

At the Theaters

"The Country Mouse," a brilliant comedy in four reels, written and produced by Hobart Bosworth, will be seen at the Empress theater for two days, beginning Monday. Miss Adele Farrington plays the title role.

"The Country Mouse," written and produced by Hobart Bosworth, is a sparkling comedy, brimming with clever situations and keen glimpses of human nature.

When Billy Balderson and two of his cronies discuss the high-handed ways in which the railroad treats the farmer, dandy, little Addie, Billy's wife, thinks her husband the most wonderful orator in the world. A few days later they attend a political rally, at which a lobbyist, George Marshall, defends the railroad. Billy answers him vigorously, and Addie is overwhelmed. On the crest of enthusiasm, Billy is nominated for the legislature, and is later elected. Quiet little Addie feels that her cup of happiness is running over. But with their arrival at the state capital, a new era begins. Addie is awkward and shy in her old, country clothes, while Billy easily adapts himself to the new conditions, and unconsciously neglects her for the company of Marshall and his beautiful wife, Myrtle, who are lobbying for the railroad. After several unhappy experiences, Addie wakes up, and calls in the services of Mrs. Pauline, proprietor of a beauty parlor. The result is so astoundingly transforming that Addie cannot believe her eyes; and Billy is fairly speechless with surprise when she suddenly appears at a brilliant reception. Marshall is distinctly impressed, too, and so ardently seizes the opportunity of persuading Addie to influence Billy's vote on the railroad bill, that Billy is furiously jealous and demands an explanation. He gets it, greatly to his discomfort. All ends happily, however, and the spectator takes leave of this very human and delightful couple as Billy is humbly asking his little country mouse to teach him the tango!

"Serpent in Eden."

"The Serpent Comes to Eden" is the title of the next number of the beloved Advertiser series to be shown here.

Lord and Lady Cecil have begun an idyllic life at Croftleigh. In Betty's sky is a tiny cloud. It seems strange to her that Cecil should desire no intercourse with the world of rank and



LENORE ULRICH AS LUANA IN "THE BIRD OF PARADISE," TO BE PRESENTED AT THE MISSOULA TUESDAY EVENING

fashion to which he had been used, and gradually there grows upon her the tormenting thought that he may be ashamed to present her as his wife. Monte Carson, the gambler, who had, for his own profit, assumed the position of foster father to Betty when she was a child, and whose attempt to recover from Lord Cecil the "Golden Hope" mine had resulted in establishing Betty as the true owner, secretly returns to England, determined that he

will in some way revenge himself on Lord Cecil and the girl, and secure control of her fortune. He gets in touch with the Countess Lurovich, an adventuress, whose schemes have twice been upset by Lord Cecil, and who welcomes an opportunity to harm him. A clever plot is formed, whereby Betty is made to think not only that Cecil is ashamed of her, but that he is in love with the countess, an actor closely resembling Cecil being used to impersonate him in scenes with the countess which it is arranged Betty shall witness.

At the proper moment Carson appears and convinces Betty that she has misjudged him—that he is and always has been her true friend. He readily induces the heartbroken girl to flee with him from what is, as she thinks, a shameful and intolerable situation. She sees, leaving no trace or clue to her intentions, and Cecil is utterly crushed by this calamity. Betty is utterly indifferent to her fate, so long as she can get away from the scene of her humiliation and avoid ever again seeing Cecil, and avoid the triumphant Carson, who thinks that he will soon be able to acquire from her control of the "Golden Hope," to take her where he will. Carson has not yet discovered that Betty's last act

before leaving Croftleigh had been to prove the unselfishness of her love for Cecil by making and leaving for him a deed of gift for the mine.

This episode of the Advertiser Advertiser will be shown at the Bijou theater today.

May Irwin Coming.

May Irwin, the celebrated comedienne, has at last joined the long list of distinguished stars who have recorded their art on the screen and appeared in the Famous Players Film company's four-part film version of her famous comedy, "Mrs. Black Is Back," at the Empress Thursday and Friday of this week.

The distinguished comedienne, in her first film characterization, adds new distinction to her past triumphs. She is inimitable as the irrepressible Mrs. Black, who deceives her husband about her age, and who goes through a period of comic anguish as the result. "Mrs. Black" is a comedy of humorous deceptions, although it is nothing but the truth to say that it is one of the best comedies that has ever been screened.

May Irwin appeared in the original stage version of the subject for many years, and the popular play therefore does not require a detailed description.

Mrs. Black, a gay widow, discovers that her prospective second husband does not like women over 30, and is compelled to lie about the number of her years and the age of her son, whom she describes as a boy of 10, whereas he is a big, strapping fellow, just graduating from college. In order to maintain the deception, she forces her son to remain away from the house, while the professor's friends continually send him a variety of children's toys. Finally, the stalwart son grows tired of being away from home and decides to return. In desperation, Mrs. Black compels him to pose first as the gas man, and later as the new cook. The situations that follow provide the resourceful May Irwin with unequalled opportunities for the display of her comedy talents.

The production is well mounted and produced with rare skill.

"Million in Jewels."

Have you ever seen a million dollars' worth of jewelry? Do you know any-



Hobart Bosworth and Adele Farrington, who play the leading roles in "The Country Mouse," to be presented at the Empress Monday and Tuesday of this week.

one who has ever worn so great a fortune in gems?

There is just about the phrase, "a million dollars' worth of jewelry," which presents a tremendous appeal to the popular imagination. The average person has never seen so great a fortune in gems at one time. With but one exception, no person of modern times, and but few who figure in history, have been known to wear a collection of precious stones totalling a million dollars.

The one exception is Alice Joyce, Kalem's beautiful star. In "The Theft of the Crown Jewels," "Peerless Alice" wears jewelry which Leblot and company, prominent jewelers of Fifth avenue, New York, declare to be worth a million dollars. The gems consist of a magnificent tiara containing 30 diamonds; a huge pear-shaped pearl, famous the world over, suspended from a necklace of diamonds; a superb diamond earring; in the center of which nestles a pigeon-blood ruby; and a hand-beaten gold bracelet containing a circle of pearls surrounding a magnificent ruby.

The gown worn by Miss Joyce in "The Theft of the Crown Jewels," cost \$3,000 and was designed by "Lucille," (Lucy Duff-Gordon). "Lucille's" fame as a designer of gowns for ultra-fashionable society has penetrated into every village and hamlet in the country, and in Miss Joyce's costume photograph patrons will see what is considered the fashionable modiste's supreme achievement. "The Theft of the Crown Jewels" is one of the features of the Alice Joyce series to be shown Thursday, Friday and Saturday of this week at the Bijou theater.

"Pair of Sixes."

"A Pair of Sixes," the hilarious farce that is due at the Missoula theater on Monday, December 14, is still playing at the Longacre theater, New York, where it has held forth for an entire season. It is also being presented at the Cort theater, Chicago, Wyndham's New theater in London and at Her Majesty's theater, Melbourne, Australia. The company that will be seen here contains a list of fun-makers that are well known to the theater-goers here, notably Herbert Corthell, Oscar Figman, Orlando Daly, Jessie Inskip, Minna Gombel, Bernice Buck, Jack Rafael, Eleanor Fairbanks and Richard Earle.

"The Wishing Ring."

Vivian Martin, one of the most fascinating ingenues of the stage, is starring in the forthcoming World Film corporation release, based on Owen Davis' play, "The Wishing Ring." This play was the vehicle Marguerite Clark used in making her entrance into the legitimate theater. "The Wishing Ring" is one of three plays that Owen Davis has written of which the World Film corporation has secured the motion-picture rights. The other two are "Leila," in which Clara Kimball Young is starring, and "A Marked Woman," in which Barbara Tennant plays the title role.

At present Miss Martin is being seen with Lew Fields' company in "The High Cost of Living" at the Republic theater, New York city. Her charming personality has been felt for several years on the stage since she made her debut with Charles Warner in his famous play, "Drink." Later, she was seen with Andrew Mack, as "Peter Pan," in the children's company that Charles Frohman assembled to present the Barrie masterpiece, "Peter Pan." Miss Martin did notable work on the stage. When that play was withdrawn, she joined the William H. Crane company, appearing in George Ade's "Father and the Boys."

BIJOU THEATER BIJOU
TODAY
 Matinee 2 P. M. with full Orchestra
 "LAFÉ"
The Rube Clarinetist
 The funniest Musical Description on Earth will be staged by the
Greater Bijou Concert Orchestra
 Among musical numbers to be featured are
 (a) Ballet Egyptian.....Luigini
 (b) Les Reves De Ciel.....Valse Hesitation
 (By Chas. Arthur)
 Vitagraph's Irresistible Comedy
"Fatty's Sweetheart"
 Featuring Hughie Mack, Bunny's Younger Brother.
 "Serpent Comes to Eden" See the war pictures in
 11th Beloved Adventure Romance. Hearst Selig News
 The latest issue, also remarkable scenes of the steamer Hanalei wreck at Frisco.
 "The Lost Melody"
 Edison Drama 12

EMPIRESS THEATER
 TODAY ONLY
"The Wishing Ring"
 WITH VIVIAN MARTIN
 A Shubert Feature
 THE POPULAR FAVORITE
"Larry" Brennan
 BARITONE
 EVERY NIGHT, STARTING TODAY
 TOMORROW AND TUESDAY
"The Country Mouse"
 WITH ADELE FARINGTON
 R. L. MEDCALFE, Organist.

Later, she was seen in "The Only Son" with Wallace Eddinger. Her recent appearances have been in the two farces, "Officer 866" and "Stop, Thief." During the past season Miss Martin appeared in Alexander Carlisle's supporting company in "The Marriage Game." The past summer saw her as a member of the company that presented the Hutton's comedy, "The Call of Youth," in Chicago. Miss Martin comes from an old Eng-

lish acting family and her performance in "The Wishing Ring" marks her debut into the screen world. She will be seen at the Empress here in the new release in the near future.

"The Bird of Paradise."

Despite over a century of alleged Christianity in Hawaiian Islands, the priestcraft still exercises taboo. In all the native customs, taboo exercises a power, which at times, approaches an untold hardship.

In his brilliant drama of a woman's heart, "The Bird of Paradise," Richard Walton Tully makes use of taboo in a strikingly ancient Hawaiian manner. When the old priest appears on the Puna coast, he places the white taboo wand before her hut and automatically pronounces taboo on the heroine.

It is still a present-day custom in the islands to place taboo on young girls about 18 years old and to say prayers over them which will bring (according to the native belief), womanhood to the object of supplication.

In ancient times, to break taboo meant instant death; there was but one place of refuge in the entire group of islands where the violator of this custom could flee in safety. It was customary for the chiefs to place taboo upon any piece of hunting ground, any field of poi root, upon anything that they coveted for themselves. Very naturally, this worked the greatest possible hardship upon the low caste kanaka.

Taboo was also placed upon the OOI and Mamo birds, from which were plucked the beautiful yellow or orange feathers which were made into cloaks for the kings.

So, when Oliver Morosco's great play of "Life in the Islands," "The Bird of Paradise," comes to Missoula Tuesday, December 15 with Lenore Ulrich as the princess, William Desmond as the despicable husband, Wilson, Robert Morris as the scheming annexationist, Captain Hatch, and David Leandau as "Ten-Thousand-Dollar" D. can local play patrons will have an opportunity of seeing the peculiar combination of Eurasian and American life which today exists in the Pearl of the Pacific.

Bijou.
 As previously announced, the Musical Comedy and Vaudeville company will be presented at the ever-popular Bijou theater tomorrow and for a few days. The Dick Wilbur Musical Comedy and Vaudeville company with the "1615 Girls" is a gay group of 12 merry-makers, with six "California Poppies," direct from the Exposition city. The program includes four

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HOW A TURN OF THE HEAD AFFECTS A WOMAN'S BEAUTY



If you will carefully observe the above photographs of the charming Florence Cole in "A Pair of Sixes," you will observe that the poise of the head is a very important item in beauty-making. In it lies more possibilities than the plastic surgeon can offer with any real assurance of success, and the idea is yours to take advantage of if you will.

Comparatively few persons are endowed by nature with a full set of perfectly regular features—usually there is one mouth, chin, nose—that is not flawless, and it often is the case that a single defective one minimizes or even quite offsets the beauty of the others, which is a pity, isn't it?

How many persons too, who give

much time and attention to keeping themselves up, ever think of the side view? They gaze critically enough into the mirror, and perhaps by the aid of a second glass they view the back of the head, but usually this view is a cursory one, and yet it is any view save the straight-in-the-face one that is at the mercy of the critical observer.

Unless you have studied the subject you have no idea what changes can be brought about by a turn of the head. Of course, it is not to be expected that anyone should wish to keep the head in one position all the time like an automaton, but if you know that when you tipped your head just a wee bit to one side, or presented the right side of your face, or thrust your chin up a

trifle you were much prettier, wouldn't it be a satisfaction to be aware of it so that you could just naturally assume that pose rather often than others?

And if you realized that your profile were much more attractive than a full face view or that the ugly duckling of your feature family were less conspicuous from a three-quarter point of view, wouldn't you take heart of grace and set out at once to form the habit of presenting that view whenever it would be to the most advantage—just as the deaf person turns his "good ear" to the person with whom he wishes to hold conversation?

Now, then, in photograph 3, note the delicacy of the profile, the character shown in the chin, the attractive line of

the lips, and the sensitiveness of the nostrils. Compare this picture with each of the others and you will see that this is the dainty little lady's cue.

That, and then photograph No. 1. Here the features are sharpened a little and the nose line is lengthened by the slight change in the position of the head.

Are your features indefinite in outline and your nose short and perhaps spreading—then why not present a profile with the chin raised? In No. 2, a three-quarter view of the face and our subject is at her best, with the head bent ever so little directly the side. This should be an excellent pose for sharp features, because instead of standing out clearly, as in profile, the outline is softened by the further cheek

as a background.

In No. 6, the opposite side of the face is shown, and if you have always assumed that both sides of the face are generally alike your mind will be disabused of that fallacy. Compare the two photographs, 2 and 6. Note that in the one view the face seems much more oval-shaped than in the other. No. 4, a full face view, with the head held "level," as you might say, gives prominence to both length and breadth of the nose, and the size of the mouth, while No. 5, in which the head is turned ever so slightly and the chin thrust up a mere fraction of an inch, is distinctly different in effect, showing a curved outline and giving a general softness to the features.