs in "The Rise of Jennie Cushing," an adaptation of the novel by Mary S. Watts. It is a second distinct triumph for Miss Ferguson. Again have the art of the director and the appreciation of the fine points of the book evidenced by the adapter aided her in attaining her success, but good production, good preparation and all, it is Miss Ferguson's performance that dominates.

Jennie (Miss Ferguson), granddaughter of a disorderly woman and without a name, is placed in a reformatory to spend the early days of her girlhood, and is as a result forever branded with a suggestion of infamy. When 18 she is put in charge of a kindly old farmer and his wife. For appearance' sake she adopts the name of Cushing. After a time Jennie learns the intricacies of the profession of lady's maid and secures employment in this capacity with Edith Gerrard (Sallie Delatore), a society girl. She accompanies her mistress on her visits to the studio of Melgs (Elliott Dexter). He asks her to pose for a Madonna and the upshot of it is love. Melgs urges marriage, but she, realizing the gap between their social positions, refuses. Instead, she asserts her willingness to come to him body and soul but not in name. He accepts. They live in a perfect atmosphere of combined love and platonic friendship until they meet Melgs' aunt. She relates to her nephew the facts of Jennie's past. Astounded, he returns to their hotel to find her gone. For two years Melgs searches for her, during which time Jennie, outcast, devotes herself to the care of homeless children. When he finds her the foolish prejudice of society is swept away and the man and woman united.

PEOPLES—Julian Eltinge's second picture, "The Clever Mrs. Carfax," is at the Peoples theatre. It is of particular interest here because of the numerous scenes filmed in Astoria, Portland on the occasion of Mr. Eltinge's recent visit here with his company. He is the publisher of a newspaper and an ex-college graduate. An important department of his paper is "Letters From the Lovelorn," which he writes answers to under the nom de plume of "Mrs. Carfax." Returning home from an alumni dinner he meets an old friend and tells him how he is persecuted as a female at the affair. Friend says it is impossible and bets him \$100 he dare not go into the dining room for luncheon in female garb.

In the restaurant he meets a young girl with whom he is captivated, and seeing her in the hands of a crook, whom he recalls as a jailbird, he boards a steamer with the girl from the clutches of the villain and for himself, and Eltinge's antics in female garb are most amusing and have further value in that there are numerous comedy titles reflecting the viewpoint of a man respecting such attire. In the cast are Daisy Robinson, Rosita Marstini, Fred Church, Jennie Lee and Noah Beery.

STAR—A pathetic figure is that of Howard Bradley, the leading part in the seven-reel drama, "Hate," now showing at the Star theatre. Born amid circumstances which tend to darken his whole life, he rose into sturdy manhood unacquainted with sin. Howard falls in love with the daughter of his father's bitter enemy, and as this love affair ripens there comes into his mother's life the cause of a man who had wrecked her own early life. Suddenly confronted with the secret of his birth, Howard is overmastered by that same terrific passion of hate which dominated the soul of his mother just prior to his birth. Unable to restrain himself, Howard secures a pistol, and in a blinding rainstorm he goes out to meet the man whom he had never known as a father. He kills the man and brings to a climax his mother's and his own life's story.

In the end, after Howard is acquitted of the murder through his mother's self-sacrifice, he seeks the girl he loves and she gives him back the love he believed had been crushed. William Mooney and Robert Bolling play the leading roles.

SUNSET—"Come Through," written by George Bronson Howard, is playing at the Sunset theatre. "Come Through" is in love with Archie Craig, but is persuaded by her aunt to accept Buck Linsay, a Western millionaire. Linsay discovers the true state of things and determines that Velma shall marry for love. Knowing that Velma is expecting a visit from Craig that night the Westerner procures a clergyman and awaits his rival. A burglar breaks into the house at the proper moment and Buck mistakes him for Craig. He forces him to marry Alice at the point of a revolver, and turns the newly wedded pair of total strangers out into the world. The crook at once begins to show gentlemanly instincts of the finest quality and assures his wife that from then on he is going straight. The rest of the story is taken up with the difficulties in trying to keep his word. Herbert Rawlinson plays the crook and his acting makes it easy to believe in reformation. Alice Lake, George Webb, Roy Stewart, and others finish out the cast.

MAJESTIC—"The Rose of Blood," a young Russian woman, a lover of luxury and ease. She is at first employed as a governess for the child of an aristocrat of high degree and falls in love with the master of the house even before his invalid wife dies. After that event the man is seen making love to her, and chases her out of the room. Next day they are very friendly, but trying to marry her, as she is only a "servant."

FILMLAND'S REPRESENTATIVES ON THIS WEEK'S BILLS



AMUSEMENTS

FEATURE FILMS

COLUMBIA—Sixth between Washington and Stark. Alma Rubens in "The Firefly of Tough Luck," 10:30 a. m. to 11 p. m. LIBERTY—Broadway at Stark. Elsie Ferguson, in "The Rise of Jennie Cushing," 11 a. m. to 11 p. m. MAJESTIC—Washington at Park. Theda Bara, in "The Rose of Blood," 11 a. m. to 11 p. m. PEOPLES—West Park at Alder. Julian Eltinge, in "The Clever Mrs. Carfax," 11 a. m. to 11 p. m. SUNSET—Broadway at Washington. Herbert Rawlinson, in "Come Through," 10 a. m. to 11 p. m. STAR—Washington at Park. "Hate," 11 a. m. to 11 p. m.

VAUDEVILLE

ORPHEUM—Broadway at Taylor. Headliner, Harriet Brown, Willie Weston and Williams and Wolter. Extra attraction, Winona Winter. Matinee, 2:15 p. m. Evening, 8:15. PANTAGES—Broadway at Alder. Headliner, Charles and Henry Ripetto, novelty act. Added attraction, the Six Serenades. 1 p. m. continuous. HIPPODROME—Broadway at Yamhill. Headliner, "Capitol Kidder" musical out-photoplay feature, O. Henry. 1 p. m. continuous. STRAND—Washington between Park and West. Headliner, Francis Scott and company. Illustrations. Feature photoplay, "Violent Menace," in "The Raggedy Queen," 1 p. m. continuous.

STOCK OFFERINGS

BAKER—Broadway between Morrison and Alder. The Alaskan Players in Eugene Walter's "Just a Woman." Matinee, 2:20 p. m. Evening, 8:20. LYRIC—Fourth at Stark. Musical comedy, "The Secret," with Ben Dillon and Al Ortyndski. Daily matinee, 2:30 p. m. Evening, 7:15 and 9 o'clock.

the police. Her husband is made prime minister. She loves him, but the revolutionist calls on her to blow him up and the royal council, to save the country from being turned over to the Germans. She accomplishes Russia's salvation and her own sorrow. Richard Ortyndski, Charles Clary and Marie Kiernan are among those who support the star.

Mary Thurman Says Woman Cannot Change Shape of Nose, But She Can Help Herself Along in Various Ways if She Only Will.

Tony's Turtles Too Much for Mr. Greene

SUNSET—"Come Through," written by George Bronson Howard, is playing at the Sunset theatre. "Come Through" is in love with Archie Craig, but is persuaded by her aunt to accept Buck Linsay, a Western millionaire. Linsay discovers the true state of things and determines that Velma shall marry for love. Knowing that Velma is expecting a visit from Craig that night the Westerner procures a clergyman and awaits his rival. A burglar breaks into the house at the proper moment and Buck mistakes him for Craig. He forces him to marry Alice at the point of a revolver, and turns the newly wedded pair of total strangers out into the world. The crook at once begins to show gentlemanly instincts of the finest quality and assures his wife that from then on he is going straight. The rest of the story is taken up with the difficulties in trying to keep his word. Herbert Rawlinson plays the crook and his acting makes it easy to believe in reformation. Alice Lake, George Webb, Roy Stewart, and others finish out the cast.

Historic People Are Seen on the Stage

Historical personages, past and present, are being represented on the New York stage this season in greater numbers than ever before. In "Madam Sand," the gallery of stage portraits includes George Sand, Chopin, Helme, de Musset and Liszt. Farther down the street, in "Hamilton," at the Knickerbocker, are found Alexander Hamilton, Thomas Jefferson, James Monroe, Count D'Albany and General Schuyler. In "Maytime," F. T. Barnum lends his affable personality to a scene. Now comes the Greenwich Villagers with a playlet in which the Kaiser is a leading figure.

In the top of a new toaster for gas stoves is a recess in which eggs can be boiled.

Almost Anyone Can Attain Health and Attractiveness Is Actress' Opinion

Mary Thurman, who will appear in the first Paramount-Mack Bennett comedy, is rapidly gaining recognition as one of the best of the great women in the world. Every mail brings her the most fervent and pathetic requests from women who want to be beautiful.

Mary Thurman can't answer all these letters, so she takes her fountain pen in hand and answers them herself all in the bush.

By Mary Thurman A girl can't change the shape of her nose, but she can help herself along in various ways. It's very largely a matter of good health. Very few women can make a good impression if their health is poor. They are bound to look listless and dragged out. Fine eyes are spoiled by a tired, worn look. Perfect features are marred by the fretful, peevish lines that come from weariness and bad health.

Strange to say, the more delicate and perfect a woman's beauty, the worse she is affected by these lines of care—this haggardness of ill health. I suppose there are women born to ill health, but I don't believe this is true in very many cases. Most women, and men, too, are suffering ill health as the result of their own doing. Almost anyone can attain health and the attractiveness that goes with it. In my own case, I hardly know what sickness is. I always feel good. I have the consciousness of physical power that goes with perfect health. I have a very few rules, but these I stick to as rigidly as though I were under army discipline. My first rule is—sleep. Must Have Sleep. I only allow myself one night a week to be up after 9 o'clock. One thing I put myself social relaxation, but I don't stay up very late even then. Every other night I am in bed by 10 o'clock. From the moment I entered my first picture studio I regarded motion picture acting as a strict matter of business, like law or medicine or any other

It may be different with other people. I confine myself to a sandwich eaten without anything to drink. Before Dinner. For dinner I eat pretty much whatever I choose. Fortunately I prefer plain food even for dinner, and I am wary of desserts. But I never sit down to dinner until I have had at least half an hour's rest. Never, never eat when you are tired. You can get along very nicely for days and days without touching food and be all the better for it, but it is murder to dump a lot of food into a tired stomach. Weariness develops a positive poison in the system. So you see, while the quest for beauty is after all a comparatively simple thing, it is by no means easy. It requires an iron will and a lot of determination.

Brenon Announces 'Lone Wolf's Return'

"The Lone Wolf," rapping among Herbert Brenon's best sellers, will find its way back to the screen through a second version, to be called "The Lone Wolf's Return," also produced by Brenon.

That film director just now is engaged in transferring "The Posing of the Third Floor Back" to the celluloid, with Sir Forbes-Robertson as the chief player. While aiding in making the feature, which has just gone into work, Sir Forbes is thinking about a vaudeville engagement after it is finished, but needs a suitable "vehicle" for the twice daily. That may prove the stumbling block, if salary doesn't take precedence over it.

LYRIC Musical Stock. FOURTH AND STARK Keating & Flood, Mgrs. Matinee every day at 2:30.....10c Nights continuous at 7:20.....15c-25c Sunday continuous at 2:30.....15c-25c STARTING SUNDAY MAT., DEC. 2 Those two funny comedians, DILLON & FRANKS In their latest travesty on the life of the awkward squall, THE RECRUITS The Rosebud Chorus in whirly, girly gyrations of youth and beauty. All the latest song hits with scenic effects—superb costumes and dazzling lights. The great sensational Motion Picture added attraction. TUESDAY NIGHT—COUNTRY STORE FRIDAY—CHORUS GIRLS' CONTEST

Producer Says High Price Of Stars Must Come to End

Wanton Waste and Extravagance in Every Branch of Industry Cannot Continue Forever Is Opinion of Herbert Brenon; Leveling Process Must Take Place.

By Herbert Brenon The present high cost of filming is a very serious problem. It is useless to assert that the enormous salaries paid to stars and the wanton waste that goes on in every department and branch of the industry can continue forever. Everyone knows that it will come to an end sooner or later, but it is the same with the moving picture business as it is with every new industry. It must go through a leveling process till it is firmly established on a safe and sane ground, and as yet this new industry has not reached its permanent financial base. The wanton waste and extravagance will be one of the first evils to disappear, and in fact in the studios of many film corporations efficiency

work will be able to command high salaries. The exorbitant sums paid to screen stars will also be toned down after a bit, but we must realize that the demand for these favorites has been great, surprisingly great, and their salaries have been correspondingly enormous. Vast and almost unbelievable sums of money have been made and are continually being made in this business. Much has been gained and much has been spent. Those who are inclined to murmur and complain at the appalling expenditure and waste in our business should always try to remember that this industry is in its infancy, and that it is growing, and that when these faults of its youth have been corrected it will remain one of the most vital and commanding forces in the business world.

Marguerite Clark in Bab's Matinee Idol

In the third of her sub-deb stories, "Bab's Matinee Idol," adapted by Margaret Turnbull from Mary Roberts Rinehart's delightful tales, Marguerite Clark, Paramount's dainty delineator of girlish characters, mixes munitions, messes and mischief promiscuously.

PEOPLES Popular Stars in Popular Plays Part of This Wonderful Photoplay Was Made in Portland, Oregon, a Few Months Ago. JULIAN ELTINGE IN THE CLEVER MRS. CARFAX By HECTOR TURNBULL A Baffling Mystery A Great Love Theme An Unexpected Climax ALSO CURRENT EVENTS

BEGINNING TODAY JULIAN ELTINGE IN THE CLEVER MRS. CARFAX By HECTOR TURNBULL A Baffling Mystery A Great Love Theme An Unexpected Climax ALSO CURRENT EVENTS

Winnifred Gilrairie And Her Dancers In the Sensational "Back-to-Nature" Ballet Paul Pedrini & His Monks A Tremendous Success Strand Trio The Newest in Laughs Harry Jolson A Famous Brother Doris Lester Three In "A Dream That Never" "The Fatal Ring" 11th Episode of Great Pathé Serial Today the curtain will rise for the continuous performance promptly at 8 o'clock. Last times the Sigisberto Brothers.