Thanksgiving Is on the Way The gladsome holiday season will be ushered in with the turkey feast next week. The Sunday Journal magazine section carries an interesting sketch in color recalling the olden Thanksgiving of the Puritans.

Stage, Screen and Features

A Romance Of King Fir The inspiration for and the achievement of the new Columbia river town of Longview are the subjects of a highly interesting story in The Sunday Journal magazine section, entitled, "King Fir Builds Himself a City."

Greater Movie Bills to Hit Film Peak

THREE pictures stand out especially among those booked for showing starting next Saturday and will prove that "greater movie season," of which so much has been said, is to live up to its name.

"Greater movie season" is to be the active participation in a number of long term film contracts which C. S. Jensen, local theatre operator, has just completed, and starting next Saturday the Jensen & von Herberg theatres will offer pictures that are said to go into the creation of a new era in photoplay entertainment.

At the Liberty Paul E. Noble is to offer Rodolph Valentino, with Wanda Hawley, in "The Young Rajah," a story of India, possessing a theme even more appealing than that of "The Shiek." Henri Keates' Sunday concert will be the most elaborate he has yet attempted, and he will also play a special musical score during the presentation of the Valentino film.

Manager Charles E. Couche of the Peoples has been granted the concession of presenting "When Knighthood Was in Flower," for the first time in the West. This production, taking nearly a year to produce, was recently given a simultaneous premier in London, before the Prince of Wales and other notables, and in New York.

Manager E. E. Marsh of the Columbia will show George Fitzmaurice's elaborate film version of "To Have and to Hold," as the introductory program for "Greater Movie Season." Bert Lytell and Betty Compson have the two principal roles in this production, but the cast totals several hundred.

Among other big productions to be shown at the Jensen & Von Herberg theatres within the next few weeks are Jackie Coogan in "Oliver Twist," Mabel Normand, in "Suzanna," "Mickey"; Guy Bates Post, in the big film version of his stage success of several seasons, "Omar, the Tentmaker"; Norma Talmadge, in "The Voice from the Minaret"; Hope Hampton and Lon Chaney in "The Light in the Dark"; Marshall Neilan's "Minnie," "Lorna Doone," Thomas H. Ince's picturization of the famous novel; "The Dangerous Age," Thomas Meighan, in "Back Home and Broke," by George Ade, and Charles Chaplin's latest First National comedy, as yet without a title.

For the relief of traffic congestion Buenos Aires is considering the construction of an extensive system of underground railways.

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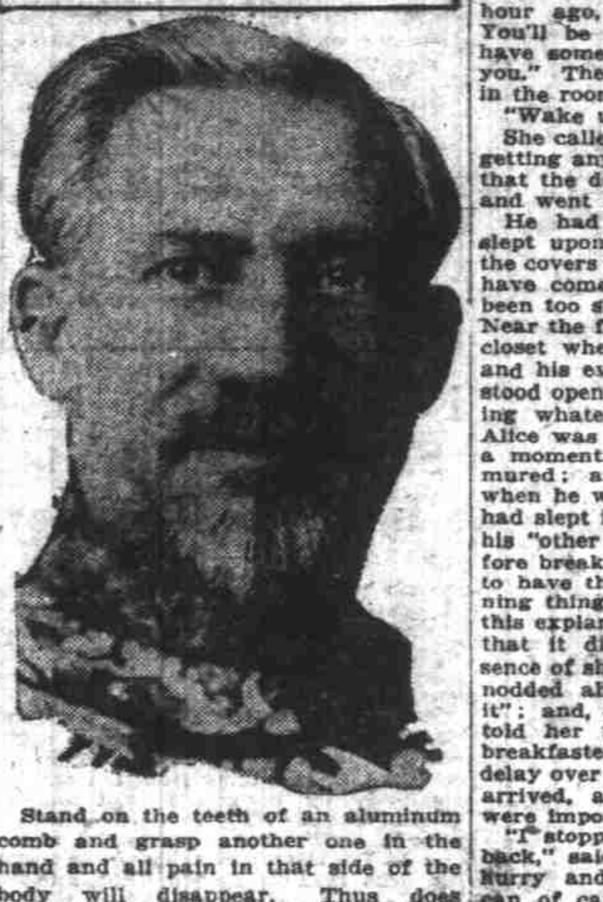
Greater Movie Season

RIVOLI, LIBERTY, PEOPLES, MAJESTIC, COLUMBIA —it starts NOV. 25

ENTERTAINMENT DE LUXE

THOMPSON, "The Egyptian," who is advancing zone therapy theories and practices to delighted audiences as a headline feature on the current Orpheum program.



Stand on the teeth of an aluminum comb and grasp another one in the hand and all pain in that side of the body will disappear. Thus does Thompson "the Egyptian" startle his audiences at the Orpheum, where he is concluding this evening a brief engagement of highly interesting degree.

Thompson, exponent of zone therapy and sponsor for one of the Orpheum's most novel acts, is sharing headline honors with J. Francis Dooley and Corinne Sales, who present their latest version of "Will Yer Jim," a delightful assortment of comedy, songs and dances.

The zonery expert's act has a wide appeal, for he declares that careful following of his suggestions will relieve all pain and, not only that, but will inspire the growth of hair, restore weakened eyes and hearing. Thompson's act, indeed, has set thousands of Portlanders to practicing his precepts.

On the same program Hackett & Delmar present their "Jewel Box" revue, and James Burke and Eleanor Durkin have "A Tete-a-Tete in Song."

Duke of Duck Is Some Bird At Pantages

By C. L. S.

"THE DUKE OF DUCK" is here. He is not a duck shooter nor a person of the royal blood, but an actor —a comic thespian, who looks somewhat ferocious and has knots in his legs. The Four Ortons, who are among the bright lights on the Pantages bill this week, are comedy wirists, and one of the Ortons is the "awful Duke." The act has the earmarks of class, one of the specialties being jumping two ropes, while balancing on the single small wire.

In this day of suspenders aplenty it would seem that mere man could afford a pair, for the sake of the conventionalities. It is not so, apparently, with one of the De Michelle Brothers, in an act termed "Off Key." The off key part refers to a fiddler who purposely gets off the harmony track while playing in company with the harpist. It is during these violin convulsions that the man's trousers keep sagging in response to the law of gravitation. The fiddler keeps pulling them up, however, and there is no need of police interference. The act closes with a real tuneful rendition that gets a good hand.

If Mr. Le Grohs did not wear the habiliaments of a man one might conclude that he had escaped from a circus cage. He is the human snake, when it comes to body bending, the twister working with wonderful ease and poise. His woman partner is somewhat of an acrobat, her aerial tumbles on one hand being her best stunt.

Singing their own songs in their own way, Farrell and Hatch, colored performers, get on the good side of the audience from the start, and finish strong. There are vocal acrobatics, body spasms, facial contortions and what not, during the melange which closes with the pianist running a race with the orchestra.

As this seems to be the open season for magicians and experts in the occult it is fitting that Hanson, the magic man, and his maids, have their turn. Hanson does not claim to be a second Alexander or trick exposer, but he has a line of sleight of hand and some cabinet work that mystifies.

The Alvos open the vaudeville with a whirlwind musical act, in which the xylophone is featured. The instrument is said to be the largest in the world.

Pathe News and fun from the press are added attractions.

WHO? WHAT? WHERE?

VAUDEVILLE

ORPHEUM—Broadway at Taylor. Thompson, "The Egyptian," and Dooley and Sales. 2:20 and 8:15 p. m.

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

HIPPODROME—Broadway at Yamhill. Vaudeville and Shirley Mason in "Youth Must Have Love." Continuous, 1 to 11 p. m.

STOCK

BAKER—Eleventh at Morrison. Lyric Musical Comedy company in "A Spanish Love." 2, 7 and 9 p. m.

PHOTOPLAYS

BLUE MOUSE—Eleventh at Washington. "Where Is My Wandering Boy Tonight?" 11 a. m. to 11 p. m. Good drama.

LIBERTY—Broadway at Stark. Strongheart in "Brawn of the North." 11 a. m. to 11 p. m. Strongheart is fine.

COLUMBIA—Sixth near Washington. Gloria Swanson in "The Impossible Mrs. Bellew." 11 a. m. to 11 p. m. Artistic drama.

PEOPLES—West Park near Washington. "The Hounds of the Baskervilles." 11 a. m. to 11 p. m. Thrilling mystery story.

CIRCLE—Fourth near Washington. Conway Tearle in "A Wide Open Town." 9 a. m. to 4 o'clock next morning.

ALICE ADAMS

By BOOTH TARKINGTON

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CHAPTER 74

"TIME to get up, Walter. The rest of us had breakfast over half an hour ago, and it's nearly 8 o'clock. You'll be late. Hurry down and I'll have some coffee and toast ready for you." There came no sound from within the room, so she rapped louder.

"Wake up, Walter!"

She called and rapped again, without getting any response, and then, finding that the door yielded to her, opened it and went in. Walter was not there.

He had been there, however; had slept upon the bed, though not inside the covers; and Alice supposed he must have come home so late that he had been too sleepy to take off his clothes. Near the foot of the bed was a shallow closet where he kept his "other suit" and his evening clothes; and the door stood open, showing a bare wall. Nothing whatever was in the closet, and Alice was rather surprised at this for a moment. "That's queer," she murmured; and then she decided that when he woke he found the clothes he had slept in "so mussy" he had put on his "other suit," and had gone out before breakfast with the mussed clothes to have them pressed, taking his evening things with them. Satisfied with this explanation, and failing to observe that it did not account for the absence of shoes from the closet floor, she nodded absently, "Yes, that must be it"; and, when her mother returned, told her that Walter had probably breakfasted down town. They did not delay over this; the colored woman had arrived, and the basket's disclosures were important.

"I stopped at Worlig's on the way back," said Mrs. Adams, flushed with hurry and excitement. "I bought a can of caviar there. I thought we'd have little sandwiches brought into the 'living room' before dinner, the way you said they did when you went to that dinner at the—"

"But I think that was to go with cocktails, mamma, and of course we haven't—"

"No," Mrs. Adams said. "Still, I think it would be nice. We can make them look very dainty, on a tray, and the waitress can bring them in. I thought we'd have the soup already on the table; and we can walk right out as soon as we have the sandwiches, so it won't get cold. Then, after the soup, Malena says she can make sweetbread pates with mushrooms; and for the meat course we'll have larded fillet. Malena's really a fancy cook, you know, and she says she can do anything like that to perfection. We'll have peas with the fillet, and potato balls and Brussels sprouts. Brussels sprouts are fashionable now, they told me at the market. Then will come the chicken salad, and after that the ice cream—she's going to make an angel-food cake to go with it—and then coffee and crackers and a new kind of cheese I got at Worlig's, he says is very fine."

Alice was alarmed. "Don't you think perhaps it's too much, mamma?"

"It's better to have too much than too little," her mother said, cheerfully. "We don't want him to think we're the kind that skimp. Lord knows we have enough, though, most of the time! Get the flowers in water, child. I bought 'em at market because they're so much cheaper there, but they'll keep fresh and nice. You fix 'em any way you want. Hurry! It's got to be a busy day."

She had bought three dozen little roses. Alice took them and began to arrange them in vases, keeping the stems separated as far as possible so that the clumps would look larger. She put half a dozen in each of three vases in the "living room," placing one vase on the table in the center of the room, and one at each end of the mantelpiece. Then she took the rest of the roses to the dining room; but she postponed the arrangement of them until the table should be set, just before dinner. She was thoughtful; planning to dry the stems and lay them on the tablecloth like a vine of roses running in a delicate design, if she found that the dozen and a half she had left were enough for that. If they weren't she would arrange them in a vase.

She looked a long time at the little roses in the basin of water, where she had put them; then she sighed, and went away to heavier tasks, while her mother worked in the kitchen with Malena. Alice dusted the "living room" and the dining room vigorously, though all the time with a look that grew more and more pensive; and having dusted everything, she wiped the furniture; rubbed it hard. After that, she washed the floors and the woodwork.

Emerging from the kitchen at noon, Mrs. Adams found her daughter on hands and knees, scrubbing the bases of the columns between the hall and the "living room."

"Now, dearie," she said, "you mustn't tire yourself out, and you'd better come and eat something. Your father said he'd get a bite down town today—he was going down to the bank—and Walter eats down town all the time lately, so I thought we douldn't bother to set the table for lunch. Come on and we'll have something in the kitchen."

"No," Alice said, dully, as she went on with her work. "I don't want anything."

Her mother came closer to her. "Why, what's the matter?" she asked, briskly. "You seem kind of pale, to me; and you don't look—you don't look happy."

"Well—" Alice began, uncertainly, but said no more.

"See here!" Mrs. Adams exclaimed. "This is all just for you! You ought to be enjoying it. Why, it's the first time we've—we've entertained in I don't know how long! I guess it's almost since we had that little party when you were 18. What's the matter with you?"

"Nothing. I don't know."

"But, dearie, aren't you looking forward to this evening?"

The girl looked up, showing a pallid and solemn face. "Oh, yes, of course," she said, and tried to smile. "Of course we had to do it—I do think it'll be nice. Of course I'm looking forward to it."

(To Be Continued Tomorrow)

America

by HENDRIK VAN LOON, AUTHOR OF "THE STORY OF MANKIND"

© 1922, BY THE CHRISTY WALSH SYNDICATE

By Hendrik Van Loon

STORY 62

THE "Intolerable Acts" did what no other human agency had been able to do. They made the different colonies, with their age-old jealousies and their ancient rivalries, into one nation. The case of Massachusetts became the case of America. And the ancient state of the Pilgrims was not only willing but also able to assume leadership.

At the instigation of Samuel Adams, a letter was sent to all the other colonies inviting them to a conference, which was to take place in Philadelphia on the fifth of September of the year 1774.

The whole country got busy electing delegates. As there was no machinery for this purpose, many of the representatives came into somewhat curious credentials. But they made up in enthusiasm what they lacked in experience, and Carpenter's hall, in the old city of Penn, looked down upon the most representative gathering of colonial leaders that had ever met. The sessions of this first continental congress were held in secret. But soon it appeared that there were two main parties. The conservative delegates did not wish to establish an independent republic. They voted in favor of a colonial union, ruled over by a president, who was to be appointed by the king and governed by a council of representatives which could veto all those laws of parliament which dealt with the colonies. The radical wing of the congress, under the leadership of Virginia and Massachusetts (represented by Washington and Adams), expressed the opinion that the king would never give in, and that since force was the only alternative to submission they advocated a war for independence. As the two sides could not agree it was decided to publish the Declarations and the Resolves of the Continental Congress and let the people decide for themselves.

Meanwhile a number of letters were addressed to His Majesty King George and to the British public. But before the delegates returned to their respective homes, they adopted the so-called "Association" which was an agreement by which they promised each other not to import or export goods either from England or to England until the grievances of the colonies should have been redressed. In every city local committees were appointed to see that all merchants obeyed the stipulations of the association. Those who refused to comply with the demands of their fellow citizens were brought to reason by different vigilance committees, and after the first of December of the year 1774, no further British merchandise was sold in the colonies.

The Colonists still kept up the pretense of being "dutiful and loving sons of the Mother Country." But on the nearby wharves British goods were rapidly rotting to pieces.

(To be continued tomorrow.)

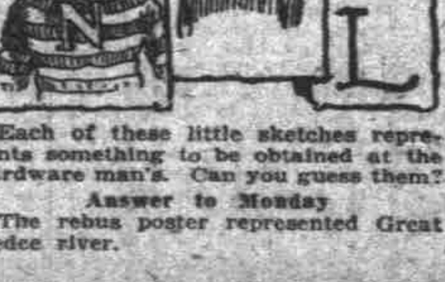
2 ex-Portland Theatre Men to Shift Positions

Spokane, Wash., Nov. 21.—Harry (Nick) Pierong, well known Portland theatre manager, and formerly manager of the Hippodrome theatre at Tacoma and now Pantages manager at Memphis, Tenn., will become permanent manager of the Pantages theatre in Spokane December 2, according to Louis Christ, acting manager here. Christ will become manager of the Pantages theatre at Minneapolis as soon as he is relieved here by Pierong.

BRAIN TESTS

By Sam Loyd

4 Minutes to Answer This



Each of these little sketches represents something to be obtained at the hardware man's. Can you guess them?

Answer to Monday

The rebus poster represented Great Pedee river.

Gadski Thrills With Songs Of Wagner

By J. L. Wallis

MME. JOHANNA GADSKI'S recital at The Auditorium Monday night was an event that will be remembered by those present as one of the outstanding landmarks on their life's journey. Those having heard Melba, Nordica and other stars of that constellation will add to the list the name of Gadski, if they had not already done so. The audience was large.

Mme. Gadski years ago found herself in the wonderful music of Wagner and specializes in it. In the main her program was Wagnerian with a few works of Brahms, Schubert and songs of American composers interwoven for variety and to show that she can do these, too, and beautifully. Included in this group was "My Love and I," by Katherine Glen of Portland, a song fully meriting a place on so magnificent a program.

A storm of applause broke loose when the singer stepped out from the wings onto the stage and gracefully took her position beside the huge black concert grand piano which furnished a striking background for the gold trimmed gown of flaming red. It was a thrilling welcome to the artist who only a few days ago started on her first tour after five years' retirement.

Elizabeth's aria from "Tannhauser," Schubert's immortal "Serenade" and his almost as well known "Erlkonig" composed the first part of the program, and no more would have been necessary to convince one that time has only made this big voice more glorious, more expressive and no less flexible.

"The Last Hour," by A. Walter Kramer, and "On the Steppe," that dramatic story of music by Gretchaninow, Brahm's "Standchen" and his "Von Ewiger Liebe," were superbly sung, and after them several extra numbers, but Elsa's dream, from "Lohengrin," and Isolde's narrative, from "Tristan and Isolde," were the creations that unfolded the artist in all her splendor. The prismatic voice poured forth in volume that grew and grew until it seemed of unlimited support.

Mme. Gadski's extra numbers were Brahm's "Lullaby," Percy Kahn's "Ave Maria," Schaefer's "The Cuckoo Clock," and finally, for the grand climax, the thrilling "Battlecry of the Valkyres," which the audience insisted on hearing twice.

The very excellent accompanist was Miss Margo Hughes of New York. Mme. Gadski and her party left for California last night after the concert.

Stage Gossip And Film News

By E. C. B.

The chances of there ever being a motion picture trust become fewer and slimmer every day. The independent producing field never has suffered from a scarcity of energetic leaders and now the population in this particular section of the movie ranks is increasing by leaps and bounds. Frank E. Woods and Thompson Buchanan have withdrawn from the Paramount organization to devote all their time to their own independent productions. J. D. Williams has resigned from his high executive position with Associated First National to launch a new concern of his own. Larry Semon, the popular comedian, announces plans for building himself a $1,000,000 studio and doing it without the aid of Vitagraph.

• • •

A new vaudeville act that created a great deal of notice in the East, where it was first presented a few weeks ago, has been booked for a tour of the Orpheum circuit. It is a dramatic sketch, called "Circumstantial Evidence," and was written by the late Harrison Armstrong, an attorney. John Davidson, well known legitimate and motion picture actor, is the featured member of the cast of 13—all men.

Peoples Comes Back With Thriller

THE Peoples theatre, closed during the summer, reopened Saturday with a real thriller, "The Hound of the Baskervilles," a fairly accurate and very effective version of A. Conan Doyle's famous story of the same name.

About the moors and old manors of England there is a weird fascination—especially on cold, black nights, and when relative plots against relative.

So it is the night the head of the house of Baskerville is called out on the edge of the bog and there sees the flaming hound that presages his death. The sight which, so legend says, has been the sign of impending death for each Baskerville in turn, causes him to drop dead.

The next in line, a distant cousin from America, is called to the ancestral home of the Baskerville. Again a dark night and again the hound. But now Sherlock Holmes, played by Eille Norwood, has been called into the case. The result is all that could be asked—mystery, action and sudden death.

All-in-all, in strength and excitement, the play far outranks most of its kind and is a fitting one for the People's to secure in reopening for the season. The theatre has been gone over thoroughly and is comfortable and attractive.

The usual news weekly and an unusually good comedy offset the dramatic feature.

The hound which is seen in the feature is a huge, terrifying animal and the illusion of its being aflame as it runs through the night scenes is very cleverly secured.

Blue Mouse Has Film of Keen Appeal

IT IS the old story of the bright lights, the glamor of the great city, that calls to Garry Beecher, Pleasant Valley youth, and makes him break off the home ties, in "Where Is My Wandering Boy Tonight?" at the Blue Mouse theatre. Garry, played by Cullen Landis, enjoys the cup of life for awhile, but at last come the dregs, and buffetted and cruelly thrown about, the youth finally goes home to his mother.

The patient mother is admirably portrayed by Virginia True Boardman. This time it is not the sacrifice of mother love that brings the wondering boy back—for the lonely mother can only sit and wait, and hope, for the return of the boy. Or rather, it was those sacrifices that the boy could remember, before he slipped away, that made him finally return.

There was a bank robbery, a jail break, a train wreck, a chorus girl affair. And after it all, at the home threshhold at Christmas eve, as the mother sat at her organ and sang for the return of her wandering boy, "with all his blight," her prayer came true.

There is a romance, too, a childhood friend that remained true through the years—pretty Ruth Patsy Miller, as Lorna. She figures in the home coming.

The point of the story can't help going home. And with it are those little personalities sketches and humorous moments, that appeal.

In a popular "home town" comedy, Dan Mason "does his stuff" as Pop Tuttle, and becomes a hero with a beautiful authoress in the play and the audience as well. The bill will run until Friday.

William Cohill, formerly in charge of the motion picture department of the Actors' Equity association, has been made casting director at the Long Island studio of the Famous Players-Lasky corporation. Ned Hay, who has held the post since the reopening of the studio, will be special assistant to E. C. King, studio manager.

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