

PHOTOGRAMMA FEATURES



Scene from "Thunderclap" at the Circle.

Anita Stewart in "The Woman He Married" at the Rivoli.

Photo Plays

RIVOLI—Consistency in direction, story and acting is the keynote of Anita Stewart's latest photoplay, "The Woman He Married," is showing at the Rivoli theatre. Never has this popular star been provided with a vehicle which fits her talents so perfectly; and nothing has been left undone to turn out a film masterpiece.

Produced by Louis B. Mayer "The Woman He Married" is easily eligible for the ranks of the better class pictures. The story, based on the stage play by Herbert Bashford, is made up of interesting material and is told in forceful, direct fashion. The play runs along steadily without aimless wandering or jarring, and culminates in a climax that has plenty of suspense and holds several startling surprises. Fred Niblo directed.

Miss Stewart's supporting cast is splendid. Darrel Foss is the juvenile lead; Donald MacDonald, the villain, and Shannon Day, the petite French model, who serves as inspiration for much of the trouble. William Conklin plays the millionaire father who dominates things until the end of the picture, when he apologizes to Miss Stewart on his knees. Charlotte Pierce is seen as his daughter, a sweet young girl who wittily stumbles into a situation she does not understand. Charles Belcher, the detective, helps materially to clear up things, and Frank Tokunaga, the Jap seaman, unconsciously supplies

much of the comedy and proves a loyal supporter when the plot simmers towards a mystery murder.

"The Woman He Married" holds a laugh and thrill for the spectator and leaves one with a satisfied feeling and no complexities of plot or principle to worry about.

BLUE MOUSE—"The Lying Truth," a powerful production based upon the sensational expose of political intrigues and circumstantial evidence is the offering this week at the Blue Mouse theatre where it will remain until Friday night only. Marion Fairfax, one of the best known writers of screen successes of the day, is the author and producer of this unusually splendid attraction.

The big story, it is said, is filmed in such a lavish manner as to allow the all-star cast the proper opportunities of living the characters as they appear in the original story. It is without doubt one of the strongest human documents pictured in many years. It is woven around the life of a young editor of a country newspaper who in order to gain circulation pulls a fake murder mystery on the public. The manner in which the political enemies of the town stirn tables on him and the many thrilling incidents that follow make the story one that will grip the most cynical of audiences. The production is stirring with a number of big thrilling scenes, showing the wrecking of a newspaper plant and the near-lynching of the editor at night. Throughout runs the thread of a

beautiful love theme.

Pat O'Malley, Tully Marshall, Noah Berry and Marjorie Daw appear in the leading roles while they are afforded splendid support by a well balanced cast.

Today and Tomorrow Come!

"THUNDERCLAP"

The Greatest Race Track Drama Ever Filmed

FEATURING

Mary Carr, Famous Mother, in "Over the Hill"

Pathe News Pathe Review

Mutt and Jeff

Independently Owned THE CIRCLE THEATRE Independently Operated

OPENS AT 9 O'CLOCK IN THE MORNING CLOSING AT 4 O'CLOCK FOLLOWING MORNING

Always in Attendance

Circus Takes Leading Part In Ince Story

LOS ANGELES, May 20.—After traveling with Howe's circus for one week during the filming of scenes for the new feature, "Someone to Love," Madge Bellamy, Cullen Landis, Noah Berry and Vernon Dent and other members of the company have returned to the Los Angeles studios, declaring the circus "location" to be the most unusual of their careers.

Under the direction of John Griffith Wray, the company left several weeks ago for the Santa Cruz mountains to film "exterior" for the story and to await the coming of Howe's circus to the San Francisco bay district. The story, by C. Gardner Sullivan, is written about the "elephant girl" with a small traveling circus. It will be one of the most unusual dramas of next season's releases, and although all the scenes are laid in a backwoods Southern Canada community, there are no ice floes, dog teams or barren icy waters; neither are their ballroom scenes nor any touch of cosmopolitan life. The hero of the story is a circus elephant "Oscar."

The Wray company joined the circus at San Jose and from there throughout the entire day scenes were taken day and night, including the tearing down of the "big top" and the early morning arrival at the new circus grounds.

The screen players were rehearsed in their various acts, which were made to appear a part of the circus, until the most of the circus crowds believed the screen players were in reality a part of the aggregation.

Clyde Cook, one of the funniest of screen comedians, is seen as the comedy end of the program in "The Chauffeur," a two-reel offering in which Cook does some hilarious stunts with a taxi that has seen better days. A new weekly completes the program with Stechele's Blue Mouse orchestra and Harold Windus on the new Wurlitzer organ.

CIRCLE—"Thunderclap," the remarkable William Fox special scheduled for showing at the Circle Theatre today and Monday, is aptly heralded as "a thrilling melodramatic picture with a laugh every minute and a thrill every 30 seconds."

An all-star cast cleverly depicts the absorbing story of love, intrigue, romance and, last but not least, a horse race yet unequalled on the screen.

The colorful story of "Thunderclap" also brings to mind the more exciting days of yester-year when gamblers flourished, when the raucous call of the roulette wheel attendant mingled with the shrill laughter of the bizarre feminine and when fortunes changed hands with monotonous regularity.

Into this world of gilt and flushed cheeks there comes the girl of the convent, ignorant of the ways of the city, but strong of character and of purpose. Her experiences in this new world, the discovery of a true friend beneath the reeking atmosphere of drink and smoke and the results of the track performance of "Thunderclap" combine for a story which charms at the very outset and fascinates until the unwelcome end.

TOSCA BERGER, popular Portland violinist, who is adding to her following as violin soloist in Antone Stechele's augmented orchestra at the Blue Mouse theatre.



STANLEY'S RESCUE OF LIVINGSTONE

(Continued From Page One)

their conversation to five words!

What little mention of this memorable occasion has been preserved by the written word for posterity must go to future generations unadorned by any contemporary glorification record. Daguerre, still experimenting, had not been invited to send a representative along to make photographic record of the expedition. Stanley's sketches are crude and inartistic. What a world of realism and authenticity has been lost to posterity because motion picture photography was, at that time, unknown.

"My greatest regret regarding the motion picture, is that it is the infant industry," said a prominent film producer recently. "Conspicuous of the everlasting service we could have rendered posterity had our industry existed during the middle of the last century when such gigantic strides were being taken in progress, in trail-blazing on distant frontiers, in exploration and geographical research. Although the motion picture camera kept abreast of the front line troops in the World war, the terrific struggles of

our Civil war—virtually the last conflict of importance wherein hand-to-hand fighting was the rule—will only be known to future generations through the medium of the picture page.

"Now that virtually every corner of the world has been discovered, explored and reexplored, the motion picture is indeed a reflector of scenic beauty. But picture, if you can, the debt history and science would owe the cinema, had we been able to have a cameraman along on any of the great exploring expeditions during the middle of the nineteenth century."

"The company of which I am proud is doing what it can to make up for lost time. We are filming with painstaking attention to historical accuracy, the heroic 'trek' of Stanley to Ujiji. To give so epochal an event a presentation in keeping with its historical importance, we are making the production in 36 reels. That we may reach the vast body of boys and girls which forms the greater part of screen audiences, we are releasing our Stanley film in 18 installments of two reels each. This arrangement will mean that the film will leave a more lasting impression on the spectators because, by stressing somewhat the vivid incidents, which gave additional excitement to an already hazardous and perilous undertaking, we have been able to work up to a logical and authentic climax at the end of each installment of this chapter photoplay, which we are calling 'With Stanley in Africa.'"

"We feel it is not too late to make and preserve photographic record of this notable achievement of one of America's greatest and most adventurous explorers. Instead of showing children 'blood-and-thunder serials' we intend to offer them nothing but inspiring depictions of heroic achievements, significant of the great place America has always had in the annals of civilization's advance. Heretofore, it has been considered difficult to present educational subjects in sufficiently-entertaining a guise to appeal to adolescents."

"I feel we are advancing the cause of Americanization and of history and geography to no small degree. But lest some think our choice of subjects is too nationalized, it might be of general interest to mention that our forthcoming

THOMAS MEIGHAN, who is the star in "The Bachelor Daddy," an attraction of much interest to motion picture fans. The new Meighan picture is booked for early showing at the Rivoli theatre.



Miss Normand Admits She's Superstitious

MABEL NORMAND is superstitious. It's an inherent trait, explains the whimsical Mack Sennett star.

Miss Normand doesn't take the trouble to analyze her reasons for refusing to walk under ladders, or for taking extraordinary precautions on Friday, particularly when that day falls on the 13th of the month. And she wouldn't for the world begin a trip on that day.

A black cat crossing her path is symbolic of dire disaster. She'll never leave by any other door than the one by which she enters, and in case she forgets something and must return for it, she either removes her hat or sits down for a moment.

She's a firm believer in retributive thought, which means that if one wishes another ill, ill most certainly will be found on the wisher.

She's been known to lose sleep over the fact that she caught a glimpse of the new moon over her right shoulder, or inadvertently spilled the salt, without an opportunity to cast a pinch of it over her left shoulder to take away the bad luck which it portends.

outstanding events in our country's history can not be re-created with convincing realism. Accuracy and authenticity of detail are essentials which, like genius, are but an infinite capacity for taking pains. Occasionally a worthwhile idea is suddenly born—an idea of so great magnitude and of such limitless possibilities, that we feel nothing should stand in the way of its utmost development in the making of inspiring, clean and ment. Only by bending every effort towards the production of truthful pictures of historical personages and events, can we make a production worthy of the idea from which it was developed." he concluded. "The watershed of historical film production is 'accuracy.'"



NEVER HAS MARION FAIRFAX GIVEN TO THE SCREEN A MORE THRILLING PRODUCTION THAN

"THE LYING TRUTH"

A STIRRING LOVE ROMANCE OF THE NEWSPAPER GAME

MARJORIE DAW
NOAH BERRY
PAT O'MALLEY
TULLY MARSHALL
SOME CAST

CLYDE COOK
"THE CHAUFFEUR"

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BLUE MOUSE THEATRE

WASH AT 11TH

ANITA STEWART

The Woman He Married

The crowning triumph of Anita Stewart's career

What does sacrifice win for a woman? The story of a wife whose prison was her wedding ring. There is a triple punch climax in this story of a father's won't and a wife's will.

TODAY—AT 11:45—TODAY

THE MOST PRETENTIOUS MUSICAL EVENT OF THE SEASON

SALVATORE SANTAELLA

AND AN ENLARGED RIVOLI SYMPHONY ORCHESTRA IN A SPECIAL SUNDAY CONCERT DE LUXE

"March and Procession of Bacchus" (From the Ballet Sylvia).....Leo Delibes
"Kammet Ostrow" (Clothes Scene).....Richard Strauss
"Concerto for Piano in A Minor".....M. Brigg, Op. 18
(a) Adagio molto moderato (b) Allegro moderato molto e marcato
(c) Adagio

"The Fortune Teller"—Selection.....Victor Herbert
"Overture Solemnelle" 1812.....P. Tchaikowsky, Op. 45

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RIVOLI

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