



Marjorie Rambeau in "The Fortune Teller" at the Peoples

Constance Talmadge in "The Love Expert" at the Liberty

Alice Brady in "The Dark Lantern" Majestic

Thomas Meighan & Florence Hart in "The Prince Chap" Columbia

Scene from "Why Change Your Wife?" Circle

Kathryn Williams in "The Tree of Knowledge" Star

Herbert Rawlinson in "Man and His Woman" Rivoli

Photo Plays

LIBERTY—Proclaimed by Eastern critics as the most delightfully original screen comedy of the year, "The Love Expert," starring Constance Talmadge in an original story and adaptation by John Emerson and Anita Loos is the picture on the new week's program at the Liberty.

As is almost every other Emerson-Loos attraction, a theme note based on a popular conception serves as the idea about which the picture is built. For instance, in this day of specialization, what should be more natural than for a young, romantic girl to take upon herself the duty of developing an original science of the heart and emotions. Thus, you have the secret. Baba is a board school girl, utilizing her time neither on trigonometry nor athletics—but on the subject of love.

Chemically speaking, Baba arrives at certain formulas involving the love-making science, for which she will talk or fight for. One of her pet theories is the fact that when a person is in love, upon

holding the hand of the loved, his cheeks will take on a scarlet blush, his heart will syncopate and his pulse will accelerate.

Well and good, so far as the theory goes. But when Baba discovers that—but what's the use of giving it away. It's best to see the picture.

RIVOLI—Herbert Rawlinson is starred in "Man and His Woman." The story: Dr. John Worthington is the discoverer and only possessor of the secret of a tuberculosis serum that will restore health to suffering thousands. The perfidy of his fiancée, Claire Eaton, coming on top of a dangerous illness, wrecks his life.

But he must live that he can give life to others. Eve Cartier, with her great love for her patient, her true womanliness and beautiful character, restores not only health to the broken man, but his faith in woman, and he goes on with his work of helping humanity.

Then all threatens to be lost again when Claire and the other man cross Worthington's path with an evil purpose, but it is thwarted by Eve and all

obstacles to happiness are forever removed.

The program includes also special piano numbers afternoon and evening by Francesco Longo; the International News reel; Christie Comedy; Topics of the Day; Guterson's orchestra, which will play a special concert at 12:30 noon today.

COLUMBIA—Thomas Meighan, who was so large a factor recently in the success of George Loane Tucker's "The Miracle Man" and Cecil B. De Mille's "Male and Female," is the featured player in the picturization of Edward Peple's well known play, "The Prince Chap," showing at Columbia this week. The picture also introduces to Portland a Portland girl, Florence Hart, who has a role in the cast.

Meighan is another of those young men who became actors when their fathers advised them to be something else. The elder Meighan sent Thomas to college with the idea of making a physician of him. Instead, the youthful graduate broke into dramatics in a small part with Henrietta Crossman in "Miss Tress Nell." Subsequently he played opposite Grace George and William Collier, and went to London in the leading role in "The College Widow." He returned to America and took up screen work, appearing opposite practically every prominent feminine star of the cinema, and becoming noted for his clear-cut, intelligent performances in roles varying from butlers and master crooks to ex-army captains and society men.

In "The Prince Chap" Meighan is a sentimental artist who upsets his love affair by acquiring a four-year-old child as his ward, but who later achieves happiness. William De Mille produced the picture, and it is a Paramount Artcraft release.

Comedy, music and fillers as usual on the program.

MAJESTIC—It wasn't leap year. But the girl knew her own heart. Unfortunately, the man she loved didn't know his. He was a noted doctor and he knew a lot about spines and nerves and things, but nothing about that most fascinating and wonderful thing in the world—a woman's heart. He had done just about everything he could think of to hurt and humiliate and bruise the heart of the one woman in all the world who had ever really interested him. In spite of his cleverness he still re-

mained in dire ignorance of the state of her heart and his own.

Things were really at a pretty pass. The girl was as proud as a Lady Lucifer, proud enough to dare to be humble to him! It takes real pride to dare so much as lovely Katherine Dereham dared. "Was he worth it? Well, she thought so. Maybe you will think so too, when you know all the facts in the case, which are being presented at the Majestic this week.

The play is "A Dark Lantern," the picture a Realart success, the star is versatile Alice Brady, supported by one of the strongest casts ever gathered for one of her picture-dramas, and the director, John S. Robertson, the man responsible for many of the best pictures you have ever seen.

Comedy and fillers on the same bill.

PEOPLES—Marjorie Rambeau in "The Fortune Teller," the Robertson-Cole super-special at the Peoples for the new week is seen at the pinnacle of her fame as the greatest emotional actress of the American stage. Her screen appearance immortalizes the exquisite dramatic art which gained her the unanimous praise of foremost critics. Miss Rambeau is well known in Portland, having been a member of the Baker Stock company a few seasons ago.

The first nighters who had the good fortune to witness the opening of the play in New York were electrified by the sweeping force of Miss Rambeau's characterization of the difficult stellar role. Her fine, dignified interpretation of the beautiful and cultured Renee Browning, the superstitious wife of the scientist, and her graphic depiction of the same woman as a fallen and degraded creature were the extremes of her emotional sweep.

Miss Rambeau's historic triumph is not only equaled but surpassed in the screen version of "The Fortune Teller." Deprived of the use of speech as a medium for the expression of emotional shading she registers even more forcibly through the technical perfect utilization of her remarkably mobile features.

Strangely enough "The Fortune Teller" is one of those rare motion pictures which possesses not only a capable star but a story which combines all the elements of mystery, romance, adventure and heart appeal. Mother-love is its theme.

STAR—"The Tree of Knowledge," with S. Tom Forman, Wanda Hawley, Kathryn Williams and Irving Cummings,

is the attraction at the Star theatre until Tuesday midnight.

Founded on the theory or principle of the serpent in the Garden of Eden, the theme of the play is set in ultra modern surroundings and presents a story of present day character.

Hate, passion, love, jealousy and all of the senses that cause trouble are prominent in the theme of the story. Kathryn Williams and Wanda Hawley both have very strong parts in the cast.

Coming Wednesday morning is Frank Mayo's latest success, "The Red Lane," a tale of smuggling between the Canadian and United States line in Northern Maine.

"The Red Lane" is the title of an international road which is used constantly by smugglers between the two countries.

An interesting romance is weaved into a plot full of action, balancing the picture to a degree of perfection seldom achieved.

CIRCLE—Cecil B. DeMille's Paramount Artcraft production, "Why Change Your Wife?" will be at the Circle Sunday and Monday. It is described as a striking drama of married life lavishly presented. Gloria Swanson and Thomas Meighan are the featured players. The story is by William De Mille.

The plot centers around Robert and Beth Gordon, married for 10 years, but now beginning to drift apart. Beth was a charming girl. She has become a too wifely wife and bores her husband with her excessive solicitude for his comforts. He finds diversion in the company of

vivacious, pleasure-loving Sally Clark. Literal-minded Beth imagines them in love. A divorce follows, and Robert marries Sally. Too late Beth discovers why she lost her husband and, blossoming like a rose, develops into society's gayest figure. Sally, on the other hand, is transformed by marriage into a worse household drudge than Beth ever was. Robert's eyes are opened when he again sees Beth, and through a dramatic series of events they are brought happily together.

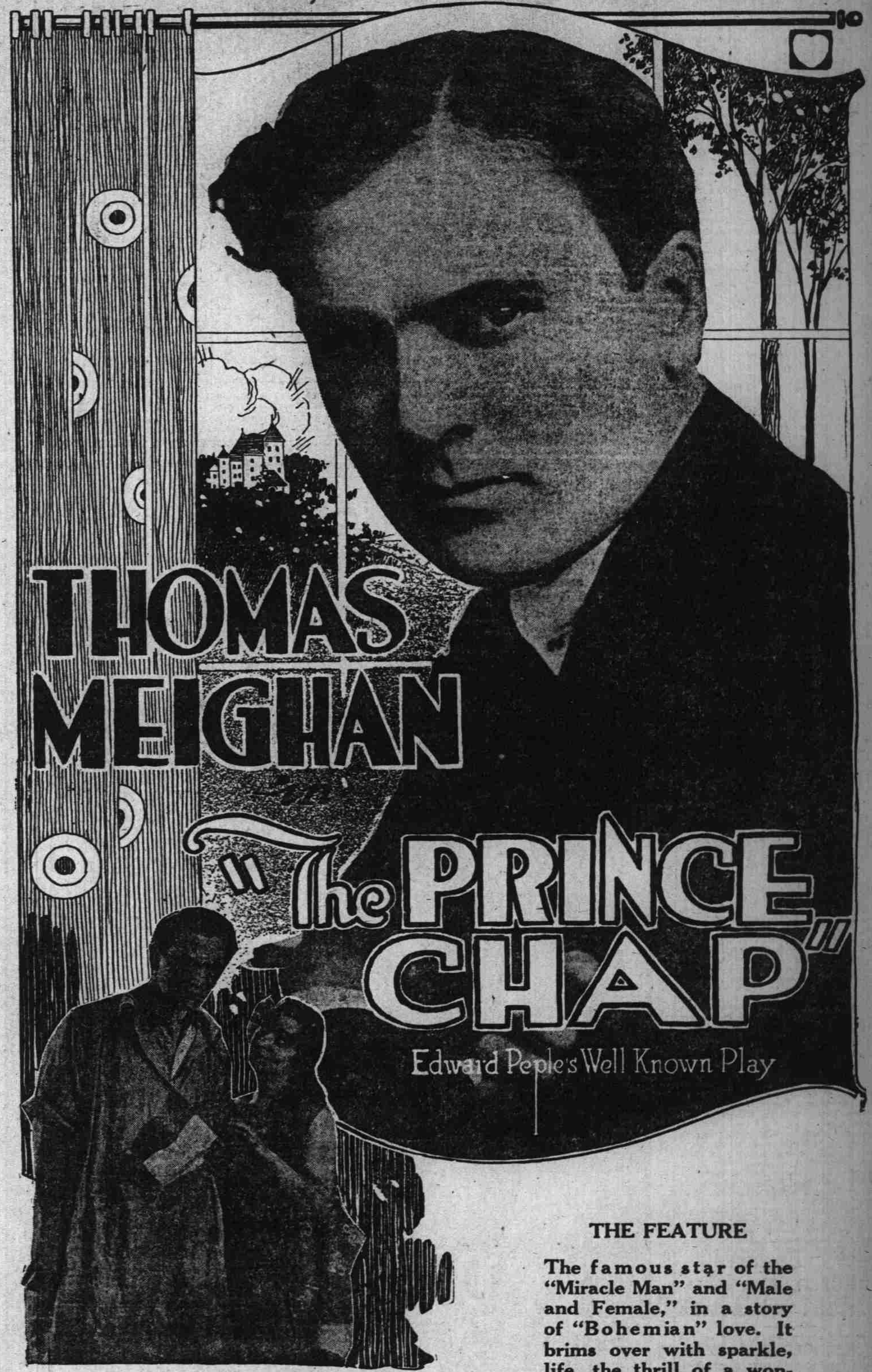
The picture has been produced with all the beauty of setting, mastery of screen technique, and admirable attention to detail that was characteristic of Cecil B. DeMille in "Male and Female" and his other cinema classics.

New Curwood Considered

David Smith, who directed "The Courage of Marge O'Doone," the Vitagraph special production based on the novel by James Oliver Curwood, soon will visit New York to confer with Albert E. Smith, president of Vitagraph, regarding his next big production. He is making the trip from the West Coast studio especially for that purpose. It is likely that Mr. Smith's next special production will be based on another of the Curwood stories.

May Robson to Star

May Robson is to star next season in "Nobody's Fool," a new play by Alan Dale, well known dramatic critic.



THE FEATURE

The famous star of the "Miracle Man" and "Male and Female," in a story of "Bohemian" love. It brims over with sparkle, life, the thrill of a wonderful love and the glamor of an artist's studio—all woven into a great story. It's another revelation of Thomas Meighan's wonderful acting ability. The supporting cast is composed of well known stars.

THE FILLERS

1. "IN AND OUT OF KANGOSAN"
A Chester-Outing with Catherine Hilliker Titles.
2. "JOHN BARLEYCORN"
A story in colors by Prizma.
3. "TANGO DANCERS"
A Mutt and Jeff Frolic.

NORDSTROM AT THE ORGAN



NOW
PLAYING

