

THE MOVIES



FOLLOWING are the photoplays and photoplayers featured at local cinemas for the new week, all program changes being shown on the screens today.

1. Mabel Normand in "Pinto," Rivoli.
2. Nazimova in "Stronger Than Death," Liberty.
3. Houdini in "The Grim Game," Circle.
4. Mary Pickford in "Pollyanna," second week, at Peoples.
5. Mary Miles Minter in "Anne of Green Gables," Majestic.
6. Aurora Mardiganian in person and in "The Auction of Souls," Sunset.
7. Corinne Griffith in "The Tower of Jewels," Star.
8. Katherine MacDonald in "The Beauty Market," Columbia.

Photo Plays

LIBERTY—Nazimova, the Russian star, in her newest production, "Stronger Than Death," is the new week's feature at the Liberty. The presentation of this great artist in a great photoplay is described as a particular treat for motion picture-goers.

In "Stronger Than Death," Nazimova returns to powerful emotional roles after her clever impersonation of the chorus girl in her picture of Maude Fulton's Morocco stage play, "The Brat." Nazimova is cast as Sigrid, a London housemaid who finds love in the almost wilderness of India, whither she goes for rest.

The story is an adaptation by Charles Bryant of L. A. R. Wyle's novel of Anglo-Indian life. It is said to be replete with thrills and compelling dramatic climaxes that grow out of an absorbing mystery and massiveness of English planned by the fanatical Hindu natives.

Nazimova's biggest scene is her dance

on the steps of the temple—a weird dance in the moonlight which strikes awe and terror to the hearts of the blacks, and causes them to delay their uprising until the British garrison comes to the rescue of the civilian community of Gaya. Her sacrifice is rewarded by the devotion of the hermit doctor, the strong male figure in the tense drama.

Herbert Blanche and Charles Bryant directed the star in the big production, which is one of the greatest beauty pictures in the photographic angles.

Other Liberty features as usual.

COLUMBIA—Because she carelessly walked through the hallway of a society home in a nightdress, Amelle Thorndyke makes herself the victim of a pitiless public scandal in "The Beauty Market," starring Katherine MacDonald and showing at the Columbia this week. It is because she is trying to avert any possible scandal that Miss Thorndyke walks from her boudoir into the rooms of Captain Kenneth Laird. Her mission is to tell him that a check mysteriously disappeared and that if public attention is brought to this, a merciless criticism will result. Amelle does not know that, watching her with exultant delight, is Christine Appleby, jealous of Amelle's beauty and waiting for an opportunity to strike the blow that will disfigure the millionaire's daughter.

Christine is a secret reporter for a society scandal sheet. Watching behind a door she sees Captain Laird, in a burst of passion, fold Amelle into his arms before the bewildered girl has fully recovered her senses. Next day Manhattan society is informed that lingerie affairs are being held, which involves the beautiful Amelle Thorndyke and Captain Laird.

As Christine suspects, Gaylord is so enraged that he breaks his engagement to Amelle and seeks out Laird for an explanation. With astonishment Laird learns that the girl which Amelle pined for him is an engagement present from Gaylord. Laird determines that Amelle shall pay dearly for deceiving him, and she does.

Other Columbia features as usual.

RIVOLI—For the second time in its film history Rivoli will have the opportunity to enjoy the combination of Mabel Normand and Mischa Guterson. "Pinto," Miss Normand's latest comedy drama, will open today at the Rivoli. The musical setting for "Pinto" has been arranged by Mr. Guterson, director of the Rivoli orchestra, who arranged the musical accompaniment for "Mickey." His arrangement was used throughout the entire country and in the Northwest Mr. Guterson and his own orchestra played for the film as it was shown in all the large first-run theatres. It will be remembered that "Mickey" and Mr. Guterson's orchestra were in Portland for a period of two weeks, during which time packed houses were daily occurrences.

"Pinto" is the story of a little orphan who had five fathers, contradictory as this statement may seem. Loved by five ranchers who thought they ruled her, "Pinto" did just whatever came into her pretty curly head. A trip to New York makes a big change in the little girl's life and also makes lots of fun for those who witness the photoplay.

New musical numbers will be put on by the Rivoli today. They will include an orchestral number and a harp solo by Hubert Graff. The special weekly concert will be Sunday noon at 12:30 o'clock.

MAJESTIC—Mary Miles Minter, who is being started in "Anne of Green Gables," at the Majestic this week, herself for years an admirer of the L. M. Montgomery "Anne" stories, portrays Anne Shirley just as the author described her.

Anne Shirley, an orphan, is sent to "Green Gables," the home of Marilla and Matthew Cuthbert, a New England spinster and her farmer brother, in response to a request from them that a boy be sent. They accept Anne, who proves a mischievous girl whose pranks stir the villagers. She grows up and is graduated from the academy with hon-

ors. Matthew's plan to send her to college is thwarted when he has financial reverses, resulting in his death. Anne obtains a position to teach, and with her meagre earnings engages a specialist to operate on Marilla's eyes. Through out the picture Anne has difficulties with a family named Pie. Her final triumph over them and the prospect of her marriage with a boyhood sweetheart close the picture.

On the same program is a comedy and the Pathe News weekly.

Cecil Teague's concert today at 1:30 includes the following numbers: "Sempere Fidelis," Sousa; group of Nevins songs, "O, That We Were Maying," "Mighty Lak a Rose," "Trelude," Rachmaninoff; "Eyes of You," Teague's newest song; "Dardensella," (fox trot), Bernard.

PEOPLES—The little "glad" girl, Mary Pickford in "Pollyanna," continues to draw crowds to the Peoples, and will hold the screen at the beautiful new house for another week. Pollyanna, with her cheerful and persistent philosophy, changes the lives of an entire New England village where she comes to live. She smiles her way through misery to happiness by means of the "glad game," which she invents and soon she has everyone playing it. Her happy disposition and penchant for taking care of homeless boys nettles her spinster aunt, who cannot see the happiness in life that Pollyanna does. How Pollyanna is finally hurt and almost crippled, and how she brings to a happy climax an old love affair of Aunt Polly's, forms the basis for the plot that runs through the story and sends you away with a smile.

The new Peoples orchestra is the subject of favorable comment by the theatre's patrons.

SUNSET—The story of an outraged womanhood is the story of pretty little Aurora Mardiganian, star of "The Auction of Souls," who is appearing at the Sunset theatre in person as well as her picture.

Miss Mardiganian is the 18-year-old Armenian girl, who, out of a half million girls and women, escaped to America to tell her story.

Her story is pictured for the screen and is being played throughout the United States and Canada. In a limited number of cities, Miss Mardiganian is appearing in person and telling her story face to face with her American public.

In the morning at 10 o'clock a matinee for ladies only is given at the Sunset. The picture is shown and Miss Mardiganian talks for an hour or more on the indignities and outrages that took place in the darkest days of the history of her country. She herself was sold on the auction block for less than a dollar American money, and confined in a Turkish harem, from which she escaped and reached this country.

She also appears during the afternoon and evening and speaks to mixed audiences following the showing of her picture.

STAR—Several unusually fine mansions are used for the settings of Vitagraph's new feature, "The Tower of Jewels," in which Corinne Griffith is appearing in person and telling her story showing for the new week at the Star.

The picture was filmed for the most part at Bayshore, Long Island, one of the most fashionable summer resorts of the East. The mansions shown are among the greatest in the country, in point of size and grandeur.

Miss Griffith plays the role of Emily Cottrell, member of a high class crook band. She is known as "The Princess of Diamonds," and operates as one of the most dangerous safe-crackers of the band. She is seen in the dramatic adventure of cracking a safe in the home of a millionaire, her object being the theft of a famous emerald pendant known as the tower of Jewels.

David Parrish, millionaire banker and head of the household being robbed, discovers the beautiful crackswoman in the act of looting. Instead of turning her over to the police he takes the girl into his family and agrees to help her reform, as she has previously attempted to do.

Mid various sensational developments, Emily and Wayne Parrish, son of the millionaire, fall in love. The erstwhile crook companions of Emily attempt to force her back into their midst, by means of threats of exposure. When it seems all her efforts are to fail, a resolute Emily succeeds in bringing the girl into the fulfillment of romance.

CIRCLE—One of the most amazing accidents in the history of aviation forms the sensational climax of a new Paramount-Artcraft picture, "The Grim Game," starring Houdini, the handcuff king, showing at the Circle today and tomorrow. According to the story, Houdini in an airplane is pursuing a murderer, who is trying to escape in another machine. At a height of 3000 feet

Houdini is supposed to glide above the other machine, let himself down into the cockpit beside the murderer by means of a rope, and throttle him.

All went well with the stunt, the two machines circling one another, and the third, containing Director Willard and the photographer, about 100 yards away, until Houdini was just about to loose his hold on the rope. Then suddenly a gust of wind lifted the lower plane into the upper one, and their propellers locked. They dropped like rockets, revolving nose on nose, with Houdini still clinging on the rope and the two aviators making frantic efforts to control their machines. Death seemed certain. But a few hundred feet from the ground, with both propellers gone, one of the airmen by a miracle, succeeded in falling into a glide, and, though the other crashed nose-on into a field, the only injuries sustained were slight bruises.

Modern Dances Are Too Hard on Evening Clothes

London, Feb. 7.—(I. N. S.)—Exit the "bunny hug"—and its kin.

Because the moralists clamor and chaperones frown?

Not a bit of it.

Simply because the "catch-as-catch-can" style of dancing can't be done any more by any ordinary male who can't afford the price of a new dress suit each night.

Society magazines recount the obvious fact that the fair sex is given to displaying much cuticle of late. They further chronicle a fact not so generally known, but one that has been discovered by their partners.

Many women and girls have taken to covering a considerable visible expanse of themselves with a wash which dries a glossy white. The effect is said to be charming, especially against dark dresses.

But it is a thing to be seen, not touched. It comes off on the male sleeves and lapels, and some sort of grease in the composition defies all kinds of cleansers.

The tighter the hold, the thicker and more durable the coating of an evening gown.

"If they smother themselves with this stuff," say the men, "they'll have to put up with hand-in-hand dances."

WHO? WHAT? WHERE?

VAUDEVILLE
ORPHEUM—Broadway at Taylor. Headliner, Fay Dury in "For Pitty's Sake." 2:10, 8:10.

PANTAGES—Broadway at Alder. High class vaudeville and photoplay features. Afternoon and evening. Program changes Monday afternoon.

LOEW'S HIPPODROME—Broadway at Yamhill. Direction Ackerman & Harris. Vaudeville and photoplay features. Afternoon and night.

BAKER—Broadway between Morrison and Alder. The Baker Stock company in "Abraham Lincoln." 8:20. Matinee Wednesday and Saturday, 2:30.

MUSICAL FARCE
ALCAZAR—Eleventh and Morrison. Alcazar Musical Players in "Miss Springtime." 8:20. Matinee Wednesday and Saturday, 2:30.

LARIC—Fourth and Elm. Musical farce. "Cabaret de Luxe." Matinee daily at 2, nights 7 to 9.

PHOTOPLAYS
COLUMBIA—Sixth at Stark. Katherine MacDonald in "The Beauty Market." 11 a. m. to 11 p. m.

LIBERTY—Broadway at Stark. Nazimova in "Stronger Than Death." 11 a. m. to 11 p. m.

MAJESTIC—Washington at Park. Mary Miles Minter in "Anne of Green Gables." 11 a. m. to 11 p. m.

PEOPLES—West Park and Alder. Second week of Mary Pickford in "Pollyanna." 11 a. m. to 11 p. m.

STAR—Washington at Park. Corinne Griffith in "The Tower of Jewels." 11 a. m. to 11 p. m.

RIVOLI—Washington at Park. Mabel Normand in "Pinto." 11 a. m. to 11 p. m.

CIRCLE—Fourth and Washington. Houdini in "The Grim Game." 9 a. m. to 4 o'clock the following morning.

SUNSET—Washington and Broadway. Aurora Mardiganian in "The Auction of Souls." In person, afternoon and evening. 11 a. m. to 11 p. m.

Bryan Foy, eldest son of Eddie Foy, has quit the show business, and is now a broker, dealing particularly in oil.

LOEW'S HIPPODROME
DIRECTION
ACKERMAN & HARRIS
SUN.—MON.—TUES.—WED.

"WORLD AFLAME"
FRANK KESSEL'S MARVELOUS DESCRIPTION OF INDUSTRIAL UNREST AND AMERICANIZED BOLSHIEVISM

WORKER OR CAPITALIST
SHOULD SEE THIS PICTURE
IT WILL HIT YOU WITH A CRASH

PHIL TAYLOR'S REVUE COMIQUE
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EDWARD LAMBERT
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—OTHER BIG VAUDEVILLE ACTS—

Prices the Same—Two Bits at Night
17 cents at Matinees

Oriental Is Popular in Plays

By Zayda Glover

NEW YORK, Feb. 7.—We are witnessing some strange evolutions in the theatre. New styles in plays, new methods in producing them are becoming almost as frequent as the changes in the fashionable modiste's gowns or in the stylish milliner's headwear.

Last season the most marked departure from standard forms of stage entertainment was the frivolous "bed-room farce."

This season we are witnessing the mushroom advance of the Orient as a setting for our shows. On top of the year's run of "East Is West," with cute Little Fay Bainter and her piquant pidgin-English, David Belasco has enthralled his public with his Chinese setting for "The Son-Daughter." His careful coaching of Lenore Ulric as the heroine in this colorful melodrama, with its slant-eyed characters, has biased the way for the success of more of its kind.

Moreover, it has induced promoters to try their hand at comedy in Chinese. It would seem a serious dramatic test to extract laughs from the sombre countenance of Celestials, but it's being done now in a Broadway playhouse. "The Rose of China" is the medium for the experiment. It is entertaining, in addition to being colorful, and its box office prosperity brings hints of other productions of similar Oriental character. Our stage directors are certainly imitative fellows.

Not only in the plays are we witnessing some odd developments, but also in the acting of them. For instance, it was only a few years ago that melodrama was synonymous with frantic cries of distress from the heroine, with the gnashing of teeth and the gnawing of scenery by the balked villain and with the stentorian tones of denunciation, defiance and triumph from the hero. But our ears are no longer dinned with these noises—at least, not in the best houses. Instead we frequently have to strain our hearing to catch the subdued utterances in the tensest scenes of the melodrama now current. This note of repression is most marked in performances in which the characters have every opportunity to rant and "tear passion to tatters," but do not. Some of our best successes in melodrama this season—plays in which the interest is gripping and the suspense sets the heart quivering—are acted with scarcely a voice raised above normal. Our stage folk have substituted tensely for sound; feeling for vocal pyrotechnics.

Charlie Chaplin Plays in Castle

LONDON, Feb. 7.—(I. N. S.)—Charlie Chaplin has duck-walked into Belvoir Castle, where his patrons, the Duke and Duchess of Rutland, of the top rung of British nobility, have presented him to their most intimate friends.

The Duke gave a continuous movie show in his ballroom at the castle during the holidays, when there were many aristocratic visitors at the castle.

Some 20,000 feet of film were shown, including Elsie Ferguson and Mrs. Vernon Castle melodramas, but Charlie in "Easy Street" got stellar play.



2ND AND LAST BIG WEEK OF THE GREATEST—HAPPIEST—AND MOST BEAUTIFUL PICTURE EVER PRESENTED

MARY PICKFORD

IN THE WONDERFUL GLAD STORY

"POLLYANNA"

THE GLORIOUS EXEMPLIFICATION OF A PHILOSOPHY THAT SPELLS GLADNESS ALL DAY LONG, THAT TEACHES IT, THAT MAKES SIBBINESS AND PETTINESS AND QUARRELSOMENESS IMPOSSIBLE.



A WONDERFUL PICTURE THAT IS ALL HEART AND SOUL, ALL FRANKNESS AND TRUTH—THAT IS FULL OF CHEERFULNESS AND OPTIMISM—

The Most Expensive Production Ever Shown in Portland

PEOPLES AUGMENTED ORCHESTRA Every Afternoon and Evening

HAROLD LLOYD COMEDY "Captain Kidd's Kids"

NO ADVANCE IN PRICES

MATINEE FOR LADIES ONLY Every Morning Beginning 10 A. M.



NO CHILDREN ADMITTED to Any Performance

AURORA MARDIGANIAN (IN PERSON)

Who appears in conjunction with the screen drama of which she is the STAR

"THE AUCTION OF SOULS"

Miss Mardiganian will start her talk for the ladies' matinee at 11:30 following the picture, which starts at 10 a. m. She will appear regularly all week at this matinee, as well as before mixed audiences during the afternoon and evening.

At the ladies' matinee Miss Mardiganian will tell her own experience in the slave market and later in the harem.

Telling the story of ravished Armenia and the treatment of women and girls by the Kurds after the massacre, of which she is a survivor, after spending two years in brutal slavery in Turkish harems.

Everything shown happened to Miss Mardiganian or her countrywomen, the facts being substantiated by British official reports and American Ambassador Morgenthau.

This is the picture for which \$10 per seat was charged when Miss Mardiganian appeared with it in all Eastern cities, and the first appearance of both girl and picture under \$1.00. Our price is 35¢.

Young Armenian girls who fell under the lash of the Turk are shown nearly nude in the slave market, being sold into the harems.

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Today And Tomorrow

"THE GRIM GAME"



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